



CORY'S COSMOPOLITAN CULTURAL CREDO AUTOBIOGRAPHY - A LIFETIME COMPANION FOR THE UNIVERSAL INTELLECTUAL HUMANIST

**ACADEMICS, ACTIVISM, ARTS, BREAKTHROUGHS,
BROTHERHOOD, BUSINESS, CONFLICT IN THE MIDDLE EAST,
COSMOPOLITANISM, CREDO, CULTURE, DRAMA, ETHICS,
ENCYCLOPAEDIAS' LINKS, ENLIGHTMENT, EQUALITY, FILMS,
GEOGRAPHY, GLOBALIZATION, HERITAGE, HISTORY, HOPE,
HUMANISM, HUMOR, INNOVATION, INTELLECTUALISM,
INTERDISCIPLINARITY, INTERNET LINKS, JUDAISM, JUSTICE,
KNOWLEDGE, LIBERTY, LIFE, LINGUISTICS, LISTS, LITERATURE,
MEMOIRS, MEMORIES, MODERNISM, MULTICULTURALISM,
MULTIDISCIPLINARITY, MUSIC, NON-FICTION, OPINIONS,
PERSONALITIES, PHILOSOPHY, PHOTOS LINKS, POETRY,
POLICIES, POLYMATHS, PROGRESS, QUERIES, REASON, RELIGION,
RENAISSANCE MEN, RESPONSIBILITY, SATIRES, SAYINGS,
SECULARISM, SOCIETY, SONGS, SUSTAINABILITY, TOLERANCE,
THEATER, TRANSPARENCY, TRANSDISCIPLINARITY, TRAVEL,
UNIVERSALITY, VERSATILITY, WELFARE STATE, WESTERN
CULTURE, WIKILINKS, WIKIPEDIA, WISDOM, XENOPHILIA,
YOUTUBE LINKS, ZEITGEIST, ZIONISM, ZOLA'S WORKS**

JACQUES CORY

TABLE OF CONTENTS

	PAGE
ACKNOWLEDGEMENTS	15
I. INTRODUCTION	17
LINGUISTICS ACTIVITIES	18
II. LEARNING OF 50+ LANGUAGES , METHODOLOGY, TEXTS IN ARAMAIC, LATIN, DUTCH, YIDDISH, JEWISH FOLKLORE, HAITIAN, ARABIC, RUSSIAN, GREEK, PROVENÇAL, LEARNING 5 LANGUAGES AT SCHOOL, COMPARISON OF 120+ LANGUAGES - THE LITTLE PRINCE, PATER NOSTER, LANGUAGES LEARNED, LINKS TO TEXTS IN 2000 LANGUAGES:PRAYERS,BIBLE,UNDECLARATION OF HUMAN RIGHTS	18
1. THE METHODOLOGY OF LEARNING LANGUAGES	18
NOVELS AND POETRY IN LANGUAGES WITH LIMITED READING CAPABILITIES	28
2. ARAMAIC, HAGGADAH, BOOK OF DANIEL, TALMUD, LANGUAGE OF JESUS	31
3. LATIN, VIRGIL – THE AENEID, CICERO, ON OLD AGE	34
4. DUTCH, PROFESSOR VAN LUIJK, ANNE FRANK	37
5. YIDDISH, SHOLEM ALEICHEM'S NOVEL - TEVYE THE DAIRYMAN, THE MUSICAL - A FIDDLER ON THE ROOF, ANSKY'S PLAY – DYBBUK, GOLDIN'S MIRELE EFROS	40
6. JEWISH FOLKLORE, FOLK SONGS IN YIDDISH, YEMENITE AND LADINO – CHAVA ALBERSTEIN, OFRA HAZA, YITZHAK NAVON'S BUSTAN SEPHARDI, YEHORAM GAON'S - FROM TOLEDO TO JERUSALEM	46
7. HAITIAN, POETRY	50
8. ARABIC, QURAN, NAGUIB MAHFOUZ, LEARNING MORE LANGUAGES	53
9. RUSSIAN, ANNA KARENINA, CHILDREN SONG AND FOLK SONGS ADAPTED FROM RUSSIAN IN ENGLISH, FRENCH AND HEBREW, VISIT OF ST. PETERSBURG	57
10. GREEK, ZORBA THE GREEK, THE ODYSSEY, POLYGLOT GREETINGS	66
11. PROVENÇAL, PROVENCE'S AUTHORS: PAGNOL, ZOLA, MISTRAL, SAYINGS	70
12. PROPOSAL - LEARNING FIVE LANGUAGES AT SCHOOL – MOTHER TONGUE, ENGLISH, SPANISH, FRENCH, ONE OF NINE ADDITIONAL LANGUAGES, WITH LINKS TO POPULAR SONGS, DANCE, AND MUSIC IN THOSE 12 LANGUAGES. MULTINATION POLYGLOT? COUNTRIES. LISTS OF COUNTRIES WHERE ENGLISH, FRENCH, SPANISH, RUSSIAN, PORTUGUESE, ARABIC.. HAVE OFFICIAL STATUS	82

OFFICIAL LANGUAGES IN FORMER COLONIES & IN MULTINATION COUNTRIES	84
LISTS OF OFFICIAL LANGUAGES IN FORMER COLONIAL/COLONIES – ENGLISH, FRENCH, SPANISH, DUTCH, RUSSIAN, PORTUGUESE, GERMAN, ITALIAN, ARABIC	88
13. COMPARISON OF 120+ LANGUAGES, LITTLE PRINCE, HOLISTIC APPROACH	102
14. LANGUAGES LEARNED BY JACQUES CORY WITH AT LEAST SOME READING CAPABILITIES, DICTIONARIES, GUTENBERG, BOOKS ONLINE	118
15. LISTS/LINKS OF THE LITTLE PRINCE IN 250+ LANGUAGES, TEXTS/EXTRACTS IN ENGLISH, TURKISH, CHINESE MANDARIN, ROMANI/GYPSY, ANCIENT EGYPT HIEROGLYPHS, REFLECTIONS ON THE INTELLECTUAL DAMAGE OF THE NEW CONSTRUCTED LANGUAGES: FACEBOOK AND TWITTER	137
16. LISTS AND LINKS OF THE BIBLE IN 400+ LANGUAGES, BIBLES ON THE INTERNET, TEXTS OF GENESIS AND LUCAS IN ENGLISH, RUMANTSCH, HAITIAN, AZERI, MALAGASI, UZBEC, GEORGIAN, UMA, CEBUANO, ARMENIAN, CHAMORRO, FULA, KABYLE, MANX	163
17. LISTS, LINKS OF PRAYERS ON INTERNET: 1817 LANGUAGES, PATER NOSTER'S EXTRACTS: 120 LANGUAGES, HAIL MARY, LANGUAGES IN THIS BOOK: 36 IN CHAPTERS, 200+ IN EXTRACTS, ~ 2000 IN LINKS, ANTI-CLERICALISM, GEORGES BRASSENS SONGS: PATER NOSTER, HAIL MARY	171
18. UN'S UNIVERSAL DECLARATION OF HUMAN RIGHTS, DOCUMENT MOST TRANSLATED IN THE WORLD ~ 444 LANGUAGES, LINKS, LISTS, LADINO, FORRO, NIGERIAN PIDGIN, SOLOMONS PIDGIN, OCCITAN AUVERGNAT, SAMMARINESE	221
III. SURVEY ON MODERN WORLD LITERATURE	241
1. LE MONDE'S LIST OF THE BEST 100 BOOKS OF 20 TH CENTURY WITH LINKS AND CORY'S COMMENTS, AND LINKS TO OTHER LISTS OF BEST BOOKS, ETC.	241
2. THE 100 BEST NOVELS IN ENGLISH BY THE MODERN LIBRARY	250
3. LIST OF THE 100 BEST AUTHORS OF THE 20 TH CENTURY BY JACQUES CORY WITH COMMENTS	254
4. NOBEL PRIZE FOR LITERATURE WINNERS, LINKS TO ENCYCLOPAEDIA BRITANNICA'S ENTRIES	274
5. THE JERUSALEM PRIZE FOR THE FREEDOM OF THE INDIVIDUAL IN SOCIETY	282
6. CORY'S LIST OF THE 20 TH CENTURY BEST OF THE BEST AUTHORS BY LANGUAGES	284
7. CORY'S LIST OF THE BEST AUTHORS IN THE WORLD IN 1860-1899 (AND IN 2000-2015) WITH COMMENTS AND LISTS OF BOOKS	289
CORY'S LIST OF THE BEST BOOKS IN WORLD LITERATURE IN 1860-1899	306
8. WIKIPEDIA'S LIST OF AUTHORS AND BOOKS FOR THE WHOLE PERIOD OF 1860-2015 (AND ALSO IN 1800-1859)	340

9. MODERNIST LITERATURE – WIKIPEDIA'S ARTICLE, LIST AND LINKS	356
10. THE LIST OF THE BEST SELLING BOOKS OF ALL TIMES	359
11. LIST OF LITERARY WORKS BY NUMBER OF TRANSLATIONS	368
12. JEWISH AUTHORS IN MODERN LITERATURE, AND JEWISH PERSONALITIES – AND THEIR CONTRIBUTION TO THE WORLD'S WELFARE IN CONTEXT OF THE RESURGENT ANTI-SEMITISM IN EUROPE, IN ARAB & MOSLEM COUNTRIES	373

CULTURAL ACTIVITIES 396

IV. CLASSIC LITERATURE IN 50+ LANGUAGES, FOCUSING ON MOST FLUENT, TEXTS IN GERMAN, ROMANIAN, LADINO, INTERLINGUA, ITALIAN, PORTUGUESE, SPANISH, ENGLISH, FRENCH, HEBREW... 396

1. GERMAN, WHY GERMAN? – CONSCIOUS AND SUBCONSCIOUS, GOETHE – GOETZ VON BERLICHINGEN AND THE SORROWS OF YOUNG WERTHER, HEINE, FOLK SONG, VISITS TO GERMANY, SWITZERLAND, VIENNA, SCHILLER – HOPE	397
2. ROMANIAN, GREETING TO MOTHER-IN-LAW, THE POET EMINESCU	410
3. INTERLINGUA, CHEKHOV/MI VITA,ANDERSEN/ LITTLE MATCH GIRL/DANISH	412
4. LADINO, TRANSLATION OF UN'S UNIVERSAL DECLARATION OF HUMAN RIGHTS INTO LADINO, PRESENT TO ISRAELI PRESIDENT NAVON, EN EL VERGEL DE LA REINA, PRAYER, DURME DURME, SEPHARDI JEWS, ODYSSEY, 3 ROMANCES, THEODOR HERZL, SEPHARDIC ZIONISM, HERZL'S ALTNEULAND IN LADINO, SINGING AGADA IN LADINO TO HARRY RECANATI WHO BURST OUT CRYING	415
5. PORTUGUESE, JORGE AMADO, ANTECEDENTS, VISIT, UMA CASA PORTUGUESA, SAMUEL USQUE, RIO CARNAVAL, A FELICIDADE – ON HAPPINESS INDEX	431
6. ITALIAN, ITALY OF MY PARENTS ALBERT & PAULINE, GIOVINEZZA, BANDIERA ROSSA, VERDI, RIGOLETTO ARIAS, BATTI LE MANINE, VISITS, AFFINITIES, ITALY'S MERITS, CORTIGIANI, VINCERO, DIO COME TI AMO, DANTE'S INFERNO, PARADISO, ON BEHALF OF WHISTLEBLOWERS, FRIULIAN: LANUOVA GIOVENTU	438
7. SPANISH, DON QUIJOTE, ARTICLE – HOW I DISCOVERED THE SYNAGOGUE OF CORIA IN SPAIN, JUAN RAMON JIMENEZ, FEDERICO GARCIA LORCA – A LAS 5 DE LA TARDE, TANGO CAMBALACHE, VISITS OF SPAIN, MARIO VARGAS LLOSA – LA TIA JULIA Y EL ESCRIBIDOR, GALEGO, POETRY, ROSALIA DE CASTRO	451
8. ENGLISH, FAVORITE AUTHORS, SHAKESPEARE, THE MERCHANT OF VENICE, SCOTT FITZGERALD, SINCLAIR LEWIS, ON NONCONFORMISM, DICKENS, D. H. LAWRENCE, HENRY JAMES, JAMES JOYCE, ULYSSES, BECKETT, GEORGE B. SHAW, SEAN O'CASEY, IRISH GAELIC, IRISH POETRY, WELSH, SCOTS, VISITS, WILLIAM WORDSWORTH, OSCAR WILDE, BALLAD OF READING GAOL IN ESPERANTO	462
9. FRENCH, LANGUAGES IN FRANCE, FRENCH SCHOOL IN CAIRO, BIBLIOTHERAPY WITH FRENCH AUTHORS, CHILDREN SONGS, FRENCH LINGUA FRANCA, LOVE TO PARIS, BOUTIQUE HOTEL, DETAILS ON PAGNOL, ZOLA, HUGO, LES MISERABLES,	

DUMAS, LE COMTE DE MONTE CRISTO, ON REVENGE AND FORGIVENESS,
BALZAC, LE PERE GORIOT, SARTRE, LE SURSIS, PROUST, LE TEMPS RETROUVE 490

10. HEBREW, PATRIOT & COSMOPOLITAN, BIBLE, COMMUNITY SINGING, ISRAELI
SONGS, MOVEMENT OF THE 2ND REPUBLIC OF ISRAEL, SHAI AGNON, MOSHE
SHAMIR, AMOS OZ, PEACELOVINGS, BENJAMIN TAMMUZ, HAIM N. BIALIK 524

11. COSMOPOLITAN SOCIETY, BASED ON WESTERN & EASTERN CULTURES, MOST
TRANSLATED BOOKS, COSMOPOLITAN LITERATURE, PLAYS AND FILMS, TV AND
PROPAGANDA, TRAVEL ALL OVER THE WORLD, GANDHI'S PHILOSOPHY 547

12. COSMOPOLITAN COMMUNISM, THE INTERNATIONALE IN 100+ LANGUAGES:
FRENCH, RUSSIAN, ENGLISH, CHINESE, SPANISH, SWEDISH, ITALIAN, YIDDISH,
DUTCH, PORTUGUESE, GERMAN, HEBREW, ARABIC, KURDISH, LAPPISH, WELSH 554

V. METHODOLOGY OF READING, BIOGRAPHIES, PLAYS 566

1. THE METHODOLOGY OF READING, ON HOPE, CRISES AND BIBLIOTHERAPY 566

2. BIOGRAPHIES 583

Dona Gracia - 587, Honore de Balzac - 593, David Ben-Gurion - 596, Brutus - 600, Charles
Chaplin - 604, Felix Mendelssohn - 607, Arthur Rubinstein - 610, Charles de Gaulle - 615,
Theodor Herzl - 618, Henrik Ibsen - 625, Lee Kuan Yew and Singapore - 629, Alma Mahler -
637, Karl Marx - 640, Arthur Miller - 643, Victor Hugo - 652, Mahatma Gandhi - 657, Federico
Garcia Lorca - 664, Liv Ullmann - 670, George Sand - 676, Emile Zola - 681, Jean-Paul Sartre -
687, Lev Tolstoi - 701, Rembrandt - 713, Rachel - 717, Verdi - 724, Warren Buffett - 729, Renoir
- 740, Paul Hawken - 746, Disraeli - 751, Marcel Dassault (see below) - 755, Don Isaac
Abravanel - 765, Coco Chanel - 774, Sarah Bernhardt - 783, Shelley - 790, Alberto Moravia -
799, Anne Frank - 806.

MARCEL DASSAULT – BIOGRAPHY BY CLAUDE CARLIER, VISION AND ETHICAL
CODES OF DASSAULT AVIATION AND OF ISRAELI SIBAT – MOD INTERNATIONAL
DEFENSE COOPERATION DIRECTORATE(SIBAT'S WRITTEN BY JACQUES CORY) 755

36 OTHER BIOGRAPHIES – READ THEM OR PURSUING 36 MORE ACTIVITIES? 816

JACQUES CORY, AN ALTERNATIVE BIOGRAPHY, FRENCH CULTURE & SCIENCE 817

3. PLAYS, FAVORITE PLAYWRIGHTS, 30+ LANGUAGES OF PLAYS READ BY ME 829

4. CORY'S SUBJECTIVE IMPRESSIONS ON READING PLAYS/WATCHING DRAMA 830

5. THE THREEPENNY OPERA (GERMAN) IN BERLIN, TI'S LECTURE BASED ON IT 831

6. CORY'S ACADEMIC COURSES BASED ON PLAYS, NEW ETHICAL COLLEAGUES 836

7. JOSHUA SOBOL'S GHETTO (HEBREW) 844

8. ANALYSIS: A. MILLER'S ALL MY SONS (ENGLISH) IN CORY'S BOOKS/COURSES 849

9. CORY'S FIRST MEMORY – EDMOND ROSTAND'S PLAY L'AIGLON (FRENCH) 852

10. BEST BUSINESS ETHICS NOTION: AN ENEMY OF THE PEOPLE (NORWEGIAN) 854

11. MODERN PLAYS IN OTHER LANGUAGES: PIRANDELLO, LORCA, STRINDBERG, CHEKHOV, PLAYS/TRANSLATIONS IN LADINO, CATALAN, PORTUGUESE, LATIN, HAITIAN, ROMANIAN, ICELANDIC, ESPERANTO, ASTURIAN, ROMANSH, GASCON 857

11.1 INTRODUCTION TO MODERN PLAYS & TRANSLATIONS IN 21 LANGUAGES 857

11.2 SEI PERSONAGGI IN CERCA D'AUTORE/SIX CHARACTERS IN SEARCH OF AN AUTHOR BY LUIGI PIRANDELLO IN ITALIAN AND ENGLISH 858

11.3 LA CASA DE BERNARDA ALBA/THE HOUSE OF BERNARDA ALBA BY FEDERICO GARCIA LORCA IN SPANISH AND ENGLISH 862

11.4 FROEKEN JULIE/MISS JULIE BY AUGUST STRINDBERG IN SWEDISH AND ENGLISH 866

11.5 ТРИ СЕСТРЫ/TRI SESTRY/THREE SISTERS BY ANTON CHEKHOV IN RUSSIAN AND ENGLISH 869

11.6 DRAMA IN LADINO – TRANSLATION INTO ENGLISH, YOSEF AVRAAAM PAPO – TRANSLATION OF ATHALIE BY RACINE– FRENCH & LADINO, THE ORIGINAL PLAY LA VINYA DE NAVOT/THE VINEYARD OF NAVOT IN LADINO, POEM TO RUTHY 873

11.7 ON THE LANGUAGE CATALAN, TERRA BAIXA BY ANGEL GUIMERA IN CATALAN AND SPANISH 878

11.8 FREI LUIS DE SOUSA BY ALMEIDA GARRETT IN PORTUGUESE 882

11.9 MEDEA BY SENECA IN LATIN AND ENGLISH 884

11.10 MOUCHE DEFAS – A TRANSLATION/ADAPTATION OF TARTUFFE BY MOLIERE IN HAITIAN AND ENGLISH 886

11.11 TARTUFFE BY MOLIERE IN ROMANIAN AND FRENCH 888

11.12 ON THE LANGUAGE ESPERANTO, THE TEMPEST BY WILLIAM SHAKESPEARE IN ESPERANTO AND ENGLISH 890

11.13 ROMEO & JULIET BY WILLIAM SHAKESPEARE IN ICELANDIC & ENGLISH 893

11.14 ON THE LANGUAGE ASTURIAN, XUACU BUSCA CRIAU I Y NA MAS! XUACU LOOKS FOR A SERVANT- NOTHING MORE! BY PACHIN DE MELAS IN ASTURIAN 898

11.15 ON THE LANGUAGE ROMANSH, FRANCESCA DA RIMINI BY SILVIO PELLICO IN ITALIAN AND ROMANSH 901

11.16 ON THE LANGUAGE GASCON, LA PASTORALA DEU PAISAN, CALVINISME DE BEARN DIVISAT EN SEIS EGLOGAS IN GASCON/FRENCH, BY J. H. FONDEVILLE 904

12. EXTRACTS AND ANALYSIS OF THE OPERA RIGOLETTO, PLAYS BY IONESCO, MAMET, ARTHUR MILLER, CORY'S PLAY/NOVEL BEWARE OF GREEKS' PRESENTS/

NELLY DORON/NELLY'S CHOICE, SYNOPSIS, TABLE OF CONTENTS, ON COINCIDENCE IN MY LIFE, THE WORLD IS A STAGE, WE ARE MERELY PLAYERS 906

12.1 THE ODYSSEY OF THE PLAY/NOVEL BEWARE OF GREEKS' PRESENTS/NELLY DORON/NELLY'S CHOICE 906

12.2 SYNOPSIS OF THE NOVEL "BEWARE OF GREEKS' PRESENTS" BY J. CORY 907

12.3 TABLE OF CONTENTS OF THE NOVEL "BEWARE OF GREEKS' PRESENTS" 909

12.4 MUSIC FOR THE PLAY "NELLY'S CHOICE" BY JACQUES CORY & AMALIA EYAL – 1'30" (IN 10 LANGUAGES, FROM FIRST TO LAST SCENE) 910

12.5 REVIEW OF THE GREAT ISRAELI PLAYWRIGHT JOSHUA SOBOL ON THE PLAY "NELLY'S CHOICE", SENT TO JACQUES CORY ON 10/06 911

12.6 EXTRACTS - BEWARE OF GREEKS' PRESENTS BY J. CORY 912

12.7 RIGOLETTO, VERDI'S OPERA WITH PIAVE'S LIBRETTO BASED ON VICTOR HUGO'S PLAY LE ROI S'AMUSE 917

12.8 ARTHUR MILLER – THE CRUCIBLE – JOHN PROCTOR 919

12.9 ARTHUR MILLER - DEATH OF A SALESMAN 920

12.10 GLENN GARRY GLEN ROSS BY DAVID MAMET 921

12.11 RHINOCEROS BY EUGENE IONESCO 923

12.12 ON COINCIDENCE IN LIFE, ALL THE WORLD'S A STAGE, WE ARE PLAYERS 933

VI. NON-FICTION BOOKS AND ACTIVITIES 941

1. ARTS AND MUSEUMS 941

1.1 MY BEST MUSEUMS IN PARIS, LONDON AND NEW YORK 941

1.2 MY SON Dr. JOSEPH CORY'S ACTIVITIES IN ARCHITECTURE 942

1.3 ORSAY MUSEUM IN PARIS – IMPRESSIONISM, PAINTERS, BEST PAINTINGS 943

1.4 BEST EUROPEAN PAINTERS AND PAINTINGS (& CORY'S 72 BEST ARTISTS) 950

1.5 ON IMPRESSIONISM – ART MOVEMENT, PAINTERS, PAINTINGS 964

2. CINEMA & FILMS: GENERAL & BUSINESS ETHICS IN CORY'S BOOKS & COURSES, FESTIVAL FILMS, FRENCH NEW WAVE, US NEW HOLLYWOOD, BEST FILMS EVER, DIRECTORS/SCRIPTWRITERS, ACTORS/ACTRESSES, CORY'S LIST OF BEST FILMS 969

2.1 LISTS OF FESTIVAL FILMS SEEN IN 2011 – 2013 969

2.2 THE BEST FILMS SEEN IN MY YOUTH IN 1956 – 1961 971

2.3 LISTS OF FILMS IN CORY'S BUSINESS ETHICS COURSES AND BOOKS	973
2.4 LA NOUVELLE VAGUE/THE NEW WAVE FRENCH FILMS	974
2.5 LISTS OF THE BEST FILMS, BEST DIRECTORS, SCREENWRITERS, ACTORS	978
2.6 CORY'S LISTS OF THE BEST & THE BEST OF THE BEST FILMS EVER MADE	1005
2.7 CINEMA OF ISRAEL, THE HAIFA FILM FESTIVAL, LISTS OF ISRAELI FILMS	1023
2.8 CORY LECTURES' FILMS, LIST OF FILMS ON SUSTAINABLE JUSTICE	1025
2.9 WALL STREET AND ETHICS – THE FILM "WALL STREET" – SUMMARY AND ANALYSIS	1038
2.10 ETHICS OF HOSTILE TAKEOVERS – THE FILM "OTHER PEOPLE'S MONEY" – SUMMARY AND ANALYSIS	1042
2.11 CORRUPTION IN MEDICARE – THE FILM "DAMAGED CARE" – SUMMARY AND ANALYSIS	1045
2.12 GREED UNLIMITED – THE ENRON CASE – THE FILM "THE CROOKED E" – SUMMARY AND ANALYSIS	1050
2.13 TRANSPARENCY, ETHICS AND THE MEDIA – DR. JEFFREY WIGAND AND THE TOBACCO INDUSTRY – THE FILM "THE INSIDER" – SUMMARY AND ANALYSIS	1054
2.14 ETHICAL ACTIVISM, ERIN BROCKOVITCH VERSUS KAREN SILKWOOD – THE FILMS "ERIN BROCKOVITCH" AND "SILKWOOD" – SUMMARY AND ANALYSIS	1056
2.15 ECOLOGY AND ETHICS – THE FILM AND THE BOOK "A CIVIL ACTION", THE WOBURN CONTAMINATION CASE – SUMMARY AND ANALYSIS	1060
2.16 ETHICAL DILEMMAS OF MULTINATIONALS AND STAKEHOLDERS – McDONALD'S AND THE FILM "McLIBEL" – SUMMARY AND ANALYSIS	1064
2.17 GLOBALIZATION MODELS OF NIKE AND OTHER MULTINATIONALS – THE DOCUMENTARY FILM "THE BIG ONE" – SUMMARY AND ANALYSIS	1068
3. GEOGRAPHY & TRAVEL, COMMENTS ON COUNTRIES I'VE VISITED, EUROPE	1071
3.1 COUNTRIES VISITED BY JACQUES CORY	1072
3.2 UNITED STATES – BUSINESS, TRAVEL, ABOUT SERVICE & PUNCTUALITY	1075
3.3 VISA PROBLEMS IN CANADA AND PERU	1083
3.4 CHILDHOOD IN EGYPT, JEWISH & ARAB REFUGEES, BUSINESS IN AFRICA	1084
3.5 TURKEY: TRAVEL, SEPHARDIC HERITAGE, SAYINGS: IN TURKISH/ENGLISH	1089
3.6 CHINESE – BUSINESS IN TAIWAN, SAYINGS: IN MANDARIN AND ENGLISH	1091

3.7 SINGAPORE – ONE OF THE MOST ETHICAL COUNTRIES IN THE WORLD	1094
3.8 THE ULTIMATE TRIP TO AUSTRALIA AND NEW ZEALAND	1095
3.9 A VISIT TO THE BALKANS IN 2015	1097
3.10 PLANS TO VISIT ADDITIONAL COUNTRIES	1100
3.11 EUROPE: GEOGRAPHY, POPULATION, CULTURE, LANGUAGES, RELIGIONS	1102
4. THEATER - IN ISRAEL, PARIS, NEW YORK, LONDON, BERLIN, LISTS OF PLAYS SEEN IN THOSE CITIES, VIDEOS OF PLAYS, MUSICALS, OPERAS SEEN, HISTORY OF EUROPEAN THEATER, CORY'S FAMILY PERSONAL EXPERIENCE IN PLAYING	1144
4.1 COMMENTS ON PLAYS SEEN IN ISRAEL, LONDON, PARIS, NY, AND BERLIN	1144
4.2 PLAYS SEEN IN ISRAEL AND IN NEW YORK IN 2011-2013	1147
4.3 A SAMPLE OF PLAYS SEEN IN LONDON, PARIS, BERLIN, NY... RECENTLY	1150
4.4 VIDEOS OF PLAYS SEEN, MAINLY SINCE 2009	1153
4.5 THE UNBEARABLE LIGHTNESS OF SLANDERING ISRAEL IN THE THEATER	1159
4.6 HISTORY OF EUROPEAN THEATER	1160
4.7 CORY'S FAMILY ON STAGE	1169
5. MUSIC - BEST PERFORMANCES, GRACIAS A LA VIDA (SPANISH), LIST OF SHOWS & CONCERTS 2011/13, FROM CORY'S DIARY: HOW I STARTED TO LOVE CLASSICS, BEST OPERAS & CONCERTS THAT I LIKE, LOVE OF MUSIC BY MY CHILDREN	1171
5.1 BEST SHOWS AND CONCERTS THAT I'VE EVER SEEN, GRACIAS A LA VIDA	1171
5.2 CLASSICAL MUSIC – THE BEGINNING OF A BEAUTIFUL FRIENDSHIP	1175
5.3 THE 60+ CONCERTS AND SHOWS THAT I'VE SEEN IN 2011-2013	1176
5.4 BEST CLASSICAL MUSIC/OPERA THAT I HAVE WATCHED, HEARD, READ	1178
5.5 CORY'S FAMILY LOVE OF MUSIC, RELATED COSMOPOLITAN ANECDOTES	1184
6. HISTORY, EUROPOCENTRISM, PALESTINIAN & MIDDLE EAST CONFLICTS	1186
ON EUROPOCENTRISM AND WESTERN CULTURE	1186
AGAINST RACIST REMARKS ON JEWS AND MUSLIMS	1187
ON DELEGITIMIZATION OF ISRAEL AND THE JEWS	1188
A HISTORY OF THE PALESTINIAN HATRED TO THE JEWS AND ISRAEL	1189
AN ANALYSIS OF THE ISRAELI-PALESTINIAN CONFLICT	1191
THE DANGER OF ISIS EXPANSIONISM - RIGHT OF RETURN TO EUROPE	1192
A SOBER POINT OF VIEW ON THE MIDDLE EAST CRISIS	1195
A SOLUTION TO THE ISRAELI-PALESTINIAN CONFLICT	1198
ON BDS AND DEFAMATORY ORGANIZATIONS	1199
ISRAELI BOYCOTT BY OUR IRISH FRIENDS	1200
THE MONSTROUS ANALOGY BETWEEN THE HOLOCAUST AND THE NAKBA	1201
THE PALESTINIAN AND ISRAELI IMPASS PREVENTING THEM TO MAKE PEACE	1202

THE MUSLIM SOCIETY'S BLAME ON NOT CONDEMNING FUNDAMENTALISTS	1204
MUSLIM NOBEL PRIZE LAUREATES	1206
ISRAELI NOBEL PRIZE LAUREATES	1208
ON MUSLIMS CALLED JIHAD AND SHAHID	1209
DOUBLE MEANING STATEMENTS OF PALESTINIANS	1210
THE DANGER OF MUSLIM EXTREMISM TO THE WESTERN WORLD	1213
ARE FUNDAMENTALIST MUSLIMS THE ONLY TERRORISTS NOWADAYS?	1215
FIRST THEY CAME FOR THE OTHERS AND WE DID NOT SPEAK OUT	1219
IS ISRAEL AN APARTHEID COUNTRY AND SHARIA A DEMOCRATIC LAW?	1221
IS JEWISH, ISRAELIS, SWEDISH, et al. CRITICISM AGAINST ISRAEL JUSTIFIED?	1227
A SATIRE ON THE MIDDLE EAST CONFLICT BASED ON MOLIERE'S TARTUFFE	1248
PALESTINIAN RIGHT OF RETURN – MYTH AND REALITY	1252
FUNDAMENTAL MUSLIM ANTI-SEMITISM AND NAZISM, BURNING OF BOOKS	1253
WHAT WOULD HAPPEN IF FUNDAMENTALIST ISLAM WOULD WIN	1263
 7. PHILOSOPHY, ESSAY: ARISTOTLE'S ETHICS, REFLECTIONS FROM CORY'S DIARY, ON FREEDOM, EQUALITY, BROTHERHOOD, RACISM AND CONFORMISM, MY WAY OF THE WORLD, FOCUSING ON MOST IMPORTANT ISSUES, DIVIDE ET IMPERA, 72 VIRGINS IN HEAVEN OR 72 BOOKS, 72 PLAYS, 72 FILMS..ON EARTH	1265
7.1 ESSAY ON ARISTOTLE'S BOOK "ETHICS"	1265
7.2 PROFESSOR SHLOMO AVINERI AND MY EPICUREAN THOUGHT	1268
7.3 ON STOICISM	1271
7.4 CORY'S PHILOSOPHICAL THOUGHT AT THE AGE OF 17	1272
7.5 CORY'S PREFERENCE OF FREEDOM & TRUTH AS MOST IMPORTANT TRAITS	1274
7.6 ON CORY'S ANTIRACIST PRACTICE	1275
7.7 CORY'S MAIN PHILOSOPHY – SECULAR, HUMANISM, ETHICS, UNIVERSALITY, INTELLECTUALISM, POLYMATHS, MULTICULTURALISM	1276
7.8 CORY'S PHILOSOPHICAL INSIGHT ON THE WAY OF THE WORLD	1288
7.9 JEWS AND ISRAEL ARE TODAY AS IN THE PAST THE USUAL SCAPEGOATS	1289
7.10 DIVIDE ET IMPERA, PERSECUTION OF CHRISTIANS BY MUSLIMS, WHO MAKES ETHNIC CLEANSING – MUSLIMS OR JEWS?	1291
7.11 A FEW QUESTIONS TO THE CHRISTIANS WHO BLAME ISRAEL	1293
7.12 DIVIDE ET IMPERA IN ISRAEL, RIGHT OF RETURN OF JEWS OUT OF ISRAEL, ALL SEGMENTS OF ISRAEL SHOULD JOIN FORCES	1294
7.13 FOCUS ON THE MOST IMPORTANT ISSUES IN PRIVATE/PUBLIC LIFE	1296
7.14 ISRAEL SHOULD ASSUME TOTAL RESPONSIBILITY FOR THE SITUATION	1297
7.15 THE CAUSES AND SOLUTIONS TO ISRAEL'S AND THE WORLD'S MOST ACCUTE ECONOMIC PROBLEMS	1298
7.16 MUSLIM SHAHID'S SEXUAL PHANTASY ON THE 72 VIRGINS IN PARADISE	1301

7.17 THE CORY THEORY ON PARADISE ON EARTH FOR THE JUSTS – READING THE BOOKS OF THE 720 BEST AUTHORS, 72 BIOGRAPHIES OF THE MOST PROMINENT PERSONS, WATCHING 72 BEST PLAYS/OPERAS/MUSICALS/CLASSICAL CONCERTS, 360 BEST FILMS, 72 BEST SINGERS' PERFORMANCES, 72 BEST PAINTERS, KNOWLEDGE OF 72 LANGUAGES, 72 FIELDS OF INTERESTS, ETC.	1302
8. LINGUISTICS – APTITUDE – ROMANCE, BULGARIAN, POLISH, MOZARABIC	1316
8.1 HOW TO BECOME A POLYGLOT?	1316
8.2 ON BULGARIAN, BULGARIA AND BULGARIAN AUTHORS	1318
8.3 TRIFLES ABOUT NEW LANGUAGES	1320
8.4 ON POLISH, CHILDREN SONGS, PAN TADEUSZ	1321
8.5 COSMOPOLITAN SONGS FROM ALL OVER THE WORLD THAT I'VE LEARNED	1322
8.6 DECIPHERING IKEA'S INSTRUCTIONS IN 30 LANGUAGES	1324
8.7 ON ROMANCE LANGUAGES – MAINLY FRENCH, SPANISH AND DIALECTS	1325
8.8 ON THE MOZARABIC LANGUAGE	1332
8.9 OTHER ROMANCE LANGUAGES – MAINLY LADINO, PORTUGUESE, ITALIAN, ROMANIAN, OCCITAN	1333
9. INNOVATION, SCIENCE & FUTUROLOGY, ISRAEL – START-UP NATION	1338
9.1 ON THE HIGH TECH COMPANY ELBIT SYSTEMS WHERE CORY WORKED AS VICE PRESIDENT SALES AND FINANCE	1338
9.2 ACTIVITIES IN INNOVATION OF CORY'S CHILDREN JOSEPH, AMIR & SHIRLY, CORY'S IN-LAW DAN SCHECHTMAN, NOBEL PRIZE IN CHEMISTRY – ARTICLE	1339
9.3 ISRAEL – START-UPS, INVENTIONS, SILICON WADI	1346
9.4 THE BOOK START-UP NATION BY SENOR/SINGER, GOVERNMENT WEBSITE	1349
10. HUMOR, COSMOPOLITAN PRIVATE JOKES AND SAYINGS, HUMOROUS SCENES IN PLAYS, FILMS & MUSICALS, CROSS CULTURAL & BUSINESS JOKES	1351
10.1 AMERICAN AND BRITISH SITCOMS I LIKE BEST	1351
10.2 FAMILY PRIVATE JOKES	1352
10.3 COMIC MUSICALS, FILMS AND PLAYS	1354
10.4 TOPAZE AND LES MARCHANDS DE GLOIRE BY PAGNOL, YES MINISTER	1357
10.5 BUSINESS HUMOR AND JOKES	1359
10.6 JEWISH HUMOR	1362
10.7 ROSSINI'S LARGO AL FACTOTUM FROM IL BARBIERE DI SIVIGLIA	1363

VII. PROFESSIONAL LITERATURE	1365
LIST OF PROFESSIONAL BOOKS	1366
VIII. PUBLICATION OF BOOKS	1383
1. ACADEMIC BOOKS IN ENGLISH	1383
2. ACADEMIC BOOK IN HEBREW	1384
3. ACADEMIC BOOKS IN FRENCH	1384
4. NOVEL IN HEBREW	1385
5. PLAY IN FRENCH AND IN HEBREW	1386
6. ESSAY IN FRENCH ACADEMIC BOOK	1386
7. ESSAY IN HEBREW ACADEMIC BOOK	1387
IX. ACADEMIC, CULTURAL, GEOGRAPHY EBOOKS & BOOKS, CHILDREN BOOKS, DIARY, POETRY, SATIRES, LINGUISTICS, BUSINESS PLANS, BUSINESS WORKS, PLAY, SCREENPLAY AND AUDIO PLAY, COLLECTION OF ESSAYS AND ARTICLES, STORIES, CASE STUDIES, ETHICAL CODE, PERSONAL AND ACADEMIC CORRESPONDENCE, ACADEMIC COURSES AND LECTURES, PUBLISHED ON ACADEMIC, ORGANIZATIONS, JACQUES CORY'S AND OTHER WEBSITES, OR REVIEWED BY EXPERTS, YET UNPUBLISHED, BOOKS IN PROGRESS	1388
1. ACADEMIC EBOOK IN HEBREW	1388
2. PLAY EBOOK IN HEBREW	1388
3. CHILDREN EBOOKS IN HEBREW	1389
4. ACADEMIC EBOOK IN ENGLISH IN PROGRESS	1390
5. ACADEMIC BOOK IN ENGLISH IN PROGRESS	1391
6. ETHICAL CODE, CASE STUDIES, ADDIT'L ESSAYS & ARTICLES, WEBSITE	1392
7. 2004 - COURSES IN ENGLISH AND FRENCH ON BUSINESS ETHICS, ETC.	1394
8. 2004 - COURSES IN HEBREW ON BUSINESS ETHICS, ETC.	1394
9. DIARY AND CORRESPONDENCE IN HEBREW AND ENGLISH	1395
10. AUDIOPLAY AND SCREENPLAY ON RUTHY CORY'S ANNIVERSARIES, PHOTO CLIP AND VIDEO GREETINGS ON JACQUES CORY'S 70 th ANNIVERSARY, NELLY'S CHOICE MUSIC OF THE PLAY	1396
11. MAIN BUSINESS ACTIVITIES	1396
12. LECTURES, PROFESSIONAL AND PUBLIC ACTIVITIES	1397

13. POETRY, SATIRES, EULOGIES, HUMOR, TRAVEL, LADINO ACTIVITIES	1399
---	------

X. APPENDIX – INTERNATIONAL CASE STUDIES, ANALYSES OF NOVELS, PLAYS, FILMS & DOCUMENTARIES - IN EUROPE, NORTH & SOUTH AMERICA, AFRICA, ASIA– US, UK, RUSSIA, SWITZERLAND, NORWAY, ARGENTINA, FRANCE, SINGAPORE, ISRAEL; PAUL HAWKEN ON SUSTAINABILITY, WARREN BUFFETT ON ETHICS AND SOCIAL RESPONSIBILITY, JOSEPH STIGLITZ ON GLOBALIZATION AND SOCIAL JUSTICE, TEN COMPONENTS IN TEN LANGUAGES ON SUSTAINABLE JUSTICE, UN UNIVERSAL DECLARATION OF HUMAN RIGHTS	1400
--	------

1. FRANCE - ETHICS FOR MINORITY SHAREHOLDERS IN BANKING & THE STOCK EXCHANGE - THE BOOK & FILM "L'ARGENT" BY EMILE ZOLA	1400
2. ISRAEL – BRIBE CASE – ETHICS IN GOVERNMENT TENDERS	1409
3. NORTH AMERICA – TRUST AND FAIRNESS CASE – BRIDGING IN MERGERS	1415
4. ARGENTINA – LABOR RIGHTS IN THE GLOBAL CONTEXT – THE DOCUMENTARY FILM "THE TAKE" – SUMMARY AND ANALYSIS	1426
5. UK AND SINGAPORE – ETHICS IN BANKING – BARINGS BANK – THE FILM "ROGUE TRADER" – SUMMARY AND ANALYSIS	1430
6. SOUTH AMERICA – CORRUPTION CASE – ETHICS IN SALES	1432
7. US – SOCIAL RESPONSIBILITY, BUSINESS AND COMMUNITY – THE FILM "IT'S A WONDERFUL LIFE" – SUMMARY AND ANALYSIS	1437
8. ISRAEL – THE WORTHWHILENESS OF TRUST CASE – THE ETHICS OF VALUATION	1439
9. RUSSIA – CORRUPTION IN THE LOCAL GOVERNMENT – THE PLAY "REVIZOR" BY NIKOLAI GOGOL – SUMMARY AND ANALYSIS	1445
10. AFRICA AND SWITZERLAND – UNIVERSALITY OF ETHICS – THE PLAY "THE VISIT OF THE OLD LADY" BY FRIEDRICH DUERRENMATT AND THE AFRICAN FILM "HYENAS" – SUMMARY AND ANALYSIS	1447
11. NORWAY & INDIA – A WHISTLEBLOWER WITH SOCIAL RESPONSIBILITY - THE PLAY "AN ENEMY OF THE PEOPLE" BY HENRIK IBSEN AND THE INDIAN FILM "GANASHATRU" – SUMMARY AND ANALYSIS	1450
12. FRANCE & ISRAEL – CULTURAL, ETHICAL & MENTALITY GAPS IN INTERN'L BUSINESS CASE – THE IMPORTANCE OF BEING A POLYGLOT	1455
13. FRANCE/PROVENCE – THE VICTIMS OF CORRUPTION, THE NOVEL	

"JEAN DE FLORETTE" BY MARCEL PAGNOL, SUMMARY AND ANALYSIS	1463
14. SUSTAINABILITY – PAUL HAWKEN – THE BOOK "THE ECOLOGY OF COMMERCE" – SUMMARY AND ANALYSIS	1468
15. SOCIAL RESPONSIBILITY OF MODERN BUSINESS TYCOONS – WARREN BUFFETT (BERKSHIRE HATHAWAY) – SUMMARY AND ANALYSIS	1472
16. JOSEPH STIGLITZ – A THIRD WAY ALTERNATIVE FOR CAPITALISM, GLOBALIZATION, AND SOCIAL AND ECONOMIC JUSTICE	1476
17. TEN COMPONENTS IN TEN LANGUAGES ON SUSTAINABLE JUSTICE	1479
18. COSMOPOLITAN QUOTES ON BUSINESS ETHICS	1481
19. THE UNITED NATIONS' UNIVERSAL DECLARATION OF HUMAN RIGHTS	1489
20. ANALYSIS OF CORRUPTION PERCEPTIONS INDICES IN 2012-2014, 2005, 1996, 1995: TRANSPARENCY INTERNATIONAL'S RANKING OF ETHICS/CORRUPTION	1494
21. GLOBAL CORRUPTION BAROMETER - % OF PEOPLE WHO PAID BRIBES - TRANSPARENCY INTERNATIONAL - 2013	1499
22. THE RISE AND FALL OF BUSINESS ETHICS FOLLOWING THE 2007-2010'S GREAT RECESSION	1500
23. THE MAIN PRINCIPLES FOR THE FUTURE OF CAPITALISM IN THE NEW SUSTAINABLE SOCIETY	1502
24. PRINCIPLES OF BUSINESS & ETHICS IN ECONOMIC WORLD TOWARDS 2020	1504
25. PROFITABILITY AND BUSINESS ETHICS	1507
26. LIST OF CORRUPTION PERCEPTION INDEX TRANSPARENCY INTERNATIONAL - RANK IN 2014, SCORES IN 2012, 2013, 2014	1513
XI. CONCLUSION	1520
XII. CV, FILMS, PHOTOS, LIST OF LINKS	1523
JACQUES CORY – CV AND LIST OF PUBLICATIONS	1523
FILMS AND PHOTOS OF JACQUES CORY, HIS FAMILY, HIS CAREER AND HIS TRAVELS	1534
LIST OF THE LINKS TO THE TEXTS OF THE BOOK	1551

ACKNOWLEDGEMENTS

I would like to dedicate this book to a precious friend to whom I am deeply grateful - [Henri-Claude de Bettignies](#), my academic mentor, one of the most prominent ethicists in the world, who believed in my academic capabilities and gave me the opportunity to lecture at Insead on Ethics Days, recommended me to Yvon Pesqueux at CNAM in Paris for writing a dissertation there and receiving my PhD. Bettignies participated in the jury, and agreed to be a rapporteur, reading my two academic books in English, my dissertation in French, and granting to me with the other members of the jury the mention tres honorable. Bettignies also offered me to teach at Insead Singapore for a semester in 2006, which was my first academic assignment outside Israel. Bettignies read my third academic book in English "Business Ethics for a Sustainable Society", and wrote an excellent review for the publishers. He kept in touch during all my academic years, encouraged me, recommended me, and gave me valuable advices. I identify myself completely with him and am deeply touched by all what he has done for me, but mostly by his friendship.

I would like to thank five mentors and friends who passed away, but assisted me very much in all my endeavors. First of all [Henk Van Luijk](#), a dear friend, the best man I have ever known, the most erudite, the kindest man. Without knowing me, he agreed to meet me in Amsterdam, read my books and gave me very valuable comments. He participated in the jury of my PhD, and wrote excellent reviews on my work. [Baron Edmond de Rothschild](#) believed in me and gave me a full scholarship for my MBA studies at Insead. Afterwards, he continued to be interested in my career and met me with the other Israeli grantees several times. [Harry Recanati](#), one of the founders of the Israeli and international Discount Bank, was one of the most ethical businessmen I have ever known, he was a good friend, encouraged me, and was very interested by my work. [Uri Levit](#), the CEO of Poalim Investments, was one of my best friends but also a colleague with whom I enjoyed working for many years during my career. He was very ethical and suffered because of it, in an environment which was more and more corrupt. Finally, my best Insead friend, [Georg Heine](#), a true cosmopolitan, fluent in all the languages of Insead – English, French, German - & Greek on top of that, whose good heart was legendary and his friendship a treasure.

I would like also to thank my directeur de these at CNAM Yvon Pesqueux, who believed in me and enabled me to receive my PhD degree at the age of 60. I am thankful also to Ilan Meshulam, who invited me to teach at the University of Haifa and invited me to teach at the International MBA programme for 3 years. Without their support I wouldn't be able to lecture in business ethics. Itzhak Gormezano Goren is a close friend who stood by me in the most difficult moments, encouraged me and dared to publish my ethical novel combating the unethical practices of Israeli business. The most prominent figure in the fight against corruption in Israel is Arie Avneri, who became a symbol with his unabated stamina, his integrity and his ethical leadership. He influenced very much my ethical thought and is for me an admired mentor.

I would like to thank my colleagues at the University of Haifa: Ido Landau, Tzipora Shechtman, and Aharon Ben Zeev, at the University of Tel Aviv: Itzhak Saporta, Yehuda Kahane, and Ran Lachman, at the Technion Institute: Peretz Lavie and Dan Shechtman, at the Carmel Academic Center: Nahum Biger, as well as at Magnes of the Hebrew University of Jerusalem: Hai Tsabar. I would like to thank especially Shahar Horev, who invited me to write an ethical code and case studies, and train the managers of Sibat at the Israeli MOD – a project that received the first prize and was a tremendous success. Special thanks to Joshua Sobol, David and Dalia Golan, who recommended my application for the Emet prize, and Michel Ohayon for a fruitful cooperation.

I have a deep gratitude to friends all over the world, who were interested in my projects and assisted me in advice – Robert Ferris, Alex Lajoux, Miklos Marschall, Anthony Simon, [Dietmar and Carlita Fuchs](#), Angus Fraser, Jonathan Franklin, Einar Dahl, Georges Kryceve, Alain Somia, Claudio Gino, Robert Briefel, Francis Desforges, Jak Kori, Jean-Pierre Lorrain, Jean-Pierre Lehmann, Aldo Levy, Francois Lepineux, Genevieve Ferone, Paolo Jurkic, Moses Pava, etc.

Many family members, friends and colleagues have influenced, assisted and backed me, and I would like to thank them all: my mother, Pauline Simon Cory, who was my ethical inspiration since my early childhood. In her kindness, grace, wisdom and common sense, she gave me a model which I have followed ever since. My father Albert Cory who believed in me all the way, my grandchildren Tomer Cory, Doron Cory, Ophir Cory, Noga Cory, Itai Cory, Noam David Garfunkel, Ido Garfunkel, Yael Garfunkel, family members and friends Ronny Garfunkel, Nira Cory, Ella Shechtman Cory, Rachel and Eitan Zeiler, Haiim and Nehama Cory, the late and beloved cousin Betty Rosen, the late and beloved parents of Ruthy my wife – David Popliker and Fanny Popliker, and Rosalia Cohen, Shaul Marin, Galia Sagy, Rachel Bortnick, Shosha Goren, Hanita and David Malkov, Amalia and Opher Eyal, Jonathan and Leah Adereth, Itamar Levin, Arnon and Elena Gat, Shuki Schwartz, David and Vicky Schlachet, Reuven Maskit, Ruthy Mayblum, Naomi and Arie Barsilay, Meir Heth, Eran Vigoda-Gadot, Ora Rubinstein, Amos Carmeli, Yoav Itzhak, Yariv Yairi, David and Zahava Braha, Asaf Sudri, Joseph and Galila Manchik, Carmela Biger, Avi and Dafna Dinerman, Tzofi and Ori Lev, Ofra and Udi Ben Ari, Shlomit Levanon, Meir Tamari, Dalia Zelikovich, Irit Levit, Zeev Nahari, Naftali and Ronit Fried, Ami and Yehudit Ofek, David Prihar, Eyal Tsofan, Avi Rimmer, Uzi and Vera Shaham, Alberto and Tali Garfunkel, Dov Nardimon, Dove Izraeli, Itamar Theodor, Gaby and Shosh Nagar, Teddy Weinshall, Izi Lavie, Mike Doron, Arnon and Elena Gat, Oded and Hana Rosenthal, Dalia and Zvi Aviel, Smadar and Shmuel Paz, and so many others. I also want to thank my excellent editor who has done a very valuable job to publish the book in a record time.

But my greatest thanks are to my wife, Ruthy, and to my children, Joseph, Amir and Shirley, who continue to support me in spite of all the difficulties and the personal sacrifices. They could have been in a much better economic situation if I would have joined the caravan of the crooks, as nothing happens to them and they flourish and succeed against all odds. But I preferred to adhere to my principles, in spite of all the hardships, and fortunately my children succeeded on their own, and did not need my assistance. I still need and receive their warm support, and especially of my beloved wife, who is the backbone of our family, the Rain Fairy, helping all of us who are in need. I am lucky to have this support, like Dr. Tomas Stockmann had in *En Folkefiende* by Henrik Ibsen – the support of his wife Katherine, his two sons Eilif and Morten, and his daughter Petra. I enjoy the support that I receive from my students, readers and friends, but nothing can compare to the support of my family, as it is the most precious present that one can hope for.

"The only true wisdom is in knowing you know nothing. I cannot teach anybody anything I can only make them think. Strong minds discuss ideas, average minds discuss events, weak minds discuss people. By all means marry; if you get a good wife, you'll become happy; if you get a bad one, you'll become a philosopher. When the debate is lost, slander becomes the tool of the loser. I am not an Athenian or a Greek, but a citizen of the world. We can easily forgive a child who is afraid of the dark; the real tragedy of life is when men are afraid of the light. When you want wisdom and insight as badly as you want to breathe, it is then you shall have it." [Socrates](#)

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.

I. INTRODUCTION

"Cory's Cosmopolitan Cultural Credo" is not an autobiography, nor is it a tedious list of credits or achievements of me, [Jacques Cory](#), although one can have access to the lists. This book is rather a tasteful delight, a [potpourri](#), a mixture of linguistics, literature, travel, business and culture, drama and non-fiction, ethics and academic activities, that I have achieved and was exposed to, having the privilege to blend all those ingredients in my long careers in diverse occupations and avocations, in a multidisciplinary – interdisciplinary - transdisciplinary approach that might interest the humanist and intellectual reader.

I blend creative and active achievements in all my fields of interest – literature, plays, biographies, linguistics, geography, business, ethics, academics, economics, history, music, art, films, philosophy, poetry, sociology, and even humor. I advocate most moderation and harmony, in my cosmopolitan, polyglot and holistic approach. I focus my interest in European humanities and social research, but I respect and read most of the other fields of interest in most of the other countries and cultures, to achieve a holistic harmony.

This eBook is interesting, contains more than a thousand pages and thousands of links to books, essays, articles, novels, plays, chapters of the Bible, poems, songs, in dozens of languages, the Odyseey in Greek, Cicero's writings in Latin, Sayings in Chinese, Romances in Ladino, Folk music from all over the world, Extracts of Plays by Brecht, Rostand, Arthur Miller...I used in many cases quotes from Encyclopaedia Britannica, Wikipedia, The New York Times, and other excellent sources, as I preferred to use excellent quotes rather than invent the wheel again. I tried to mention all the sources, except encyclopedias.

Only when I had an original contribution to make I did it, but my personal views are also extensively given in this book, in hundreds of pages. This book can be read, seen, heard during thousands of hours, everybody can find interest in at least parts of this eBook, that hopefully will arise a passion to learn languages, literature and drama. This book contains chapters/references in 36 languages, extracts in 200+ languages, links to 2000 languages, with an emphasis on the best novels, plays, biographies, music, nonfiction in the world.

After retiring at the age of seventy, I summarize my academic, business, culture, drama and ethics activities. Not because it is an end of my activities, but rather because it is [a pause for reflection](#), to check what was achieved until now, and plan what should be done in the next "50" years, until 120. The achievements have struck a right balance between creative & active works, reading so many books in many languages, but also writing many books in the past 15 years, and planning to write many books in the next years as well.

At the end of the eBook, that can be published also as a printed book but with a DVD in order to visit the websites in the links, we can find an Appendix comprising some of the best cosmopolitan and ethical works that I have ever written: an essay about the French book and film L'Argent – Money by Emile Zola, case studies and analysis of plays, books, documentaries, films on bribes, trust, banking, corruption, whistleblowing, mentality gaps - from Israel, France, North/South America, US, UK, Singapore, Argentina, Russia, Africa, Switzerland, reviews on Joseph Stiglitz, Paul Hawken and Warren Buffett, 10 components in 10 languages on sustainable justice, quotes, UN's universal declaration of human rights.

This autobiography is not a standard biography. The story of my life can be found all over the book in the context of my fields of interest. When I write about literature, languages, ethics, music or films, I refer to related events in my life, built as a coherent holistic mosaic.

LINGUISTICS ACTIVITIES

II. [LEARNING OF 50+ LANGUAGES](#), METHODOLOGY, TEXTS IN ARAMAIC, LATIN, DUTCH, YIDDISH, JEWISH FOLKLORE, HAITIAN, ARABIC, RUSSIAN, GREEK, PROVENÇAL, LEARNING 5 LANGUAGES AT SCHOOL, COMPARISON OF 120+ LANGUAGES - THE LITTLE PRINCE, PATER NOSTER, LANGUAGES LEARNED, LINKS TO TEXTS IN 2000 LANGUAGES: PRAYERS, BIBLE, UN DECLARATION OF HUMAN RIGHTS

1. THE METHODOLOGY OF LEARNING LANGUAGES, MASTERING LANGUAGES, MONEY IN 50 LANGUAGES, PROVERBS ABOUT MONEY, RICH AND POOR, ETHICS

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 only 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 have learned or 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. Altogether, about 13 languages learned, most of them fluently...

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 couldn't drink "Campe" like the 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%: Provencal, 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, Vienes, 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, Palitian (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), BoBang (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 Guinea), Zapoteco (Mexico, Indian), Zulu, Uzbek, Houailou (New Caledonian), Habbe/Dogon (Mali), Fijian, Awabakal.

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 – argint 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 the 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 zilver like in German and English). In Afrikans 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 – pengar, Norwegian – penge, Danish – penge, Icelandic – peningar. It goes without saying that it is hopeless to remember all the minor changes of Geld, money, argent or pengar 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 Gald 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 groush 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.

Finally, we'll bring a list of proverbs about money and 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 België, 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) – *Stempeniu* by Sholom-Aleichem, *Poetry* (Itzik Manger...), *The Bible*. (without translation) – *Regenboygen* 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 tibet* 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...

2. 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 עניא 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'shanah 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 [Meneh, meneh, tekel oufarsin](#) (and not as it appears in the translation below).

כה ודנה כתבא, די רשים: מנא מנא, תקל ופרסין. כו דנה, פשר-מלתא: מנא--מנה-אלהא מלכותך, והשלמה. כז תקל תקילת במאזניא, והשתכחת חסיר. כח פרס פריסת, מלכותך, ויהיבת, למדי ופרס. כט באדין אמר בלשצר, והלבשו לדניאל ארגונא, והמנוכא (והמניכא) די-דבבא, על-צנארה; והכרוזו עלוהי, די-להוא שליט תלתא במלכותא. ל בה, בליליא, קטיל, בלשצר מלכא כשדיא (כשדא).

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 Beltshazzar 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 Beltshazzar.
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 קסא א 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 עלויה וליחוש דלמא גייז ליה לראובן בן

ומתכשר ביעקב עד דתנן איש פלוני עד כשר דלא כתיב עד ואיבעית אימא לעולם דכתב עד
דידעיןן 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.

3. LATIN, VIRGIL – THE 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	40
Laocoon ardens summa decurrit ab arce,	
et procul 'o miseri, quae tanta insania, cives?	
creditis avectos hostis? aut ulla putatis	
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.

4. 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, di 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, verdwijnt 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 profijtbeginnsel: 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?

5. 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 ייִדיש, *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־אַשכנז (*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 intellectual 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.

האדר ל

איר, חדושט זיך, פאני שלום-עליכם, אויף טביהן, וואָס מע
זעט אים נישט? ער האָט זיך, זאָגט איר, שטאַרק אַ רוק 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 געשריבן: אדם
יסודו מעפר וסופו לעפר, אַ מענטש איז שוואַכער פון אַ פליג און
שטאַרקער פון אייזן... סאַקע נאָך אַ באַשרייבונג מיט מיר! ווי
ערגעץ אַ שלאַק, אַ צרה, אַנאַנשיקעניש – מין אויסמיידן טאָר עס
נישט. פון וואַנען נעמט זיך עס, ווייסט איר נישט? אפשר דערפון,
וואָס בטבע בין איך אַ פתי יאמין, וואָס גלויבט איטלעכן אויף
נאמנות? טביה פאַרגעסט, וואָס אונזערע חכמים האָבן אונז געזאָגט
טויזנט מאָל: פּדוהו וחשדהו. בלשון אשכנז הייסט עס: „נע וויר
טאַפּאַקי“... נאָך וואָס זאָל איך טאָן, פרעג איך אייך, אַז ס'איז ביי
מיר פאַרט אַזאַ טבע? 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 ביין אויב 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. 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 [Gesher 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 her 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.

אין רוסלאנד אַרײַן איז אַ דיבוק אַ רױטער.
און גײט דאָרט אָן מעשים — אַ שרעק!
עס טרײַבט אים דער רבי לױד דזשאָרדזש און קאַאַליצי
דאָך העלפֿט קײן קמיע, עס העלפֿט קײן מחיצה.

ער װיל נײַט פֿון דאָרטן אַװעק.
עס גײט דאָרט אַ דיבוק אַרױס באַלאַכאַװײטש
און קעמפֿט מיט התלהבֿות, מיט מוט...
ער מומלט פֿון פֿרײַהײט, פֿון כלערליי גליקן,
און קאָן גאַרנישט אַנדערש באַקומען אַ תּיקון,
נאָר דווקא אין ייִדישן בלוט.

און אַרענשטיין יערזשי: ער זיצט אין „דוואַ גראָשע“.
אַ דיבוק: שוין אײן מאָל אַ סאָרט!
װוּ נעמט מען צו אים שוין, אױ מאַמעניו, פֿאַטער,
אַ שפּריכוואָרט — מעג זײַן פֿון אַ רבּין אַ טאַטער,
װאָס זאָל אים פֿאַרטרייבן פֿון דאָרט?
איך זע אים דעם דיבוק אָט װוּ נאָר איך קער זיך,
ער זאָפט אַלץ אין זיך װי אַ שװאַם.
אין ליטעראַטור אױך אַ דיבוק פֿאַראַנען.
ער הײסט — „פֿוטוריזם“, אױ הערט נאָר אַ גראַמען:
„לִבְנֵה נֶעכֶּט“, „ציג“ און „בִּים־בָּאָם“...

אין ברויט איז אַרײַן אױך אַ דיבוק, אַ דיבוק.
עס װערט פֿון אים בײַטער אין מױל
עס דרײַען די קישקעס און זינגען אַ זמר

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 h
He does not want to leave from there.

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.

And Jerzy Orenstein⁴ sits in *Dwa Grosze*
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 rhyr
"Moonlit nights," "Goats," and "Bim, bam."

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

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 Gordin'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 Slutsk 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 Slutsk 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 as 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**

6. JEWISH FOLKLORE, FOLK SONGS IN YIDDISH, [YEMENITE](#) AND LADINO – CHAVA ALBERSTEIN, OFRA HAZA, YITZHAK NAVON'S BUSTAN SEPHARDI, YEHOAM GAON'S FROM TOLEDO TO JERUSALEM

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, Libya, 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 Mendelev 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 (cf. Ta'an. 4:8–15th of Av song; Ket. 17a – a song "Before the Bride in the West," Palestine) 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. Zúñer. 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 *halutz* 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 hasidic-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, and 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 from Iraqi Kurdistan (Rivlin, Segal); North African (Attal); Samaritan (Gaster); Yemenite (Goitein, Nahum, Ratzhabi, Shealtiel); Palestinian-Hebrew in kibbutzim and 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 much 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 Israeli no. 1 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 did most to revive 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.

7. [HAITIAN](#), POETRY

The Creole languages were very easy to learn and the most fascinating poetry that I read was Open Gate in [Haitian](#), which differs from the Guadeloupe Creole, but still is a simplified version of spoken French. One of the outstanding [Haitian poets](#) is [Jozafa Wobe Laj/Josaphat Robert Large](#). His poem Tekes XXX/Text XXX makes you hold your breath, as it is so tense:

Se sa!	Go ahead
Chire liv mwen nan bibliyotek	Tear my books up in the library
Mete dife sou non mwen	Set my name on fire
Efase figi-m nan libreri	Blot out my face in the bookstore
Touye lonbraj mwen	Kill my shadow
Se sa!	Go ahead!
Kraze glas la ak tout potre-m ladan-l	Break the mirror with my image still in it
Se sa monkonpe!	Go ahead, brother!
Masakre memwa-m	Massacre the memory of me
Bonbade souvni-m	Bombard my memories
Se sa monkonpe!	Go ahead, brother!
Tonne met detwi syel la	Thunder can destroy the sky
Van met bwote vil Jeremy ale	The wind blow the city of Jeremie away
Lanme met anvayi late	The sea invade the land
We pa we	Come what may
Zev mwen ap rete la tennfas!	My writings will endure
Ke w-vle	Like it
Ke w-pa vle!	Or not!

Another great Haitian poet is Pol Larak/Paul Laraque, who wrote against the dictatorships in his country, from one of his poems Legzil se pen rasi – Exile is stale bread, I bring here the last verses, that he wrote for his wife Marcelle Laraque, his life companion for 48 years and his main inspiration in poetry. If I change exile by ostracising, I could have written this poem to my wife Ruthy who is my life companion for 46 years and is my main inspiration in all my works. Dear Ruthy, in a paraphrase to the immortal song by Carole King – [You make me](#) feel like a natural man – sung [by Carole King](#), [by Aretha Franklin](#), [with lyrics](#). My struggle without Ruthy would be hell, she pulled me from the mounth of despair, in the cold she brings fire, as she is the light in the darkness: ou rache-m lan bouch dezespwa/lan fredri ou pote chale/ou se limye lan fenwa.

A moving poem by Joj Kastru/Georges Castera about poverty:

Lamize fe tout bagay blaze,	Poverty makes all things faded
Kwochi, fannen, dekenmen	crooked, cracked, emaciated
Degrennen, rabi, ebete, graj,	wated away, dingy, stupid, ground-down,
Doukdouk,	pocked;
Le fini	when it's finished
Nou boukante ri pou kriye,	we're exchanging laughter for weeping
Nou boukante lamize ak fre	we're swapping misery with brothers
Pou nou sa kenbe ti bren.	in order to clutch at blades of grass.
Lesamdi, se tout vil lakot	On Saturdays, the whole town on the coast
Ki pati jete ko yo lan lanme	gets off by throwing their bodies into the sea
Tankou moun ki an chale.	Like people in heat.
Isit, lavi boule!	Around here, life burns!

A famous poem is [M'ap ekri youn powem](#) - I'm writing a poem, written by Togiram – Emil Selesten-Meji – Emile Celestin-Megie, depicting the poverty and injustice in Haiti:

Pou gason ki too pov ki pa kab 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'ape 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 perhaps the most salient of all the 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 à 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.

8. 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 اهْدِنَا 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 العهود الغابرة ، وأنه تألق يوما في تاريخ القاهرة المعزية كالكوكب الدرى . أى القاهرة أعنى ؟ .. 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 كرور الزمن عطارة اليوم والغد .. !

ومع أن هذا الزقاق يكاد يعيش فى شبه عزلة عما يحديق 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 .

* * *

آذنت 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 وهمهمة 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.

9. RUSSIAN, ANNA KARENINA, CHILDREN SONG AND FOLK SONGS ADAPTED FROM RUSSIAN IN ENGLISH, FRENCH AND HEBREW, VISIT OF ST. PETERSBURG

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 over 20 languages, including Japanese, Spanish, German, 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!

Припев:

Дорогой длинною,
Погодой лунною,
Да с песней той,
Что вдаль летит звеня,
И с той старинною,
Да с семиструнною,
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:

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.

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.
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 mère m'aimait
Et je suis aux galères,
Je m'souviens ma mère disait
Mais je n'ai pas cru ma mère
Ne traîne pas dans les ruisseaux
T'bats pas comme un sauvage
T'amuses pas comme les oiseaux
Elle me disait d'être sage

J'ai pas tué, j'ai pas volé
J'aurais couru la chance
J'ai pas tué, j'ai pas volé
J'aurais qu'un jour soit dimanche
Je m'souviens ma mère pleurerait
Dès que je passais la porte
Je m'souviens comme elle pleurerait
Elle voulait pas que je sorte

J'ai pas tué, j'ai pas volé
Mais j'ai pas cru ma mère
Et je m'souviens qu'elle m'aimait
Pendant que je rame aux galères.

Toujours, toujours elle disait
T'en vas pas chez les filles
Fais donc pas toujours ce 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'aurais pas lui fait de peine

Un jour les soldats du roi
T'emmen'ront aux galères
Tu t'en iras trois par trois
Comme ils ont emmenés ton père
Tu auras la tête rasée
On te mettra des chaînes
T'en auras les reins brisés
Et moi j'en mourrai de peine

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-חלוף.

הנשאי, ספינה, ושוטי -
מה רבים הכסופים;
לי נצרה יש ושמה רותי,
המצפה באלה החופים.

תכול עיניך פשמים
מבטה בלהבה.
לו אה נשקתי השפתיים
אז ידעתי מה זאת אהבה

סער. הספינה חורקת.
תקפץ מגל אל גל.
אלי עם רעם היא צוחקת
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?- О chyom zadumalsya detina? "About what've you fallen to thinking, lad? – Седок приветливо спросил, - Sedok privetlivo sprosila, 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 nehrishta-starosta-tatarin A pagan Tatar elder
Меня журит, а я терплю. Menya zhurit, a 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 – Bogatyiy vybral, da postylyiy - A rich man chose her, a hateful man -- Ей не видать отрадных дней..."Ey ne vidat' otradnykh dneiy... 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 like the US, you are not sent to Siberia like in the USSR, but just sent to hell...

10. GREEK, ZORBA THE GREEK, THE ODYSSEY, POLYGLOT GREETINGS

I learned also Ukrainian and Polish, and tried to read texts in Czech, Slovak, Croatian, etc. with little success, but I could understand part of the texts, at least with the translations. One of the last languages that I learned, also 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). 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

Ἦλθε δ' ἐπὶ ψυχῇ Θηβαίου Τειρεσίαο, χρύσεον σκῆπτρον ἔχων, ἐμὲ δ' ἔγνω καὶ προσέειπε· [διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεύ,] τίπτ' αὐτ', ὦ δύστηνε, λιπὼν φάος ἡελίοιο ἦλυθες, ὄφρα ἴδῃ νέκυας καὶ ἀτερπέα χῶρον; ἀλλ' ἀποχάζεο βόθρου, ἄπισχε δὲ

that I may drink of the blood and answer
your questions 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 Thrinacian 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.

φάσανον ὀξύ, αἵματος ὄφρα πῖω καὶ
τοὶ νημερτέα εἶπω.

ὥς φάτ', ἐγὼ δ' ἀναχασσάμενος ξίφος
ἀργυρόηλον κουλεῶ ἐγκατέπηξ'. ὁ δ'
ἐπεὶ πῖεν αἶμα κελαινόν, καὶ τότε δὴ μ'
ἐπέεσσι προσηύδα μάντις ἀμύμων·

νόστον δίξῃαι μελιδῆα, φαίδιμ'
Ὀδυσσεῦ· τὸν δέ τοι ἀργαλέον θήσει
θεός. οὐ γὰρ οἷω λήσῃεν ἐννοσίγαιον, ὃ
τοὶ κότον ἔνθετο θυμῷ, χωόμενος ὅτι οἱ
υἱὸν φίλον ἐξαλάωσας. ἀλλ' ἔτι μὲν κε
καὶ ὥς, κακὰ περ πάσχοντες, ἴκοισθε, αἶ
κ' ἐθέλῃς σὸν θυμὸν ἐρυκακέειν καὶ
ἐταίρων, ὅππότε κεν πρῶτον πελάσῃς
εὐεργέα νῆα Θρινακίῃ νήσῳ, προφυγῶν
ιοειδέα πόντον, βοσκομένας δ' εὖρητε
βόας καὶ ἴφια μῆλα Ἥελιου, 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 σῖνῃαι, τότε τοὶ
τεκμαίρομ' ὄλεθρον νηϊ τε καὶ ἐτάροισ'.
αὐτὸς δ' εἴ περ κεν ἀλύξῃς, ὃψὲ κακῶς
νεῖαι, ὀλέσας ἅπο πάντας ἐταίρους, νηὸς
ἐπ' ἀλλοτρίῃς· δῆεις δ' ἐν πῆματα οἴκῳ,
ἄνδρας ὑπερφιάλους, οἳ τοὶ βίοντον
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, lehazkir – 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, subtsire – 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/מ/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 with the parents of Ruthy and me, they even understood quite well the Ladino/Spanish and the Yiddish/German. We bring here a greeting at a celebration in Heidelberg, Germany, congratulating Dietmar on his sixtieth 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, as follows:

Heidelberg, Saturday 12th of April 1997

Dear Dietmar,

Bei uns, in Israel, we wish to good friends to live - עד מאה ועשרים - *bis hundert und zwanzig!* But for you it would not be enough, as with your temperament, *smikalka*, and *joie de vivre*, you could live at least until 200!

The secret of your longevity is first of all - *Carlita, la mujer de tu vida*; then the combination of hard work and loyalty to one company - Metalgesellschaft with long vacations in lovely Spain, Israel *und so weiter*; and last but not least - the hundreds of friends from all over the world that love, respect you, and say: "*Tomemos este hombre para guía*", let you be our example!

We are friends now for thirty years, half of your life, as we met at Insead 30 years ago. Since then, you have visited us in Israel and participated at the Passover Seder, praying in Aramaic: *הא לחמא עניא*, while Carlita was singing in Ladino: *Los Bilbilicos Cantan*. We had wonderful vacations in Catalonia, and even met several times in Frankfurt on business trips.

Through all these facets of friendship, you have remained the same old buddy, young in his heart, witty, with a wonderful sense of humor, but most of all - א גיטע נשומע, which means in Yiddish: a dear soul, that is always ready to help everybody *cu dragoste*, in heart and soul!

Dietmar, *fratello mio*, your name may be Fuchs or Fox, but in reality you are as sweet as a lamb. Just beware from transcending in this harsh world from a Twentieth Century Fox to a Twenty First Century *Agnus Dei...* *Bismilla El Rahim* this will not happen, as the Lord, our Good Shepherd, is guarding us all, when we pray to him *Kyrie Eleison!*

Don't misunderstand me, I am not turning into a priest, I am just rehearsing for the inauguration of our Christian Heritage project in Nazareth, and I hereby invite you and Carlita as our guests of honor.

But I hear rabbi Confucius whispering into my ears: "*Hu Shuo Pa Tao*", in other words, that I am talking nonsense in eight directions and eighteen languages. So I will just say: *Dogum gunun kutlu olsun* - happy birthday, in my fathertongue.

I hope that *la celebracio del centenari del naixement del amic de tots* - your hundredth birthday's festivities, Dietmar - the friend of all of us, in case you don't understand Catalan, will be even merrier than this one and we will all gather once again, in excellent health and high spirits, have good laughs and hope for even lovelier events in the next century!

From your best friends, at least in Asia, Ruthy and Jacques Cory

11. PROVENÇAL, AUTHORS FROM PROVENCE: PAGNOL, ZOLA, MISTRAL, SAYINGS

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 the linguistic enclave of [Guardia Piemontese](#) ([Calabria](#), Italy). However, there are strong polemics about the unity of the language, as some think that Occitan is a [macrolanguage](#). Others include [Catalan](#) in this family, as the [distance](#) between this language and other Occitan dialects (as the [Gascon language](#)) is similar to the distance among different Occitan dialects. In fact, it was considered as an Occitan dialect until the end of the 19th century. Native speakers of Provençal/Occitan are about half a million.

I visited Provence and South West France in 2014 (Avignon, Aix-en-Provence, Albi, Marseille, Nîmes, Carpentras, Orange, Roussillon, Cassis, Calanques, Isle-sur-la-Sorgue, Fontaine de Vaucluse, Pont du Gard, Les Baux, Arles, Camargue, Aigues Mortes, Saintes Maries de la Mer, Carcassonne, Toulouse, Montpellier, 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 delightfull masterpiece Mireio with the French translation Mireille, and I bring here the [opening verses](#) and translation, [and in Mireio](#) on Wikipedia – you can [click in order](#) to read the full text in Occitan and in English.

*Cante uno chato de Prouvènço,
Dins lis amour de sa jouvènço,
A través de la Crau, vers la mar, dins li bla,
Umble escoulan dóu grand Oumèro,
iéu 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 mespresado,
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 prefaced the poem with a short notice 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 some fifteen European languages, including into 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 with 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.

[The Fortune of the Rougons](#) (French: [La Fortune des Rougon](#)), originally published in 1871, is the first novel in [Émile Zola](#)'s monumental twenty-volume series [Les Rougon-Macquart](#). The novel is [partly an origin story](#), with a huge cast of characters swarming around - many of whom become the central figures of later novels in the series - and partly an account of the December 1851 coup d'état that created the French [Second Empire](#) under [Napoleon III](#) as experienced in a large provincial town in southern France. The title refers not only to the "fortune" chased by protagonists Pierre and Felicité Rougon, but also to the fortunes of the various disparate family members Zola introduces, whose lives are of central importance to later books in the series.

After a stirring opening on the eve of the coup d'état, involving an idealistic young village couple joining up with the republican militia in the middle of the night, Zola then spends the next few chapters going back in time to pre-Revolutionary Provence, and proceeds to lay the foundations for the entire Rougon-Macquart cycle, committing himself to what would become the next twenty-two years of his life's work. The fictional town of Plassans (loosely based on the real city of [Aix-en-Provence](#), where Zola grew up) is established as the setting for the novel and described in intimate detail, and then we are introduced to the eccentric heroine Adelaide Fouque, later known as "Tante Dide", who becomes the common ancestor for both the Rougon and Macquart families. Her legitimate son from her short marriage to her late husband, a labourer named Rougon who worked on Dide's land, is forced to grow up alongside two illegitimate children — a boy and a girl — from Dide's later romance with the smuggler, poacher and alcoholic Macquart, while the ageing Dide slides further and further into a state of mental illness and borderline senile dementia. From this premise, the next nineteen novels all get their central protagonists and to a certain extent their themes. This is an unprecedented masterpiece! The narrative continues along double lines, following both "branches" of the family. We see Pierre Rougon (the legitimate son) in his attempts to disinherit his Macquart half-siblings, his marriage to Felicité Puech, the voraciously ambitious daughter of a local merchant, and their continued failure to establish the fortune, fame and renown they seek, despite their greed and relatively comfortable lifestyles. Approaching old age, the Rougon couple finally admit defeat and settle, crushed, into their lower middle class destinies, until by a remarkable stroke of luck their eldest son Eugène reports from Paris that he has some news that they might find interesting. Eugène has become one of the closest allies of the future Emperor Napoleon III and informs his parents that a coup is imminent. Having been effectively given insider information about which side to back in the coming revolution, the Rougons then make a series of seemingly bold moves to show their loyal and steadfast support for Napoleon III, winning the admiration of the most influential people in the town, mostly royalists who are themselves afraid of showing too much commitment for fear of backing the "wrong horse" and losing their standing and fortune.

The narrative then switches over to the Macquart side of the family, whose grim working-class struggles to survive are juxtaposed keenly with the Rougons' seemingly trivial quest for greater wealth and influence in genteel drawing-room society. Descended from a drunken ne'er-do-well and a madwoman, Zola effectively predestines the Macquarts to lives of toil and misery. Zola's theories of heredity, laid out in the original preface to this novel, were a cornerstone of his entire philosophy and a major reason for his embarking on the mammoth Rougon-Macquart project in the first place in order to illustrate them. Largely discredited nowadays, and wrongfully so, the theories are largely "present but unseen" in most of the novels in the Rougon-Macquart cycle, allowing those books to be enjoyed without the overshadowing effect of Zola's somewhat suspect scientific ideas. Due to the original story nature of *La Fortune des Rougon*, the theories are placed much more to the fore, and can appear somewhat heavy-handed as a result.

A third branch of the family, the Mourets, descended from Macquart and Dide's daughter, are then introduced before the novel's focus is brought back to the "present", the night of the coup, via a quite brilliantly told love story. The idealistic but naïve Silvère Mouret falls madly in love with the innocent Miette Chantegreil, and after a long courtship they decide to join up with the republicans to fight the coup. The rest of the novel then picks up from where the opening chapter left off, and from then on is basically a dual narrative telling the story of the old Rougon couple and their increasingly Machiavellian machinations to get themselves into a position of fortune and respect in Plassans, juxtaposed with Silvère and Miette's continuing love story and the doomed republican militia's disastrous attempt to take the town back. Eventually, the Rougons

exploit their half-brother Antoine Macquart into inadvertently helping crush the republican threat, and they achieve their life's ambition, fortune and favour. For Silvère and Miette, who committed themselves so completely to a doomed cause, there can be no such happy ending and Zola wisely leaves their half of the story at a bleak dead end, remaining the objective author.

[*La Conquête de Plassans*](#) (1874) is [the fourth novel](#) in Émile Zola's twenty-volume series *Les Rougon-Macquart*. In many ways a sequel to the first novel in the cycle, *La Fortune des Rougon* (1871), this novel is again centred on the fictional Provençal town of Plassans and its plot revolves around a sinister cleric's attempt at political intrigue with disastrous consequences for some of the townsfolk. At the start of the novel, the home life of Francois Mouret and his wife and cousin Marthe (née Rougon) is portrayed as a generally pleasant and relaxed existence. Francois is slightly compulsive in his behaviour and Marthe clearly suffers from some sort of mental illness, which Zola intended to portray as a genetic consequence of the Rougon-Macquart family's tangled ancestry. Their three children include the eldest son Octave, an intelligent but feckless ladies' man (featured as the principal character of two later novels in the cycle, [*Pot-Bouille*](#) (1882) and [*Au Bonheur des Dames*](#) (1883), but here little more than a footnote), as well as the quiet and introverted younger son Serge and the mentally-handicapped daughter Desirée.

Their home lives are shattered by the arrival of a strange cleric, Abbé Faujas, and his mother, who rent a room in the Mourets' house. Slowly, it transpires that the mysterious stranger has arrived to try and win influence in the town for outside political forces (which never manifest themselves) through a series of Machiavellian intrigues, plots, slanders and insinuations; in the process of doing so, he proceeds to unravel the Mourets' lives to such an extent that the bewildered Francois is unwillingly and unnecessarily committed to a mental institution, while poor Marthe becomes obsessively religious, though whether her devotion is to God or Faujas becomes increasingly unclear. In Mouret's absence, and Marthe's indifference, Faujas unscrupulous sister Olympe and brother in law Trouche take over the Mouret's house, and live high at their expense. The reaction of the townsfolk to Faujas' outside influence is fascinatingly drawn by Zola, and the tactics of the groups who are in "resistance" to Abbé Faujas' clever machinations are very keenly observed. The narrative is kept up at a tremendous pace and builds to a quite astonishing climax of violence & horror as Zola ends the novel in an apocalyptic fury.

[*La Faute de l'Abbé Mouret*](#) (1875), [Abbe Mouret's Transgression](#), is the [fifth novel](#) in Émile Zola's [twenty-volume](#) series *Les Rougon-Macquart*. Viciously [anticlerical](#) in tone, it follows on from the horrific events at the end of *La Conquête de Plassans*, focussing this time on a remote Provençal backwater village. The plot centres on the neurotic young priest Serge Mouret, first seen in *La Conquête de Plassans*, as he takes his orders and becomes the parish priest for the disinterested village of Artauds. The inbred villagers have no interest in religion and Serge is portrayed giving several wildly enthusiastic Masses to his completely empty, near-derelict church. Serge not only seems unperturbed by this state of affairs but actually appears to have positively sought it out especially, for it gives him time to contemplate religious affairs and to fully experience the fervour of his faith. Eventually he has a complete nervous breakdown and collapses into a near-comatose state, whereupon his distant relative, the unconventional doctor Pascal Rougon (the central character of the last novel in the series, 1893's *Le Docteur Pascal*), places him in the care of the inhabitants of a nearby derelict stately home, Le Paradou.

The novel then takes a complete new direction in terms of both tone and style, as Serge — suffering from amnesia and total long-term memory loss, with no idea who or where he is beyond his first name — is doted upon by Albine, the whimsical, innocent and entirely uneducated girl who has been left to grow up practically alone and wild in the vast, sprawling,

overgrown grounds of Le Paradou. The two of them live a life of idyllic bliss with many Biblical parallels, and over the course of a number of months, they fall deeply in love with one another; however, at the moment they consummate their relationship, they are discovered by Serge's monstrous former monseigneur and his memory is instantly returned to him. Wracked with guilt at his unwitting sins, Serge is plunged into a deeper religious fervour than ever before, and poor Albine is left bewildered at the loss of her soulmate. As with many of Zola's earlier works, the novel then builds to a horrible climax. Unusually for Zola, the novel contains very few characters and locations, and the level of realist observation compared to outright fantasy is most uncharacteristic; however, the novel remains extraordinarily powerful and readable, and is considered one of Zola's most linguistically inventive and well-crafted works.

[Doctor Pascal](#) (orig. French [Le Docteur Pascal](#)) is the [twentieth and final](#) novel of the Rougon-Macquart series by Émile Zola, first published in June 1893 by Charpentier. Zola's plan for the Rougon-Macquart novels was to show how heredity and environment worked on the members of one family over the course of the Second Empire. He wraps up his heredity theories in this novel. *Le docteur Pascal* is furthermore essentially a story about science *versus* faith. The novel begins in 1872, after the fall of the Second Empire and the end of the reign of Emperor Napoleon III. The title character, Pascal Rougon (b. 1813), is the son of Pierre and Félicité Rougon, whose rise to power in the fictional town of Plassans is detailed in the first novel of the series *La fortune des Rougon*. Pascal, a physician in Plassans for 30 years, has spent his life cataloging and chronicling the lives of his family based on his theories of heredity. Pascal believes that everyone's physical and mental health and development can be classified based on the interplay between innateness (reproduction of characteristics based in difference) and heredity (reproduction based in similarity). Using his own family as a case study, Pascal classifies the 30 descendants of his grandmother Adelaïde Fouque (Tante Dide) based on this model.

Pascal has developed a serum he hopes will cure hereditary and nervous diseases (including consumption) and improve if not prolong life. His niece Clotilde sees Pascal's work as denying the omnipotence of God and as a prideful attempt to comprehend the unknowable. She encourages him to destroy his work, but he refuses. (Like other members of the family, Pascal is somewhat obsessive in the pursuit of his passion.) Pascal's explains his goal as a scientist as laying the groundwork for happiness and peace by seeking and uncovering the truth, which he believes lies in the science of heredity. After he shows her the Rougon-Macquart family tree and demonstrates his refusal to sugarcoat the family's acts, Clotilde begins to agree with him. Her love for him solidifies her faith in his theories and his lifelong work. Clotilde and Pascal eventually begin a romance, much to the chagrin of his mother Félicité. (She is less concerned about the incestuous nature of the relationship than by the fact that the two are living together out of wedlock.) Félicité wants to keep the family secrets buried at any cost, including several family skeletons living nearby: her alcoholic brother-in-law Antoine Macquart and her centenarian mother-in-law Tante Dide. When Clotilde's brother Maxime asks Clotilde to come to [Paris](#), Félicité sees this as an opportunity to control Pascal and access his papers to destroy them. Pascal suffers a series of heart attacks, and Clotilde is not able to return from Paris before he dies. Félicité immediately burns all of Pascal's scholarly work and the documents she considers incriminating. The novel, and the entire 20-novel series, concludes with the birth of Pascal and Clotilde's son and the hope placed on him for the future of the family. I strongly recommend to read all the 20 books of Zola's Les Rougon-Macquart, which is the peak of world's literature.

Emile Zola is known throughout the world more as the writer of *J'accuse – I accuse*, the famous article that he wrote in the newspaper *L'aurore*, where he denounced the unjust persecution of Capitaine [Alfred Dreyfus](#) who was condemned unjustly for treason and sent to the Devil's Island

in French Guyana, mainly because he was Jewish and it was easier to chose a Jew as a scapegoat while the French army did not want to sentence the real traitor Esterhazy. It is not a coincidence that Zola chose to defend Dreyfus and it has to do with his origins, coming from Provence, which was much more liberal than other parts of France, having an Italian father, and living a large part of his life in poverty, thus not feeling obliged to defend the establishment – political, military and religious. He suffered a lot because of his courageous move, he had to flee to London (Hugo also fled from France during the reign of Napoleon III) as he did not want to be arrested for libel, half of French population hated him and thought of him as a traitor (well, this half or most of it did not appreciate either his novels which were naturalists and offended their beliefs), and he was probably murdered in 1902. Zola died on 29 September 1902 of [carbon monoxide poisoning](#) caused by an improperly [ventilated chimney](#). His funeral on 5 October was attended by thousands, according to *The New York Times*. Dreyfus initially had promised not to attend the funeral but was given permission by Mme Zola and attended.

His enemies were blamed for his death because of previous attempts on his life, but nothing could be proved at the time. Expressions of sympathy arrived from everywhere in France; for a week the vestibule of his house was crowded with notable writers, scientists, artists, and politicians who came to inscribe their names in the registers. On the other hand, Zola's enemies used the opportunity to celebrate in malicious glee. Writing in [L'Intransigeant](#), [Henri Rochefort](#) claimed Zola had committed suicide, having discovered Dreyfus to be guilty. Nothing surprises me on the part of anti-Semitic writers and leaders, who are convinced that the Holocaust was a Jewish invention, that the Jews are to blame for all the evils of history, and that the world is divided in two: the Arians (true French, British, WASPs, or Germans), and the others - the sympathisers of the Jews, the Blacks, the Muslims, who are bought by Jewish/Arab money). In 1953, an investigation ("Zola a-t-il été assassiné?") published by the journalist Jean Borel in the newspaper [Libération](#) raises the idea that the death of Zola might be a murder rather than an accident. It is based on the revelation of the Norman pharmacist Pierre Hacquin who was told by the chimney sweeper Henri Buronfosse that the latter intentionally blocked the chimney of the apartment of Émile Zola in Paris ("Hacquin, je vais vous dire comment Zola est mort. [...] Zola a été asphyxié volontairement. C'est nous qui avons bouché la cheminée de son appartement.").

[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, Franklin D. Roosevelt, Winston Churchill, Tolstoy, Marcel Pagnol, Muhammad Yunus, Verdi, Beethoven, Lorca, Martin Luther King, Joseph Stiglitz, Naomi Klein.

I have written many chapters in my books about Zola's contribution to human conscience, to the oppressed, the underprivileged, describing what motivates the rich and mighty in their schemes against the minority shareholders, as if he was a modern writer with a brilliant knowledge of business and economics. I strongly support whistleblowers as essential to eradicate wrongdoings that otherwise would remain in the dark, like the crimes of Brecht's Mack the Knife, like the crimes of Zola's Aristide Saccard, like the crimes of Pagnol's Cesar. There will always be cases where it will be argued that it is impossible to divulge a case as it is a state secret or a

professional secret whose disclosure could endanger the company or the state. The most renowned case of a disclosure of a crime by act of conscience is probably the case of Colonel Picquart. One needs to have extreme courage in order to denounce his superiors, and bring against him the French army, the government and the majority of Frenchmen. But Picquart, imperturbable, testifies at the trial of Zola, after the latter wrote his famous 'J'accuse', where he accused the French authorities of concealing the truth about the innocence of Captain Dreyfus: "Pendant plus d'une heure, il expose, d'une voix tranquille, comment il a decouvert la trahison d'Esterhazy, les manoeuvres dont il a ete la victime et sa tristesse d'etre ecarte de l'armee. Les revisionnistes lui font une ovation. Apres quoi il est confronte avec ses anciens subordonnes, qui, tous partisans de Henry, l'accablent." (Troyat, Zola, p.274) "For more than an hour, he exposes, in a quiet voice, how he has discovered the treason of Esterhazy, the maneuvers that he was victim of and his sadness to be dismissed from the army. The revisionists make him an ovation. After that he is confronted with his old subordinates, whom, all colleagues of Henry, scorn him."

But Zola does not glorify the poors or underprivileged and condemn always the rich and mighty, he shows cases where petit bourgeois, honest people rival with the crimes of the unscrupulous rich, as he shows cases that the rich contribute to the welfare of society and are honest and benevolent. When we mention the word personification, we incorporate all its meanings, even in the negative sense of minority shareholders, who sometimes while being simple and honest men act more rapaciously than the worse of the majority shareholders. The Internet in many cases reveals this rapacity, this vulgarity, this egoism, which puts a question mark on the essential dilemma of this book. Is it worthwhile to safeguard the rights of minority shareholders or stakeholders if on the average they are just as unethical as the executives and majority shareholders? Emile Zola describes in his book 'Le Ventre de Paris' - 'The Belly of Paris' the conduct of Lisa Quenu-Macquart who finds herself in an ethical dilemma that would make a good case study on ethics. Florent, her husband's brother, has fled from the Devil's Island where he was imprisoned because of subversive conduct toward the regime of Napoleon III. He has the right of his part of the inheritance and she decides to give it to him, by fundamental honesty. She wants to give him the money, but Florent insists that she keep it in her butcher shop. "Vous avez tort, dit-elle, comme pour conclure. J'ai fait ce que je devais faire. Maintenant, ce sera comme vous voudrez... Moi, voyez-vous, je n'aurais pas vecu en paix. Les mauvaises pensees me derangent trop." (Zola, *Le Ventre de Paris*, p. 106) "You are wrong, she said, as to conclude. I have done what I had to do. Now, it will be as you wish... You see, I would have never lived in peace. Malicious thoughts disturb me too much."

Lisa is the epitome of honesty; her conscience does not reproach her of anything; she does not owe a penny, is not part of any skullduggery; she buys and sells good meat, she does not charge more than her competition... The dishonest people are people like Saccard her cousin the financier, the hero of *L'Argent*, the speculators, those who despoil the poor people. She is a proud 'minority shareholder' who despises the 'majority shareholders', the mighty. "C'est bon pour nos cousins, les Saccard, ce que tu dis-la. Ils font semblant de ne pas meme savoir que je suis à Paris; mais je suis plus fiere qu'eux, je me moque pas mal de leurs millions. On dit que Saccard trafique dans les demolitions, qu'il vole tout le monde. Ca ne m'etonne pas, il partait pour ça. Il aime l'argent a se rouler dessus, pour le jeter ensuite par les fenêtrés, comme un imbécile... Qu'on mette en cause les hommes de sa trempe, qui réalisent des fortunes trop grosses, je le comprends. Moi, si tu veux le savoir, je n'estime pas Saccard... Mais nous, nous qui vivons tranquilles, qui mettront quinze ans a amasser une aisance, nous qui ne nous occupons pas de politique, dont tout le souci est d'élever notre fille et de mener à bien notre barque! allons donc, tu veux rire, nous sommes d'honnêtes gens!" (same, p. 238-9) "It is good for our cousins, the Saccard, what you say here. They pretend to ignore that I am in Paris; but I am prouder than

them, I don't care about their millions. They say that Saccard speculates in real estate, that he steals from everybody. It doesn't surprise me; he started like that. He likes money to roll with it on the ground, in order to throw it afterwards from the windows, like a fool... I understand that people of his kind who earn exorbitant fortunes have questionable conduct. For myself, if you want to know it, I don't estimate Saccard... But we who live quietly, who will need fifteen years to achieve an easy life, we who are not preoccupied by politics, whose only concern is to raise our daughter and row our boat properly! Come on, you are kidding, we are honest people!"

And it is this honest woman, who ultimately finds the political discussions of Florent despicable, who cannot stand the smell of fish that Florent brings to the table as it prevents her from eating, she – who probably has the smell of pork from her butcher shop. She thinks that Florent eats too much but he doesn't enjoy it. He cannot even get fatter, the miserable, as he is eaten up by his malice. The honest lamb Florent has become a wolf in the imagination of Lisa, when she sees that she can profit from the inheritance. "Elle s'était approchée de la fenêtre. Elle vit Florent qui traversait la rue Rambuteau, pour se rendre à la poissonnerie. L'arrivage de la marée débordait, ce matin-là; les mannes avaient de grandes moires d'argent, les criées grondaient. Lisa suivit les épaules pointues de son beau-frère entrant dans les odeurs fortes des Halles, l'échine pliée, avec cette nausée de l'estomac qui lui montait aux tempes; et le regard dont elle l'accompagnait était celui d'une combattante, d'une femme résolue au triomphe." (same, p. 242-3) "She approached the window. She saw Florent cross Rambuteau Street and reach the fish shop. The tide overflowed this morning; the mannas glistened like silver, the fishmongers' auctions were at their peak. Lisa followed the pointed shoulders of her brother-in-law entering the Halles, his back curved, with a nausea of the stomach that reached his temples; and the look with which she accompanied him was a look of a warrior, a woman resolute to win." [Is Zola misogynist?](#) Lisa, Gervaise, Nana, Renee, Therese Raquin, Severine, Adelaide, are to say the least not so positive characters. Critics find Zola misogynist, who tries to prove "scientifically" the negative aspects of women, nervous, irritable, unfaithful, women who betray their husbands, prostitutes who take advantage of their lovers, committing crimes. But Denise, Catherine, Angelique, Clotilde, and many others are positive figures, although not in modern terms, as they are not enough feminists.

Florent was condemned because of his smell of fish, of his 'malice', but really because these excuses gave her the legitimacy to steal his part of the inheritance that she coveted without admitting it, as she was honest. Exactly like those who condemned Captain Dreyfus to exile to the same Devil's Island where Florent was imprisoned, because of his Jewish smell, his treason, his innocence. And Zola, who 20 years later condemns the honorable and honest men who have judged Dreyfus in 'J'accuse'; blames Lisa of her treachery and honest people of their covetousness, after the policemen take Florent to prison. "Les bandes de lard entrevues, les moities de cochon pendues contre les marbres, mettaient la des rondeurs de ventre, tout un triomphe du ventre, tandis que Lisa, immobile, avec sa carrure digne, donnait aux Halles le bonjour matinal, de ses grands yeux de forte mangeuse. Puis toutes deux se penchèrent. La belle Mme Lebigre et la belle Mme Quenu échangèrent un salut d'amitié. Et Claude, qui avait certainement oublié de dîner la veille, pris de colère à les voir si bien portantes, si comme il faut, avec leurs grosses gorges, serra sa ceinture, en grondant d'une voix fâchée: 'Quels gredins que les honnêtes gens!' " (same, p. 424) "The packs of bacon, the half porks hanged over the marble, put over there roundness of bellies, a whole triumph of bellies, while Lisa, motionless, with her imposing dignity, gave to the Halles the good morning, with her large eyes. Then both of them stooped over. The beautiful Mme. Lebigre and the beautiful Mme. Quenu said a friendly hello to each other. And Claude, who certainly has forgotten to dine yesterday, furious to see them so healthy, decent, with their large bosoms, gripped his belt, while growling in an angry voice: 'What scoundrels are the honest people!' " So, honesty is not everything, ultimately...

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 mère](#), [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 meunière](#), [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. I write extensively about Zola in this book's Appendix (L'argent), and about Pagnol's humor in the chapter about Humor. 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 by Marcel Pagnol

Jean de Florette, 1986, 122 minutes, Director Claude Berri, with Yves Montand, Daniel Auteuil, Gerard Depardieu

Manon des Sources by Marcel Pagnol

Manon des Sources 1986, 113 minutes, Director Claude Berri, with Emmanuele Beart, Daniel Auteuil, Yves Montand

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, consterne, ‘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. We hear French in a Provencal accent, and my students who don't speak French were moved by the film, even that they read the translation. Once they even tried to "embarrass" me by asking how come that I call Manon – Mano (in French you don't pronounce the last n), and Ugolin calls her Manon (pronouncing the final n)? I answered them that in Provencal you pronounce the final n, as in Spanish (Provence is very close to Spain) Jamon as opposed to Jambon. Although the players didn't speak Provencal their French was with a Provencal accent.

As we want to sense the sound of Provencal, read and hear the language, not only in high Provencal like in Mistral Mireio or popular French as in Pagnol's plays, novels, and films, we bring here a series of old and wise proverbs in Provencal with their English translation:

- *Beat qu dou ben d'autruc fa son aprenissagi.*
 - Translation: It is easiest to learn from another man's damage.
 - English equivalent: Wise men learn by other men's mistakes, fools by their own.
- *Fa boòn pescar en aiga trobla.*
 - Translation: It is good fishing in streamy water.
 - English equivalent: It is good fishing in troubled waters.
 - Meaning: In taking advantage of chaotic conditions one can easily serve one's own purposes.
- *Fa de necessitat vertu.*
 - English equivalent: Make a virtue out of necessity.
 - Meaning: Acquiesce in doing something unpleasant with a show of grace because one must do it in any case.
- *Fau copa lou clos pèr avé l'amelo.*
 - English equivalent: He that would eat the kernel must crack the nut.
 - Meaning: "Nothing is achieved without effort."
- *Lou barbié piétadous fâi la vèrmènoûzo.*
 - English equivalent: Mild physician – putrid wounds.
 - Meaning: Telling harsh truths constructively (to yourself as well) and stern measures makes for a good figurative and literal cure.
- *L'aiglo non casso i mousco.*
 - English equivalent: Eagles don't catch flies.
 - Meaning: "People of high rank are considered – or consider themselves – too important to deal with trivial things or lowly folk."
- *L'us dau paire, l'efant l'aprend.*
 - Translation: Such father, such son.
 - English equivalent: Like father, like son.
- *Lo gòs peis manja lo pichon.*
 - Translation: Big fish eat little fish.
 - English equivalent: Men are like fish; the great ones devour the small.

- Meaning: "Small organizations or insignificant people tend to be swallowed up or destroyed by those that are greater and more powerful."

That applies especially to Jean de Florette/Manon, and you can imagine Ugolin & Cesar telling it

- *Mesura doás fes e copas qu'una.*
 - English equivalent: Measure thrice, cut once.
 - Meaning: One should always act only after due consideration. A hasty action may involve an improper consideration of important aspects.
- *Mirgo que n'a qu'un trpu est bientôt prise.*
 - English equivalent: It is a poor mouse that has only one hole.
 - Meaning: It is dangerous to always depend on just one thing, because if it fails you, you will not have any alternatives.
- *N'es pas tant pichon lou bouisson, qu'uno fes dou jourt non fasse ombro.*
 - English equivalent: A bad bush is better than no shelter; Every hair casts its shadow; There is no little enemy.
- *Parol de vendre la peau davant qu'avec la bestia.*
 - English equivalent: Don't sell the skin till you have caught the bear.
- *Pèr prene un toun, asardo uno meleto.*
 - Translation: Who wants to win a gander, you need to weigh Drake.
 - English equivalent: Set a herring to catch a whale.
- *Podètz pas servir dos mèstres.*
 - Translation: Nobody can serve two masters.
 - English equivalent: Also, Nobody can serve two masters.
 - Meaning: One cannot serve two conflicting causes simultaneously. If this is attempted neither will be served properly.
- *Urós quau es artisan de sa fortuna.*
 - Translation: Every man is the master of his own fortune.
 - English equivalent: Also, Every man is the smith of his own fortune.
 - Meaning: In shaping one's own fortune one should not rely on the help of others, as they are also concerned mainly about their own matters.
- *Vaut may istar soulet que mau accompagnat.*
 - Translation: It is better to be alone than to be in bad company.
 - English equivalent: Better be alone than in bad company.
- *Vieillos amours et vieil tizon, promptament ralumas sont.*
 - English equivalent: Of soup and love the first is the best.
- *Quand lei cats i son pas, lei garris dançan.*
 - Translation: When the cat is away, the mice dance on the floor.
 - English equivalent: If the cat is away, the mice play.
 - Meaning: "In the absence of the person in authority those under his control will often neglect the duties/rules imposed on them."

12. PROPOSAL - LEARNING FIVE LANGUAGES AT SCHOOL – MOTHER TONGUE, ENGLISH, SPANISH, FRENCH, ONE OF NINE ADDITIONAL LANGUAGES, WITH LINKS TO POPULAR SONGS, DANCE, AND MUSIC IN THOSE 12 LANGUAGES. MULTINATION POLYGLOT? COUNTRIES. LISTS OF COUNTRIES WHERE ENGLISH, FRENCH, SPANISH, RUSSIAN, PORTUGUESE, ARABIC... HAVE OFFICIAL STATUS

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.

















LISTS OF OFFICIAL LANGUAGES IN FORMER COLONIAL/COLONIES – ENGLISH, FRENCH, SPANISH, DUTCH, RUSSIAN, PORTUGUESE, GERMAN, ITALIAN, ARABIC

The following is a list of territories where [English](#) is an [official language](#), that is, a language used in citizen interactions with government officials. In 2015, there were 67 sovereign states and 27 non-sovereign entities where English was an official language. Many [country subdivisions](#) have declared English an official language at the local or regional level.





















[Countries where English](#) is a de jure official language

Country	Region	Population ¹	Primary language?
 Antigua and Barbuda ^[1]	Caribbean	85,000	Yes
 Bahamas ^[1]	Caribbean	331,000	Yes
 Barbados ^[2]	Caribbean	294,000	Yes
 Belize ^[3]	Central America / Caribbean	288,000	Yes
 Botswana ^[3]	Africa	1,882,000	No
 Burundi ^[4]	Africa	10,395,000	No
 Cameroon ^[1]	Africa	18,549,000	No
 Canada ^[1]	North America	33,531,000	Yes (ex. Quebec)
 Cook Islands ^{[14][1]}	Oceania	20,000	Yes
 Dominica ^[1]	Caribbean	73,000	Yes
 Eritrea ^[1]	Africa	6,234,000	No




Countries where English is a de jure official language

Country	Region	Population ¹	Primary language?
 Federated States of Micronesia^[1]	Oceania	111,000	No
 Fiji^[1]	Oceania	828,000	No
 Gambia^[1]	Africa	1,709,000	No
 Ghana^[1]	Africa	23,478,000	maybe
 Grenada^[1]	Caribbean	106,000	Yes
 Guyana^[5]	South America / Caribbean	738,000	Yes
 India^{[3][6]}	Asia	1,247,540,000	No (but official and educational)
 Ireland^[7]	Europe	4,581,000	Yes
 Jamaica^[8]	Caribbean	2,714,000	Yes
 Kenya^[1]	Africa	37,538,000	Yes
 Kiribati^[1]	Oceania	95,000	No
 Lesotho^[1]	Africa	2,008,000	Yes
 Liberia^[1]	Africa	3,750,000	No
 Malawi^[9]	Africa	13,925,000	No
 Malta^[1]	Europe	430,000	No
 Marshall Islands^[1]	Oceania	59,000	No
 Mauritius^[1]	Africa / Indian Ocean	1,262,000	No
 Namibia^[1]	Africa	2,074,000	Yes
 Nauru^[10]	Oceania	10,000	No
 Nigeria^{[1][11]}	Africa	218,093,000	Yes
 Niue^{14[1]}	Oceania	1,600	No
 Pakistan^[1]	Asia	165,449,000	No (but Official and





Countries where English is a de jure official language

Country	Region	Population ¹	Primary language? Educational)
 Palau ^[3]	Oceania	20,000	No
 Papua New Guinea ^{[12][13]}	Oceania	6,331,000	No
 Philippines ^{[1][14]}	Asia	100,617,000	Yes
 Rwanda ^[1]	Africa	9,725,000	Yes
 Saint Kitts and Nevis ^[15]	Caribbean	50,000	Yes
 Saint Lucia ^[1]	Caribbean	165,000	No
 Saint Vincent and the Grenadines ^[16]	Caribbean	120,000	Yes
 Samoa ^[17]	Oceania	188,000	No
 Seychelles ^[1]	Africa / Indian Ocean	87,000	No
 Sierra Leone ^[1]	Africa	5,866,000	No
 Singapore ^[18]	Asia	5,469,700 ^[19]	Yes
 Solomon Islands ^[1]	Oceania	507,000	No
 Somaliland ^[15]	Africa	3,500,000	No
 South Africa ^[20]	Africa	52,980,000	Yes
 South Sudan ^[21]	Africa	8,260,000	No
 Sudan ^[1]	Africa	31,894,000	No
 Swaziland ^[1]	Africa	1,141,000	
 Tanzania ^[1]	Africa	40,454,000	No
 Tonga ^[22]	Oceania	100,000	No
 Trinidad and Tobago ^[1]	Caribbean	1,333,000	Yes
 Tuvalu ^[3]	Oceania	11,000	No
 Uganda ^[1]	Africa	30,884,000	Yes






Countries where English is a de jure official language

Country	Region	Population ¹	Primary language?
 Vanuatu ^[23]	Oceania	226,000	No
 Zambia ^[1]	Africa	11,922,000	No
 Zimbabwe ^[1]	Africa	13,349,000	Yes

Countries where English is a de facto official language

Country	Region	<u>Population</u>	Primary language?
 Australia	Oceania	23,520,000	Yes
 New Zealand ^[24]	Oceania	4,294,000	Yes
 United Kingdom	Europe	63,705,000	Yes
 United States	North America	318,224,000	Yes

Countries where English is a de facto official, but not primary language

Country	Region	Population ¹
 Bangladesh ^[25]	Asia	150,039,000
 Brunei ^{[26][27]}	Asia	415,717
 Israel ^{[28][29][30]}	Asia / Middle East	8,051,200
 Malaysia ^[31]	Asia	30,018,242
 Sri Lanka ^{[32][33]}	Asia	20,277,597

Non-sovereign entities





Non-sovereign entities where English is a de jure official language

Entity	Region	Population ¹
 Akrotiri and Dhekelia	Europe	15,700
 American Samoa ¹¹	Oceania	67,700
 Anguilla ^[1]	Caribbean	13,000

Non-sovereign entities where English is a de jure official language

Entity	Region	Population ¹
 Bermuda ^{9[1]}	North America	65,000
 British Virgin Islands ^[1]	Caribbean	23,000
 Cayman Islands ^[3]	Caribbean	47,000
 Christmas Island ^{12[1]}	Australia	1,508
 Curaçao ^[34]	Caribbean	150,563
 Falkland Islands	South Atlantic	3,000
 Gibraltar ^[1]	Europe	29,257
 Guam ⁴	Oceania	173,000
 Hong Kong ^{2[1]}	Asia	7,097,600
 Isle of Man ⁸	Europe	80,058
 Jersey ^{6[1]}	Europe	89,300
 Norfolk Island ^[1]	Australia	1,828
 Northern Mariana Islands ⁷	Oceania	53,883
 Pitcairn Islands ^{13[1]}	Oceania	50
 Puerto Rico ³	Caribbean	3,991,000
 Sint Maarten ^[35]	Caribbean	40,900
 Turks and Caicos Islands ^[1]	Caribbean	26,000
 U.S. Virgin Islands ⁵	Caribbean	111,000

Non-sovereign entities where English is a de facto official language

Entity	Region	Population ¹
 British Indian Ocean Territory	Indian Ocean	3,000
 Guernsey ¹⁰	Europe	61,811
 Montserrat ^[1]	Caribbean	5,900
 Saint Helena, Ascension and Tristan da Cunha ^[3]	South Atlantic	5,660

Non-sovereign entities where English is a de facto official, but not primary, language

 Cocos (Keeling) Islands^[1]	Australia	596
 Tokelau^[36]	Oceania	1,400



LIST OF COUNTRIES WHERE FRENCH IS AN OFFICIAL LANGUAGE





As of 2015, there are 29 independent nations where French is an official language. The following is a list of sovereign states and territories where [French](#) is an official or de facto language. Sub-national regions located within countries where French is an official national language are not included in this list. The five [overseas regions](#) of France (*Départements d'Outre-Mer*, or DOM): [Guadeloupe](#), [French Guiana](#), [Martinique](#), [Mayotte](#), and [Réunion](#), have the same status as metropolitan France and are not listed here. French has a certain legal status in the American state of [Louisiana](#) but it's not considered de jure official.

Nr	Country	Continent	Population (2010) ^{[1][2]}
1.	 Democratic Republic of the Congo	Africa	67,827,000
2.	 France	Europe	65,350,000
3.	 Canada	North America	34,207,000
4.	 Madagascar	Africa	21,146,551
5.	 Cameroon	Africa	19,958,692
6.	 Ivory Coast	Africa	21,571,060
7.	 Burkina Faso	Africa	16,287,000
8.	 Niger	Africa	15,891,000
9.	 Senegal	Africa	12,861,259
10.	 Mali	Africa	14,517,029
11.	 Rwanda	Africa	10,277,282
12.	 Belgium	Europe	10,827,951
13.	 Guinea	Africa	10,324,437
14.	 Chad	Africa	11,274,337
15.	 Haiti	North America	10,188,000
16.	 Burundi	Africa	8,519,005

Nr	Country	Continent	Population (2010) ^{[1][2]}
17.	 Benin	Africa	9,212,000
18.	 Switzerland	Europe	7,782,520
19.	 Togo	Africa	6,780,000
20.	 Central African Republic	Africa	4,410,873
21.	 Republic of the Congo	Africa	4,043,318
22.	 Gabon	Africa	1,501,000
23.	 Comoros	Africa	734,750
24.	 Equatorial Guinea	Africa	700,401
25.	 Djibouti	Africa	888,716
26.	 Luxembourg	Europe	506,953
27.	 Vanuatu	Oceania	239,651
28.	 Seychelles	Africa	86,525
29.	 Monaco	Europe	35,407
Total All Countries		World	387,949,717

Dependent entities where French is an official language

Nr. Entity	Continent	Population	Status
1.  French Polynesia	Oceania	267,000	Overseas Collectivity of France
2.  French Guiana	South America	250,109	Overseas Department
3.  New Caledonia	Oceania	224,824	Overseas Collectivity of France
4.  Aosta Valley	Europe	128,000	Autonomous Region of Italy
5.  Jersey	Europe	91,533	British Crown dependency
6.  Guernsey	Europe	66,000	British Crown dependency
7.  Saint-Martin	North America	29,376	Overseas Collectivity of

Nr.	Entity	Continent	Population	Status
				France
8.	 Wallis and Futuna	Oceania	16,448	Overseas Collectivity of France
9.	 Saint-Barthélemy	North America	7,492	Overseas Collectivity of France
10.	 Saint-Pierre and Miquelon	North America	7,044	Overseas Collectivity of France
11.	 French Southern and Antarctic Lands	Antarctica, Africa	140	TAAF districts

LIST OF COUNTRIES WHERE SPANISH IS AN OFFICIAL OR NATIONAL LANGUAGE

Spanish is the majority language in 20 sovereign states and several dependent territories, totaling around 442 million people. In these countries and territories, Spanish is the main or only language of communication of the vast majority of the population; official documents are written chiefly or solely in that language; and it is taught in schools and utilized as the primary medium of instruction as part of the official curriculum.

Country/Territory	Status	Population (2014)
Total		440,320,916
 Mexico	De facto ^[3]	120,286,655
 Spain ^a	De jure ^[4]	47,737,941
 Colombia	De jure ^[5]	46,245,297
 Argentina	De facto ^[6]	43,024,374
 Peru ^b	De jure ^[7]	30,147,935
 Venezuela	De jure ^[8]	28,868,486
 Chile	De facto ^[9]	17,363,894
 Ecuador ^c	De jure ^[10]	15,654,411
 Guatemala	De jure ^[11]	14,647,083
 Cuba	De jure ^[12]	11,047,251

Country/Territory	Status	Population (2014)
 Bolivia ^d	De jure ^[13]	10,631,486
 Dominican Republic	De jure ^[14]	10,349,741
 Honduras	De jure ^[15]	8,598,561
 Paraguay ^e	De jure ^[16]	6,703,860
 El Salvador	De jure ^[17]	6,125,512
 Nicaragua	De facto ^[18]	5,848,641
 Costa Rica	De jure ^[19]	4,755,234
 Puerto Rico ^f	De jure ^[20]	3,620,897
 Panama	De jure ^[21]	3,608,431
 Uruguay	De facto ^[22]	3,332,972
 Equatorial Guinea ^g	De jure ^[23]	1,722,254

^a In Spain, Spanish is the sole official language at the national level, while the languages of [Basque](#), [Catalan/Valencian](#), and [Galician](#) are co-official alongside Spanish in certain sub-national regions.

^b In Peru, Spanish is the sole official language at the national level while [Quechua](#) and [Aymara](#) hold co-official status in selected regions.

^c In Ecuador, Spanish is the sole official language at the national level while the [Kichwa language](#) holds co-official status in selected regions.

^d In Bolivia, the national constitution recognizes Spanish and various [indigenous languages of Bolivia](#) as official at the national level, though Spanish is predominant nationwide.

^e In Paraguay, Spanish and the indigenous [Guaraní language](#) are recognized as co-official at the national level and both are widely used in society.






^f Puerto Rico is an unincorporated territory of the U.S. where Spanish and English are the official languages^[20] and Spanish is the primary language. In November 2008 a district court judge ruled that a sequence of Congressional actions have had the cumulative effect of changing Puerto Rico's status to incorporated.^[24] However, by April 2011 the issue had not yet made its way through the courts,^[25] and in January 2013 the U.S. government still referred to Puerto Rico as unincorporated.^[26]

^g In Equatorial Guinea, the Spanish, French, and Portuguese languages all hold official status at the national level, though Spanish is the primary language in the public sphere and several [Bantu languages](#) are used at home and family settings.

SPANISH IS A COMMONLY USED LANGUAGE IN THE FOLLOWING COUNTRIES:








Though not an official language at the national level, Spanish is regularly spoken by at least 10% of the population in each of the nations and territories noted below. In each, public services and information are widely available in Spanish, as are various forms of printed and broadcast media. Spanish has been spoken in the United States for several centuries, particularly in the [Southwest](#) and [Florida](#), which were all once part of [New Spain](#). Spanish is the most studied foreign language in United States schools and is spoken as a native tongue by 35,437,985 people, who comprise 12.19% of the population. It is also *de facto* official in the U.S. state of New Mexico along with English and is increasingly used alongside English nationwide in business and

politics. With over 50 million native speakers and second language speakers, the United States now has the second largest Spanish-speaking population in the world after Mexico. The Spanish language is not official but also holds a special status (in the education system, the media, and some official documents) in the [Principality of Andorra](#) and the [British Overseas Territory](#) of [Gibraltar](#), both of which share land borders with Spain. Spanish has no official recognition in the [Central American](#) nation of [Belize](#), a [Commonwealth realm](#) where English is the official national language. However, the country shares land borders with Spanish-speaking Mexico and Guatemala and Spanish is spoken by a sizable portion of the population there.

Country	Population (2014)	Total speakers	Percentage speaking	Spanish-speakers
 Belize	340,844	106,795	31%	
 Andorra	85,458	29,907	35%	
 Gibraltar	29,185	23,857	81%	
 United States	318,892,103	50,579,787	15%	
 Sahrawi Arab Democratic Republic ^a	100,000 500,000	- 20,000	<i>unspecified</i>	










Spanish-based creole language

The [Spanish-based creole](#) language of [Papiamentu](#)^a is official in [Aruba](#), [Bonaire](#) and [Curaçao](#).¹ [Chavacano](#) is spoken in the Philippines, and [Palenquero](#) is spoken in Colombia; but neither is official there. The [Chamorro language](#) is spoken in [Guam](#) and the [Northern Mariana Islands](#), where it is a co-official language. [Judeo-Spanish](#) is spoken by [Sephardi Jews](#).



Country	Creole language	Estimated speakers	Year	Status
 Philippines	Chavacano	689,000	1992	Regional
 Bonaire and  Curaçao	Papiamentu	185,155	1981	Official
 Israel	Judeo-Spanish	96,000	N/A	Not official
 Aruba	Papiamentu	60,000	N/A	Official.
 Guam	Chamorro	60,000	N/A	Official.
 Northern Mariana Islands	Chamorro	60,000	N/A	Official

COUNTRIES AND TERRITORIES WHERE PORTUGUESE IS AN OFFICIAL LANGUAGE







Country	Population (2014 est.)	More information
---------	------------------------	------------------

Country	Population (2014 est.)	More information
 Brazil	202,656,788	Portuguese in Brazil
 Mozambique	24,692,144	Portuguese in Mozambique
 Angola	19,088,106	Portuguese in Angola
 Portugal	10,813,834	Portuguese in Portugal
 Guinea-Bissau	1,693,398	Portuguese in Guinea-Bissau
 East Timor	1,201,542	Portuguese in East Timor
 Macau	587,914	Portuguese in Macau
 Cape Verde	538,535	Portuguese in Cape Verde
 São Tomé and Príncipe	190,428	Portuguese in São Tomé and Príncipe
Total	270,963,252	

Countries & territories where Portuguese has a significant/cultural presence

Country	Population (2011)
 Goa (India)	1,457,723
 Daman and Diu (India)	242,911

LIST OF COUNTRIES WHERE GERMAN IS AN OFFICIAL LANGUAGE:





















Country	Population	native language	2nd language	
 Germany	81,083,600	74,430,000 (91.8%)	5,600,000 (6.9%)	
 Belgium	11,245,629	73,000 (0.6%)	2,472,746 (22%)	
 Austria	8,602,112	7,999,964 (93%)	516,000 (6%)	
 Switzerland	8,256,000	5,329,393 (64.6%)	395,000 (5%)	
 Luxembourg	562,958	11,000 (2%)	380,000 (67.5%)	
 Liechtenstein	37,370	32,075 (85.8%)	5,200 (13.9%)	
Σ	109,787,669	87,875,432	9,368,946	L1+L2 = 97,244,378






LIST OF COUNTRIES WHERE ITALIAN IS SPOKEN WIDELY:

Regions	Country	Status
Europe	 Albania	unofficial, but widely spoken; some 70% of the population
	 Belgium	minority
	 Croatia	official status in Istria
	 France	minority language in  Corsica
	 Germany	minority
	 Greece	minority
	 Italy	official
	 Luxembourg	minority
	 Malta	unofficial, but widely spoken; some 66% of the population
	 Monaco	unofficial, but widely spoken
	 San Marino	official
	 Slovenia	co-official in Koper , Izola and Piran
	 Switzerland	co-official with French , German , and Romansh
	 Vatican City	official
Africa	 Eritrea	minority
	 Libya	minority
	 Somalia	minority
	 Argentina	minority
Americas	 Brazil	minority
	 Canada	minority
	 Peru	minority
	 United States	minority ^[3]

	 Uruguay	minority
	 Venezuela	minority
Oceania	 Australia	minority

COUNTRIES WHERE ARABIC IS AN OFFICIAL LANGUAGE:

Country	Population	Notes
 Algeria	38,700,000	
 Bahrain	1,343,000	
 Chad	10,329,208	Co-official language, along with French
 Comoros	798,000	Co-official language, along with French and Comorian
 Djibouti	810,179	Co-official language, along with French
 Egypt	87,800,000	
 Eritrea	6,380,803	Co-official language, along with English and Tigrinya
 Iraq	36,004,552	Co-official language, along with Kurdish
 Israel	8,238,300	Co-official language, along with Hebrew
 Jordan	6,655,000	
 Kuwait	4,044,500	
 Lebanon	4,965,914	
 Libya	6,244,174	
 Mauritania	3,359,185	
 Morocco	33,250,000	Co-official language, along with Berber
 Oman	4,055,418	
 Palestine	4,484,000	Population of West Bank and Gaza
 Qatar	2,155,446	
 Saudi Arabia	30,770,375	
 Somalia	10,428,043	Co-official language, along with Somali

Country	Population	Notes
 Sudan	37,289,406	Co-official language, along with English
 Syria	17,951,639	
 Tunisia	10,982,754	
 United Arab Emirates	9,346,129	
 Yemen	23,833,000	

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](#)

[EUROPEAN SPEAKS 19 LANGUAGES](#)

[POLYGLOT SPEAKING 40 LANGUAGES](#)

[5 STRANGE LANGUAGES STILL SPOKEN TODAY](#)

[TOP 10 FICTIONAL LANGUAGES](#)

[TOP TEN EASIEST LANGUAGES](#)

13. COMPARISON OF 120+ LANGUAGES, THE LITTLE PRINCE, HOLISTIC APPROACH

It is interesting to see how 120+ languages vary with their geography – Provençal has a lot in common with Spanish, Catalan sounds much more like French, Galego is very similar to Portuguese, Corsican sounds like Italian, Russian and Ukrainian are very similar, and so are Norwegian and Swedish, Esperanto resembles Romance and Germanic, Ido is based on Romance languages. Creole is based on French and African languages. Luxemburgish is in midway between German and French, Frisian is midway between English and German, Yiddish is midway between German and Hebrew, Ladino is midway between Spanish and Hebrew, etc. The easiest way to perceive the difference between the languages is to compare the same sentences in all those 120 languages, for example from *The Little Prince*, which was translated into so many languages. Out of the [230 languages of the text](#), we chose 120 languages – 20 French-based (from the north and Belgium as Picard and Walloon and the south as Provençal/Occitan, from the former colonies - Creole), 11 Spanish-based (as Catalan, Galego, Ladino, Asturiano), 6 Portuguese-based (as Creole, Fala, Mirandes), 17 Italian-based (as Corsican, Sardinian, Sicilian, Ticinese), Latin, 4 Rhaeto-Romance, 2 Romanian, 1 English (although there are many Pidgins that are not part of this collection), 25 German-based (from Germany's regions, Switzerland, Luxembourg, Austria, Italy, Slovenia, and even as far as Brazil, Canada and Pennsylvania), 4 Dutch, 6 Scandinavian, 15 Slavic (from Russia to Slovakia, Poland to Ukraine, Bulgaria to Serbia), Constructed languages as Esperanto, Interlingua and Ido, Hebrew, Arabic, Greek... And we included there only languages learned by me or deriving and understandable from languages learned – Provençal/Occitan were learned but Nicard/Limousin were not learned although they are understandable to French speakers and to me as well.

Turkish and Chinese that I have tried to learn, but with very minor success as they are very difficult, were not included, Turkish from my Turkish father's expressions and proverbs and books to learn Turkish, Chinese from my partial studies in Taiwan with tapes and proverbs, and subsequent studies in Israel. I advise you to hear as well the perfect presentation of [Sid Efromovich](#) who was watched by more than 1,838,805 people on TEDx (14:50 minutes) where he explains us how to learn languages. *The Little Prince* is the most translated book in the world – more than 250 languages, while *The Bible* is not a book, or a fiction book, but the Holy Scriptures including dozens of books – the base of the three monoteistic religions, and the UN Universal Declaration of Human Rights is a document of a few pages – both writings were translated into more languages, but are not books. And it is rightly so, as *The Little Prince*, on top of being a masterpiece for grownups and children, is also a cosmopolitan book based on the meeting of a French pilot who has flown all over the world and a little prince coming from a tiny asteroid after having visited six more asteroids and wanting to visit Earth, landing in the Sahara desert where he met the French pilot. But the best explanation to the largest number of translations is that its content can be understood by everyone in the world as it is universal.

The reader can find details on the 120-230+ languages on Wikipedia, Language Books, Encyclopaedias, Languages/Cory's/ & on the websites of *The Little Prince*

1. French/Français/France, Canada, Switzerland, Belgium, etc.: Ah ! Petit prince, j'ai compris, peu à peu, ainsi ta petite vie mélancolique. Tu n'avais eu longtemps pour distraction que la douceur des couchers de soleil. J'ai appris ce détail nouveau, le quatrième jour au matin, quand tu m'as dit : J'aime bien les couchers de soleil.

2. Provençal/France: Ah ! Pichot prince, pau à cha pau, ansin coumprenquère ta pichoto vido malancòni. Long tèms pèr te gara dóu languitòri aviés agu que la douçour di soulèu tremount.

Sachère acò de nòu, lou de matin dóu quatren jour quand me diguères : M'agradon forço li soulèu tremount.

3. Occitan/Languedoc/France: A! princilhon, pauc a pauc, aital la comprenguèri, ta vidòta tristoneta. Aviás pas agut mai que la doçor dels solelhs colcs per distraccion, despuèi de temps. L'aprenguèri lo jorn quatren, de matin, aquel detalh novèl, quand me faguèras: Aimi los solelhs colcs.

4. Occitan-Provençal Piedmont/Italy: Ah! pchi prinsè, ei coumprei, poou pèr có, cm' i l'èrè ità trichtè votè vittè. Ou l'aviâ aougú loun-ton, cmè distrasioun, mac èd beicâ la coujà dou sourèlhè. A l'ei apreï iconchí, èl catriémè joû, èd matin, can-t-ou m'avé dí: La m' plai spacan veir èl sourèlhè què s' coujë.

5. Gascon/France: A ! prinçòt, atau qu'èi comprés, chic a chic, la toa vitòta adirosa. Longtemps qu'avèvas avut sonque la doçor deus sós-cocs com distraccion. Qu'èi après aqueth detalh navèth, lo quatau jorn au matin, lavetz que'm disèva : Qu'aimi plan los sós-cocs.\

6. Bourguignon/France: Ah ! Mouné Duc, Y'ai bé compris, im'chéüt ài im'chéüt, qu'mant çai, tai petieute vie pieine de tamps deuré. Pandimant longtamps, pô t'aimeuser, teu n'aivôs que le piaisî du seléü que se meusse. Au maintingne du quatrième jô, Y ai aippris ç'té novalle chéüse, quand teu m'ais dit : Y'aime bé le seuléü que se meusse.

7. Franco-Provençal/Aosta Valley, France: Ah! petsou prince, dz'i comprèi, parè, tsèca pe cou, ta petsouda via melanconienta. T'ayè trop avu pousa pe distrachon maque la douceur di meuché di solèi. Dz'i apprèi ci novè détail lo quatrèmo dzor lo matin, quan te m'a deut: Dz'amo bien vèrè lo meuché di solèi.

8. Limousin/France: A ! prinçonet, ai compregut, pauc per pauc, aital, ta pita vita languivosa. Avias 'gut longtemps per esbatoelh mas la doçor dels solelhs entrants. Ai' prengut 'quel detalh novel, lo quatren jorn l'emmandin, quand m'as dich : Aime plan los solelhs entrants.

9. Aranese/Aran Valley – Spain/French Border: Ah! petit prince, atau comprení, pòga pòc, era tua petita vida melanconica. En molt de temps non auies agut per distracion qu'era doçor deth solei quan se cògue... Sabí aguest nau detalh, eth quatau dia ath maitin, quan me diguís: M'agrade veir quan eth solei se cògue.

10. Nicard/France: Ah ! pichin prince, ai capit, pau à pau, la tieu pichina vida malincommunica. Avies augut, per touplen de tems, couma souleta distracioun la douçoù dei tramount. Ai emparat aqueu detai nouvèu, lou matin dóu quatrième jou, quoura m'as dich: Mi plason ben lu tramount.

11. Borain/Belgium: Â ! pètit prèce, c'è-st-insi, 'ne mîlète ó côp, qu' d'ê compris vou p'tite vie si trisse. Pindant lonmint, vous n'avéz foc óyu come seûl amûs'mint què l' doûcheûr du coukiér d' saló ! C'èst l' quatième djoû ó matégn què d'ê apris çoula quand vous m'avéz dit : C'èst m' gout d' ravisér l' saló quand i va s' coukiér..

12. Liegeois/Belgium: Ah ! Li p'tit prince, dj'a fini par comprinde, pitchote a midjote, si p'tite vèye tote plinne di mirâcolêye. I n'aveût-st-avou, po s' candjî lès-îdèyes, qui l' doûcheûr dè solo qwand i s' couûke. Mins ça, dji n' l'a-st-apis qui l' qwatinme djoû, â matin, qwand i m' dèrit: Dj'inme bin dè vèy li solo s' couûkî.

13. Picard/France: Ah ! p'tit prince, j'ai compris ainsin, in p'tit cop au keop, et' pétite vie mélan-colique. T' n'avos eu pindant lonmint comme distractieon que l' doucheur dés couchers du solèl.

J'ai appris ç' nouveau détal, el' quatrième jour au matin, quand t' m'as dit: J'aime bin lés couchers d' solèl.

14. Walloon/Belgium: Â ! p'tit prince, dj'é sési insi, plane a plane, li mirancolîye di t' pitite vikériye. Lontins, tu n'aveus yeû pou pass'mint d' tins qui l' douceû dès coûchîs du solia. Dj'é apèrdu ç' nouvia dètây la, l' quatiyème djoû ô matin, li côp qu' tu m'as dit : Dji vwè vol'tî lès coûchîs du solia.

15. Creole/French Guyana: A mofi, Tiprens-a, mo konprann lenbé ki annan to lavi. Grémési to trapé bèl bagaj-jólót pou gadé, kou ló solé ka kouché. Mo rivé konnèt sa bi-a, katriyèm jou-a, ló to di mo: Mo kontan kadé ló solé ka alé dronmi.

16. Creole/Guadeloupe: A ! Tiprens, sé konsa an vin konpwann, piti a piti, ti lavi chimérik a-w-la. Pannan lontan onsèl anmizman ou té tini sété dousè a solèy ka desann an lanmè. An vin apwann dènyé tibiten-lasa, lèmaten a katriyèm jou-la, lè ou di-mwen: An byen enmé lè solèy ka desann an lanmé.

17. Creole Haitien/Haiti: Ti Prens mwen an ! Mwen vin konprann, poukisa ou te toujou ap reflechi, tèt ou lwen ou pa konn ki kote, yon tristès toujou ap fè yon lagon cache avè w. Pandan lontan, sèl distraksyon w, se te gade jan sa bèl lè solèy ap kouche poutèt sa te lage yon jwa andedan w, yon lapè. Mwen aprann detay sa a yon maten, lè w di m : Mwen byen renmen lè solèy ap kouche.

18. Creole/Mauritius: Ah! Ti-Prens, mo finn, tigit par tigit, konpran to tristes-solitud. Pandan bien lontan, zis kouse soley ti kas monotoni to lavi. Mo ti konpran sa gramaten katriyem zour, ler to ti dir mwa: Mo kontan get soley kouse.

19. Creole/Seychelles: A! Mon Pti Prens, dousman dousman mon'n arive konpran ou lavi tris. Sel distraksyon ki ou'n gannnen pandan lontan ti zis soley kouse, son labote ek son trankilite. Mon ti aprann sa pti detay katriyenm zour, en bonmaten, ler ou ti dir mwan: Mon byen kontan soley kouse.

20. Creole/Reunion: Oté! Mon ti prins, ti pé ti pé, moin la konpri out vi in pé maf-maf. In gran koup dé tan, riyink kousé d-solèy la adousi out kèr. Moin la konèt ti détay-la, granmatin lo katrièm zour, lè ou la di amoin konmsa: Solèy kousan i ral amoin.

21. Spanish/Espanol/Spain, Latin America, etc.: ¡Ah, principito! Así, poco a poco, comprendí tu pequeña vida melancólica. Durante mucho tiempo tu única distracción fue la suavidad de las puestas de sol. Me enteré de este nuevo detalle, en la mañana del cuarto día, cuando me dijiste: Me encantan las puestas de sol.

22. Catalan/Spain: Ah!, petit príncep, d'aquesta manera, i a poc a poc, vaig anar entenent la teva petita vida malenconiosa. Durant molt de temps, l'única distracció que havies tingut havia estat la dolçor de les postes de sol. Vaig saber aquest altre detall el matí del quart dia, quan em vas dir: M'agraden molt les postes de sol.

23. Ladino/Sephardic Jews/Israel, Greece, Turkey: Ah, princhipiko, a poko a poko ambezi ansi tu vida melankolika! Durante mucho tiempo tu uniko divertimiento fue la dulsura de las shekiot del sol. Ambezi este nuevo detalyo al kuarten dia por la manyana, kuando me dishites: Me gustan mucho las shekiot del sol.

24. Galego/Spain: ¡Ah!, principíu, asina, poicu a poicu cumprindí a túa pequena vida melancólica. Durante mutu tempu a túa única distracción foi a suavidaí das postas de sol. M'

entirí d' esti novu detallu na miñán du quartu día, cuando m' endilgasti: M' encantan as postas de sol.

25. Asturiano/Spain: ¡Ah, principín! Pasu ente pasu fui enterándome de que la to vida yera de lo más murnio. En munchu tiempu nun tuvieres otra diversión que ver atapecer el sol. Dime cuenta d'ello al quartu día cuando me dixisti pela mañanina: ¡Cómu me presten les atapecies!

26. Aragones/Spain: Oi, prenzipe! Asinas, a moniquet, he replecada a tuya chiqueta bida malinconica. Durán muito tiempo a tuya unica entretenedera estió a suabura d'as clucadas de sol. M'enteré d'iste nuebo detalle o cuatreno diya, de maitins, cuan me diziés: Me fan muito goyo as clucadas de sol.

27. Estremenu/Spain: ¡Jai! prencipinu, asína, pocu a pocu, juí comprendiendu, la tu vidina malincónica. Tú nu habías teníu en una tupa tiempu más entretenencia qu'el duzol de las posturas de sol. Esti nuevu detallu lu engazapé, a la mañana 'el quartu día, cuando m'ijisti: Me pilran las posturas de sol.

28. Eonaviego/Galego-Asturiano/Spain: Ah, meu Principín! Así fun comprendendo pouco a pouco el que era a túa vida señardosa. Durante muito tempo non tiveras outra distracción que as postas de sol. Al cuarto día enteireime dun novo detalle condo me dixiche: Préstame as postas de sol.

29. Valencia/Spain: Ah! príncep xiquet, així, a poc a poc, he entès la teua petita vida malenconiosa. Durant mol de temps la teua única distracció ha estat la dolçor de les postes de sol. Em vaig adonar d'aquest nou detall el matí del quart dia, quan em vas dir: M'agraden molt les postes de sol.

30. Leonese/Spain: ¡Ah, prencipicu!, asina cumprendí, puoco a puoco, la túa pequeña vida melancólica. Por mueitu tiempu nu tuvisti por distraición outra cousa que'l dulzor de las rubianas. Percatéime d'este ñuevu detalle'l quartu día a la meñana, cuando me dixisti: Préstame mueito las rubianas.

31. Papiamento/Papiamentu/Aruba, Curacao, Bonaire: Ai! mi prens chikí, asina m'a bin komprondé pokopoko bo bida chikitu melankóliko. Ya ta hopi tempu ku no tabatin otro distrakshon, ku no ta e plaser di mira solo baha. M'a siña e detaye nobo akí riba e di kuater dia maínta, ora b'a bisami: Mi ta gusta solo baha mashá.

32. Portuguese/Portugues/Portugal, etc.: Ah, príncipezinho! Assim, fui conhecendo, aos poucos, a tua melancólica vidinha! Durante muito tempo, a tua única distração foi a beleza dos crepúsculos. Fiquei a sabê-lo na manhã do quarto dia, quando me disseste: Gosto muito dos pôr-do-sol.

33. Portuguese/Brasileiro/Brazil: Assim eu comecei a compreender, pouco a pouco, meu pequeno príncipezinho, a tua vidinha melancólica. Muito tempo não tiveste outra distração que a doçura do pôr-do-sol. Aprendi esse novo detalhe quando me disseste, na manhã do quarto dia: Gosto muito de pôr-do-sol.

34. Creole/Cape Verde: Ai! prispinhu, d'es manera-li, N bá ta ntendi poku-poku bu bidinha tristi. Duráti txeu ténpu, bu dibirtiméntu éra só xinti sabura di kanbár di sol. N diskubrí-l na kuártu diâ, kántu bu fla-m: N gosta txeu di kanbár di sol.

35. Casamance/Upper Guinea Creole (Guinea-Bissau/Senegal): Mbé ! Rey Siñu, a-siñ ku N kabá di ntendé mbokadu-mbokadu kel bu bida tristi ku bu sá ban ku yel. Disná ciw tempu, soñ sintí

sabura di kayidas di sol ki yera ban bu manera di pasá tempu. N diskubrí kel noba, na diya di kwátur na dipalmañan, kontra ku bu falá-m : N ngostá ciw kayidas di sol.

36. Mirandes/Portugal: Ah! Princepico, antendi als poucos la tue bidica triste. Durante muito tempo, nun tubiste outra cousa que l ancanto de la çpousta de l sol para te çtraies. Soube-lo a la purmanhana de l quarto die, quando me deziste: Gusto muito de las çpoustras de l sol.

37. Fala/Galician Portuguese/Spain: ¡Ah!, principíñu, asina, poicu a poicu cumprindí a túa pequena vida melancólica. Duranti mutu tempu a túa única distracción foi a suavidái das postas de sol. M' entirí d' esti novu detallí na miñán du cuarto día, cuandu m' endilgasti: M' encantan as postas de sol.

38. Italian/Italiano/Italy, Switzerland: Oh, piccolo principe, ho capito a poco a poco la tua piccola vita malinconica. Per molto tempo tu non avevi avuto per distrazione che la dolcezza dei tramonti. Ho appreso questo nuovo particolare il quarto giorno, al mattino, quando mi hai detto: Mi piacciono tanto i tramonti.

39. Corsu/Corsican/France: Oh! principellu, l'aghju capita cusì, à pocu à pocu, a to vitarella malinconica. S'ella ùn era a dolcezza di i ciuttà di u sole, tù distrazione ùn ne cunniscii ed era durata assai cusì. Aghju amparatu istu particolare novu u quartu ghjornu da mane quand'è tù m'ai dettu: À mè mi piacenu assai i ciuttà di u sole.

40. Sardu/Sardinian/Italy: Ah! prinzipeddu, abellu abellu che l'apo cumpresa sa trista vida tua. Tue po meda tempus no as apiu ateru divagu si no sa durcura de su sole cando si corcat. L'apo cumpresu sa de battor dies, a manzanu, cando m'as narau: M'aggradat meda cando si corcat su sole.

41. Rumagnol/San Marino: Ah! E' mi prinzipì, a jò capì un pô a la vòlta la tu malincuneja. T an é avù par una masa ad temp ètra guduria che stê a guardê e' sol che e' va zò. A jò capì ste nôv particulêr a la matena de' quèrt dè quand che t am é det: U m pis una masa d'avdé e' sol che e' va zò.

42. Sicilianu/Italy: Principinu meu, capivi a pocu a pocu a to vita nica e allammicata. Pi tantu tempu l'unicu to straviu fu a rucizza dâ cuddata dû sulì. Stu particolari u sappi u quartu jornu quannu mi ricisti: Mi piacinu tantu i cuddati dû sulì.

43. Napulitano/Italy: Ah! Principe piccerillo, aggio capito a ppoco a ppoco 'sta vita toja piccerenella e chiena 'e pucundria. Pe tantu tiempo tu nun avive avuto ato spasso c' 'o ddoce d' 'e tramunte. 'Stu fatto nuovo l'aggio capito ô quarto juorno, 'e matina, quanno m'hê ditto: 'E tramunte me piaceno assaje.

44. Ticinese/Switzerland: Oh principe pinin, u capii dasi dasi la tua vita pinina, piéna da malincunía. Par un gran pèzz l'unic sistema per svagass l'èra guardaa i tramúnt. L'u capída ul quart di, la matína, quand che m'ét dii: Ma piasan tantu i tramúnt.

45. Veneto/Italy: Ah, principe picinin, gò capìo cussita, na s-cianta ala volta, la to piccola vita malinconica. Ti par tanto tempo no te gavei vuo altro che la dolcessa dei tramonti del sole per distrarte. Zero vegnuo sàvere sto novo particolare el quarto di, ala matina, co ti te me gavei dito: Me piazè tanto i tramonti del sole.

46. Bergamasco/Eastern Lombard/Italy: Oh, prinçep picinì, ó capìt a poc a poc la malincunìa de la tò ita. Per tant tep ta ghe it per distrasiù apéna la dulcèsa di tramùncc. Ó 'mparàt chel particulàr che 'l quàrt de, a la matína, quànda ta m'è decc: I ma piàs tant i tramùncc.

47. Furlan/Friulian/Italy: Ah, piçul princip, j ài capît, cussì, un pôc a la volte, la malincunîe da tô piçule vite. A dilunc tu vevis vût, par straviâti, dome il clip dal sorêli ch'al va a mont. J soi vignût a savei cheste gnove ta binôre da cuarte di, cuant che tu mi âs dit: Mi plâs tant l'amont dal sorêli.

48. Milanese/Italy: Oh! princip piscinin, hoo capii, inscì, on poo a la vòlta, la toa piccola vita malinconica. Per tant temp te gh'hee avuu nò per distrazion alter che la dolcezza del calà del sò. Hoo savuu sto noeuv dettali a la mattina del quart di, quand te m'hee dii: Me pias tanto el calà del sò.

49. Ladin/Italy: Oh, pice prinzi, i á bel' plan metü man da capí tüa vita inchersciosa. Dîalalungia ne n'aste albü nia d'ater da te tripé, co le bel florí dl sorëdl. Chësc âi iö capí le cuart dé da doman, canche te m'âs dit: Dötes les florides dl sorëdl me sa dër beles.

50. Genoese/Italy: Ah! Prinçipìn, ò compréizo, ciancianìn, coscì, a teu vitta piciña e malincònica de fîgeu solo. O l'èa de pe coscì che pe a teu distraçión ti no avéivi avùo nintätro che o doçe di tramonti. Ò capïo sta nœvitæ o quarto giorno, de matìn, quande ti m'æ dïto: Me piaxan tanto i tramonti.

51. Bolognese/Italy: Eh, pränzip fangén! D in man in man ai ò capé la tô vétta malincònica. Pr una móccia ed tänp al tô şgugiôl l èra sâul cal gósst dâulz di tramónt. Ai ò capé ste nòv particulèr ala manténna ed quall di quâter dé, quand t am è détt: I um pièsen dimónndi i tramónt.

52. Piemonteis/Italy: Èl mè cit prinsi! A l'é parèj ch'i l'hai capì, un tochetin pèr vòlta, toa cita vita velà 'd malinconia. Pèr vâire, ti 't l'avie nen avù na distrassion foravìa che la dosseur dël calé dël sol. I l'hai capì sto detaj neuv la matin dël quart di, cora it l'has dime: Am pias tant ël calé dël sol.

53. Romanesco/Italy: Caro principetto, l'ho capita un po' pe vorta la vita tua piccola e malinconica. Pe parecchio tempo l'unica distrazione che ciai avuta è stata la dorcezza de li tramonti. 'Sto particolare novo, l'ho imparato la matina der quarto giorno, quanno m'hai detto: Mi piaceno tanto li tramonti.

54. Parmigiano/Italy: Ah! Principén, a l'ò capida, poch ala volta la to piccola vitta malinconica. P'r un mucc' äd temp a n't'gh'è avù ätor par zvägh che la blëssa di tramónt. A j'ò imparè coll nov particulär chì, ala maten'na dal cuärt di, cuand a 't m'è ditt: I m'pjäzon bombén i tramónt dal sòl.

55. Latin/Vatican: O regule! sic sensim intellexi quam tristem aetatulam degeres. Cui nulla alia oblectatio diu fuerat nisi suaves illi solis occidentis conspectus. Hoc novi ... quarto die mane didici, cum mihi dixisti: Solis occasus me multum delectant.

56. Rhaeto-Romansh/Rumantsch Grischun/Switzerland: Ah! pitschen prinzi, plaun a plaun hai jau cumenzà a chapir tia vita melanconica. Ditg n'has ti gì nagin'otra distracziun che l'amuraivladad da las rendidas dal sulegl. Quest detagl sun jau vegnì a savair il quart di, la damaun cura che ti has ditg: Jau hai gugent las rendidas dal sulegl.

57. Rumantsch Valader/Switzerland: Ah! pitschen prinzi, plan a plan n'haja cumanzà ad incleger tia vita melanconica. Lönch nun hast gnü oter per at distrar co ils quaidis tramunts dal sulai. Quist detagl suna gnü a savair il quart di, la daman cur cha tü hast dit: Eu guard jent co cha'l sulai va giò.

58. Rumantsch Surmiran/Switzerland: O! te pitschen prenci, plang plang vaia antschet ad ancleir la tia pitschna veta melanconica. Deialung n'ast gia nign'otra distracziun tgi l'amurevladad dalla randeida digl suglegl. Ia sung nia sessour da chest detagl igl cart de, curtgi te am ast detg: Ia va schi gugent las randeidas digl suglegl.

59. Romontsch Sursilvan/Switzerland: Oh! Miu prenci pignet, plaun a plaun heiel jeu capiu tia pintga veta malenconica. Liung temps has ti, per distracziun, giu nuot auter che l'amureivladad della rendida dil sulegl. Quei haiel jeu empriu la damaun dil quart di, cura che ti has detg a mi: Jeu haiel bugen las rendidas dil sulegl.

60. Romanian/Limba Romana/Romania: Ah, micuțule prinț, ți-am înțeles astfel, încetul cu încetul, mica viață melancolică. Multă vreme n-ai avut altă distracție decât plăcerea apusurilor de soare. Am aflat acest amănunt nou în a patra zi, dimineața, atunci când mi-ai spus: Îmi plac mult apusurile de soare.

61. Moldovan/Limba Moldoveneasca/Moldova, Transnistria:
 Ах, микул meu принц, трепат-трепат ам ажунс сә ынцелег меланколия мичий тале
 вець. Тимп ынделунгат н'ай куноскут алтэ дистракције декыт фармекул апусулуй де
 соаре. Ам афлат ноутатя ын диминяца челей де-а патра zile, кынд мь-ай спус: Ми-с
 дражь апусуриле.

62. English/UK, US, Australia, Canada, South Africa, New Zealand, Ireland, Singapore, Hong Kong, etc.: O little prince! Gradually, this was how I came to understand your sad little life. For a long time your only entertainment was the pleasure of sunsets. I learnt this new detail on the morning of the fourth day, when you told me: I really like sunsets.

63. German/Deutsch/Germany, Austria, Switzerland: Ach, kleiner Prinz, so nach und nach habe ich dein kleines schwermütiges Leben verstanden. Lange Zeit hast du, um dich zu zerstreuen, nichts anderes gehabt als die Lieblichkeit der Sonnenuntergänge. Das erfuhr ich am Morgen des vierten Tages, als du mir sagtest: Ich liebe die Sonnenuntergänge sehr.

64. Luxemburgisch/Letzebuergesch/Luxembourg: A, klenge Pränz, lues a lues hun ech däi klengt melancholescht Liewe verstanen. Fir dech opzemonteren has de laang weider näischt as wéi d'Sonn, wann déi lues ännergaangen as. Dat hun ech dee véierten Dag verstanen, wéi s de mer gesot hues: Ech gesin sou gär, wann d'Sonn ännergeet.

65. Yiddish/Ashkenazi Jews/Israel, US, Russia, etc.: Oy! kleyner prints, bislekhvayz ho ikh farshtanen dayn kleyn melankholish lebn. Gor lang, iz dayn eyntsike farvaylung geven di mildkeyt fun di zunfargangen. Ot dem nayem prat hob ikh zikh dervust dem fertn tog in der fri ven du host gezogt: Ikh hob zeyer lib zunfargangen.

66. Badisch-Alemannisch/Germany: Oh, chleine Prinz, so mit der Zit hani di chlei, schwermietig Lebe begriffe. Langi Zit hesch als einzigi Abwechslig numme die schöne Sunneuntergäng gha. Das hani am vierte Tag am Morge erfahre, wo de zue mer gseit hesch: Ich ha d Sunneuntergäng gern.

67. Alsatian/Elsasserditsch/France: Jado! kleiner Prinz, làngsàm hàw i di wehmietig Lawe begriffe. Làng hesch numme scheeni Sunneuntergang às Unterhàltung g'het. Dàs hàw i erscht àm Morje vom vierte Dàj erfahre, wo dü m'r g'sajt hesch: Ich seh garn Sunneuntergang.

68. Frankisch/Germany: Och, klaaner Prinz! So bröcklesweis hob ich dei klaans schwermütichs Lebm verstanna. Lang host du als Unterhaltung nix anders gekennt als wie tochtächlich zuzäguckn, wie die Sunna neigerutscht is. Des wor dei Freud. Ich hob des örscht om viertn Toch in der Früh mitkricht, wiest zä mer gsocht host: Ich moch des, wenn die Sunna untergeht.

69. Ruhrdeutsch/Germany: Ey, kleener Prinz! So langsam hab ich dein kleenes schwermütiges Leben kapiert. Lange Zeit haste als Unterhaltung bloß Freude anne Sonnenuntergänge gehabt.

Ich hab ers am Morgen vonnen vierten Tach erfahrn, wie du et mir gesteckt hast: Ich finde Sonnenuntergänge schön.

70. Limburgish/Germany: Och, klinge prins, zoe mit en mit han ich de geheime van die klee dreuf leëve, liere begriepe. Lange tied haste dich ammezeerd mit alling mar kiekke noa 't óngergoa van de zon. Dat lieret ich d'r mörge van d'r veerde daag wieste mich zags: Ich haod van 't óngergoa van de zon.

71. Saarlandisch/Germany: Ach, glääner Brins, so nòò unn nòò hann isch dei gläänes driebseelisches Lääwe vershdann. Lang haschd de jò als äänsischi Frääd nuur die Sunneunnergäng gehadd. Isch hann das am virde Mòòrje erfahr, wie de dsuu mer gesaad haschd: Die Sunneunnergäng hann isch aarisch gäär.

72. Schwabisch/Germany: Ach, kleiner Prinz! So nach on nach han e die kleins schwermütigs Leba ver-standa. Wie lang hasch kei andera Freud ghabt wie bloß dr Sonne zuzomgucka, dui wo äll Tag schee untergeht! Des han e morgens am vierta Tag mitkriegt. Do hasch zu mr gsagt: I mag so arg die Sonnauntergäng.

73. Berlinisch/Germany: Mensch, kleena Prinz! So nach und nach habick dein kleenet schwermütijet Leem vastandn. Lange haste als Untahaltung bloß die Freude an Sonnentajängn jehabt. Ick habe dit erst am viertn Tach morjens afahrn, wie de mir jesaacht hast: Ick habe Sonnentajänge jerne.

74. Berndeutsch/Switzerland: Mensch, kleena Prinz! So nach und nach habick dein kleenet schwermütijet Leem vastandn. Lange haste als Untahaltung bloß die Freude an Sonnentajängn jehabt. Ick habe dit erst am viertn Tach morjens afahrn, wie de mir jesaacht hast: Ick habe Sonnentajänge jerne.

75. Bairisch/Germany: Ah, kloaner Prinz, so noch und noch hob i die kloans traurigs Lebm vostandn. A lange Zeit host du koa andere Abwechslung ghot ois wia d Freid an de scheena Sonnenuntergang. Dees is mia am viertn Tog in da Friaah aafganga, wiast zu mir gsogt host: I hob d Sonnenuntergang so gern.

76. Hessisch/Germany: Ah, klaaner Prinz! So nach un nach hab isch dei klaa schwermiedisch Lebe verstanne. Lang hast de als Unnerhaldung bloß die Freud an Sonneunnergäng gehabt. Isch hab des erst am verde Daach morjens erfahre, wie de mer gesacht hast: Isch hab Sonneunnergäng gern.

77. Hunsrückisch/Brazil: Ah!, kleene prins, soo wii ich aankefang hon se ferxteen, noo un noo, ti kehëmnis fon tayn traurich leeweche. Iwich en lang tsayt hast tuu kheer aner ferkniichung kehat als ti siisichkheet fom uner kang fon te sun. Tee noye tetayl hon ich kelërnt wii tuu mich saast, moynts, am fierte taach: Ich hon te sune uner kang aarich kërnt.

78. Carinthian/Kartnarisch/Slovenia: Jå, mei klaana Prinz! Mit da Zeit hãb i dei klaans, triabsinnigs Lebm vastãndn. De Freid iba de Sunnanuntagãnge wår lãnge Zeit dei anzige Untahãltung. I hãb dås east am viatn Tãg in da Fruah mitkriagg, wiast ma gsãgg hãst: I måg de Sunnanuntagãnge.

79. Kolsch/Germany: Och, kleine Prinz! Su noh un noh han ich di klei leidmødich Levve verstande. Lang häs do för de Zick ze verdrieue bloß die Freud jehat zozesinn, wie daach-däächlich de Sonn unterjeit. Ich han dat eesch am veerte Daach en der Fröh metkräje, wie do jesaht häs: Ich han Sonneunterjäng ärch jän.

80. South Tyrolean/Sidtirolerisch/Italy: Ah! kluanr Prinz, sou nochanoch hon i dein schwarmiatigs Lebm verstontn. Longe Zeit hosch du ols Untrhaltung lei die Sonnenuntrgeng ghobb. Des hon i earsch in viertn Tog in dr Friaht gheart, wia du mir gsogg hosch: I mog die Sonnenuntrgeng.

81. Tyrolean/Tirolerisch/Austria: Uje, kluer Prinz! So nach und nach han ich die klues, schwarmiatigs Lebm verstandn. Lang hasch als Unterhaltung nicht anders aswie dia Frejd kejt, daß die Sunne untergangen isch. Des han ich earsch in viertn Tag z'morgeds derfragt, wie du zu mir gsejt hasch: Ich mag gern, wenn die Sunne untergeht.

82. Wienerisch/Viennese/Austria: O, du mei klaner Prinz! So noch und noch hob i dei klanes triabsinniges Lebm verstandn. Launge Zeit host du ois anzige Unterhoitung nur de Freid aun Sonnanuntergäng ghobt. I hob von dem neichn Aspekt erscht am viertn Tag in der Frih erfoan, wia du mir gsogt host: I mog de Sonnanuntergäng.

83. Oberösterreichisch/Austria: Nau ja, kloana Prinz, so mit da Zeit hab i dei kloas, traurigs Leben vastaundn. A Zeitlaung hast zu deine Untahaltung nix aundas net ghabt als wia de Freid aun de Sonnenuntagäng. Des hab i am viertn Tag in da Fruah erfahrn, wiast ma gsagt hast: I hab s' gern, de Sonnenuntagäng.

84. Pennsylvania German/Pennsylfaanisch Deitsch/USA: Ei du glenner Prins! Des is wie ich so langsam glannt hab dei glee Lewe verschtehe. Fer en langi Zeit waar dei eesichscht Blessier gwesht die Sunn watsche unnergehe. Ich hab des mol glannt uff der viert Daag, wu du mich des gsaat hoscht: Ich rielich gleich die Sunn watsche unnergehe.

85. Pfälzisch/Germany: Ah, kläner Prinz! So nooch un nooch hawwisch doi klänes schwermiedisches Lewe verstanne. Lang hoscht du als Unnerhaltung bloß die Freed an Sonneunnergäng ghabt. Isch hab des erscht am verde Daach morgens erfahre, wie mer gsacht hoscht: Isch hab Sonneunnergäng gern.

86. Plattdeutsch/Germany: Och, lütt Prinz, so mit de Tiet heff ik dien lütt swoormeudi Leeben begreepen. Öber en lang Tiet harrst du niks anners hatt, as dat de Sünn sacht ünnergüng, wanniehr du di mool verpuusten wullt. Düt Stück heff ik markt an'n Morgen vun'n veerten Dag. Do hest du to mi seggt: Ik mach dat banni lieden, wenn de Sünn ünnergeiht.

87. Plautdietsch/Canada: Oh, tjliena Prinz! Stetjch fe Stetjch worde mie de Jeheemnisse von dien trujet, tjlienet Läwe dietlijch ... Eene lange Tiet wea dien eensjet Vejnäje, daut stelle Jeneete vom Sonneunjagang. Dit word etj aum Morje vom veaden Dach enn, auls du too mie sädst: Mie gohne de Sonneunjajenj seea scheen.

88. Dutch/Nederlands/Flemish/Vlaams/Netherlands, Belgium: Ach, kleine prins, zo heb ik langzamerhand je droefgeestige leventje leren begrijpen. Lange tijd had je geen andere afleiding dan het ondergaan van de zon. Dat hoorde ik de vierde dag, toen je zei: Ik hou erg van zonsondergangen.

89. Afrikaans/South Africa: A, klein prinsie, so het ek stadigaan iets van jou lewetjie en sy hartseer begin verstaan. 'n baie lang tyd was die lieflikheid van die sonsondergang vir jou die enigste plesier op jou planeet - dit het ek agtergekom toe jy op die oggend van die vierde dag vir my sê: Ek hou baie van sonsondergange.

90. Drents/Netherlands: Ach, kleine Prins, zo bin'k zachiesan aal meer over joen kleine levenie gewaor worden. Jij hadden tiedenlaang gien aander dieverdaotsie as 't ondergaon van de zun. Dat heurde ik de veerde dag, doe jij zeden: Ik mag geern naor de zun kieken as e ondergeet.

91. Frysk/Frisian/Netherlands: Och, lytse prins, sa stadichoan begûn ik wat sicht op dyn lytse mankelike libben te krijen. Do hiest skoftentlang gjin oare ferdivedaasje as de wille oan it ûndergean fan de sinne. Dat hearde ik de moarns fan de fjirde dei doe'tst tsjin my seidest: Ik mei graach oer it ûndergean fan de sinne.

92. Swedish/Svensk/Sweden: Min lille prins, så småningom kom jag underfund med hur dystert ditt liv var! Långa tider hade du ingen annan förströelse än underbara solnedgångar. Det förstod jag den fjärde dagen på morgonen, då du anförtrodde mig: Jag tycker så mycket om solnedgångar.

93. Elfdalian/Ovdalska/Sweden: Undå för undå fuor ig föstå ur launggsamt du add eð, Lisslprinsn menn. Laindj i seð add it du noð eller uonå dig å eld kuogå å grannsuolniðgaunggá. Eð föstuoð ig um morgun fiuord da'n, mes du lit að mig: Ig tyttjer so mitjið um suolniðgaunggá.

94. Norwegian/Norsk/Norway: Å, du lille prins! Litt etter litt begynte jeg å forstå din lille triste tilværelse. I lange tider hadde du ikke hatt annet å fordrive tiden med enn å se på solnedgangen. Dette fikk jeg vite den fjerde morgenen, for da sa du til meg: Jeg er så glad i solnedganger.

95. Danish/Dansk/Denmark: Ak, lille prins! Lidt efter lidt kom din bedrøvelige tilværelse til at stå klart for mig. I lange tider havde du ikke haft anden adspredelse end solnedgangens blide skønhed. Denne lille oplysning fik jeg den fjerde dags morgen, da du sagde: Jeg holder så meget af solnedgang.

96. Faroese/Foroyiskt/Faroe Islands, Denmark: Áh, lítli prinsur! Sum fráleið skilti eg, hvussu syrgilig tilvera tín hevði verið. Í langar tíðir hevði tú ikki havt annað at tikið tær til, enn at sitið og hugt at bjørtu sólsetursglæmuni. Hetta fekk eg at vita fjórða dagin, tá ið tú segði: Mær dámar so væl at síggja sólina seta.

97. Icelandic/Íslensk/Iceland: Ó, litli prins! Þannig hefi ég smám saman öðlast skilning á dapurlegu lífi þínu. Lengi hafðir þú ekki haft annað til afþreyingar en blítt sólsetrið. Mér vitnaðist sú nýjung á fjórða degi að morgni, þegar þú sagðir við mig: Mér finnst sólsetrið svo fallegt.

98. Russian/Russkij/Russia: О Маленький принц! Понемногу я понял также, как печальна и однообразна была твоя жизнь. Долгое время у тебя было лишь одно развлечение: ты любовался закатом. Я узнал об этом наутро четвертого дня, когда ты сказал: Я очень люблю закат.

99. Slovak/Slovensko/Slovakia: Ach, malý princ, takto som pomaly pochopil tvoj prostý smutný život. Dlhý čas boli tvojím jediným rozptýlením iba čarovné západy slnka. Túto novú podrobnosť som sa dozvedel ráno štvrtého dňa, keď si mi povedal: Mám veľmi rád západy slnka.

100. Slovene/Slovenski/Slovenia: Ah! Mali princ, tako sem malo po malo spoznaval tvoje majhno, otožno življenje. Razen sladke miline sončnih zahodov dolgo nisi imel ničesar, kar bi te razvedrilo. To novo podrobnost sem izvedel četrtega dne zjutraj, ko si mi dejal: Zelo rad imam sončne zahode.

101. Sorbian/Hornjoserbsce/Germany: Ach, mały princo, poněčim sym twoje małe ćežkomyslně žiwjenčko zrozumił ... Dołho njejsy hinašeho rozwjesenjenja měł, hač lubozne chowanje slónca. To zhonich štwórty dzeń rano, jako sy mi prajił: Chowanje slónca přewšo lubuju.

102. Serbian/Srpski/Serbia: Ah! mali prinče, tako sam postepeno почео да схватам твој скучени и тужни живот. Благих сунчеви заласци дуго су били једина твоја разонода. За

нову појединоост сазнао сам у зору четвртог дана, кад си ми рекао: Обожавам сунчеве заласке.

103. Belarusian/Belaruski/Belarus: Мой Маленькі прынец! З цягам часу я зразумеў, якім аднастайным і самотным было тваё жыццё. Доўга ў цябе была адна толькі забава: ты любавалася захадам сонца. Гэтая новая дэталёў дайшла да мяне наранку чацвёртага дня, калі ты сказаў: Я так люблю адвечоркі.

104. Croatian/Hrvatski/Croatia: Ah, mali prinče, tako sam, malo-pomalo, pronicao u tvoj malen turoban život. Jedina tvoja razonoda dugo je bila tek ljepota sunčevih zalazaka! Tu sam novu potankost doznao ujutro četvrtoga dana, kada si mi rekao: Volim zalaske sunca.

105. Molise Slavic/Moliski Hrvatski/Italy: A! Mali kraljič, ja sa razumija, na mala na votu, naka, tvoj mali život malingonik. Ti s'bi jima sa čuda vrima kana dištracijunu sama ono slako do sutanji. Ja sa znaja ovu malu aš novu stvaru, dōp četar dana jistru, kada ti s'mi reka: Su mi čuda drage sutanja.

106. Bosnian/Bosanski/Bosnia: Ah! Mali prinče, tako sam ja, malo po malo, shvatio tvoj mali, tužni život. Tvoja jedina razonoda dugo vremena bila samo ljepota sunčevih zalazaka! Tu sam novu poјedinost saznao četvrtog dana ujutro kad si mi rekao: Volim zalaske sunca.

107. Lemko/Lemkivskyj jazyk/Poland: Malyj printse, ja pomaly zrozumiù tvoje nevesele zhytja. Doùhij tshas lem zahid sontsja byù dlja tebe jedynom pryjemnistvo. Doznaù jem sja toho tshetvertoho dnja rano, kjed jes mi poviù: Barsh ljublju zahody sontsja.

108. Czech/Cesky/Czech Republic: Ach malý princí, tak jsem kousek po kousko pochopil tvůj teskný život. Dlouho pro tebe byly rozptýlením jen kouzelné západy slunce. Tuto novou podrobnost jsem se dověděl čtvrtého dne zrána, když jsi mi řekl: Mám strašně rád západy slunce.

109. Ukrainian/Ukrajinskyj/Ukraine:

О маленькій принце, помалу я зрозумів твоє сумне життя. Довгий час ти мав тільки одну роз вагу: мшувався заходом сонця. Я дізнався про це вранці четвертого дня, коли ти сказав мені: Я дуже люблю захід сонця.

О malen'kyj pryntse, pomalu ja zrozumiù tvoje sumne zhytnja. Doùhij tshas ty maù til'ky odnu rozvahu: myluvaùsja zakhodom sontsja. Ja diznaùsja pro tse ùrantsi tshetvertoho dnja, koly ty skazaù meni: Ja duzhe ljublju zakhid sontsja.

110. Macedonian/Makedonski/Macedonia:

О, Мал Принцу, ете така, малку по малку, го разбрав твојот малечок меланхоличен живот. Ти долго време немаше за забава ништо освен убавината на сончевиот залез. Тој нов детал го дознав, четвртиот ден изутрина, кога ми рече: Многу го сакам зајдисонцето.

111. Polish/Polski/Poland: Och, Mały Książę, stopniowo pojąłem na czym polega melancholia twego życia. Przez długi czas twoją jedyną rozrywką była słodycz zachodu słońca. Ten nowy szczególnie poznałem rankiem czwartego dnia, kiedy powiedziałeś: Przepadam za zachodami słońca.

112. Bulgarian/Balgarski/Bulgaria: Ах, мъничък принце, така постепенно разбрах твоя малък тъжен живот. Дълго време единственото ти развлечение е било сладостта на

слънчевите залеzi. Научих тази нова подробност на четвъртия ден сутринта, когато ти ми каза: Много обичам слънчевите залеzi.

113. Esperanto/Constructed Language: Ho, eta princo, mi ekkomprenis tiele, iom-post-iome, vian melankolian vivon. Dum longa tempo vi havis kiel distraĵon nur la mildecon de sunsubiroj. Tiun ĉi novan detalon mi eksciis la kvaran tagon matene, kiam vi diris al mi: Al mi multe plaĉas sunsubiroj.

114. Ido/Constructed Language: Ho princeto! Pokope me komprenis la kauzo de vua melankolio. Longatempe vua unika distraĵo esis observar la dolceson de la sunokusho. Ton me savis en la matino de la quaresma dio, kande vu dicis a me: La sunokushi tre multe plezas me.

115. Hebrew/Ivrit/Israel:

הוּי, נְסִיךְ קָטָן! כָּכָה הִבְנָתִי, מַעֲט־מַעֲט, אֶת חֲיִיךְ הַנְּעִירִים הַנוֹגִים. יָמִים רַבִּים לֹא הֵיָתָה לְךָ
אֵלָּא הַנָּאָה אַחַת וְיַחֲדָה: נָעַם שְׂקִיעוֹת הַשֶּׁמֶשׁ. הַפָּרֶט הַתָּנֹשׁ הַזֶּה נִדְּעָ לִי בַיּוֹם הָרַבִּיעִי בַּבֶּקֶר,
בְּשִׂאמְרַת לִי: אֲנִי אוֹהֵב אֶת שְׂקִיעוֹת הַשֶּׁמֶשׁ.

116. Arabic/Al-arabiyyah/Egypt, Syria, Algeria, Saudi Arabia, Iraq, Morocco, Tunisia, Lebanon, Lybia, Yemen, Qatar, Oman, United Arab Emirates, Bahrain, Kuwait, Jordan, Palestine, etc.:

آه! أميري الصغير، لقد فهمت، شيئاً فشيئاً، حياتك الكمية الصغيرة. لم يكن لك،
منذ زمان، من وسيلة تسلية غير حلاوة غروب الشمس. لقد اطلعت على هذا
التفصيل الجديد في اليوم الرابع حينما قلت لي: أحب كثيراً غروب الشمس.

117. Greek/Ellinika/Greece:

Αχ, μικρέ μου πρίγκιπα, κατάλαβα έτσι, σιγά-σιγά, τη μελα-
νχολική ζωούλα σου. Η ομορφιά που έχει το ηλιοβασίλεμα ήταν,
για πολύ καιρό, η μόνη σου διασκέδαση. Έμαθα αυτή την καινο-
ύργια λεπτομέρεια το πρωί της τέταρτης μέρας, όταν μου είπες:
Μ' αρέσουν πολύ τα ηλιοβασιλέματα.

The Little Prince, The Bible, and other texts were translated into many more (135+) languages and dialects that are very similar to the languages above, different Frysian languages, other constructed languages, other Creole, Pidgin, English, Spanish, Portuguese, Italian, German, French, Arabic, Slavic languages, extinct languages... To complement this list to 120 languages (bis 120!), we bring here from another collection of Little Prince's extracts 3 more languages:

118. Interlingua/Constructed Language: Le parve prince Ecce mi secreto, un secreto multo simple: on vide ben solmente con le corde. Cosas essential es invisible al oculos.

119. Ladin-Verschiun-Badiot/Italy: Le Pice Prinz Chilo aste segn spo ince mi socret. Al e der scempl: an veiga ma bun cun le cor, l'essenzial ne veigon nia cun i edli.

120. Ladin – Gherdeina/Italy: L Pitl Prinz Tlo es mi sucret. L ie dret scempl: cun l cuer vejien l ben. Cie che ie plu empurtant ne vejien nia cun i uedli.

And this does not include translations of The Little Prince into Argentinian Rosarigasino, French Norman, and Italian Salentino, which are understandable to Spanish, French or Italian speakers.

A full list of the languages learned, the links, and some of the books read in every language can be found on Cory's website in [About Jacques Cory](#) in two texts about linguistics and cultural activities, but also in the following list, which comprises more than 255 languages. In this book and links, we give in addition to the comparison of extracts from The Little Prince, Pater Noster, Bible, Internationale, or UN Declaration, texts in main chapters with a wider reference than for the 200+ languages in extracts: poems, songs, letters, extracts of books and plays, proverbs, quotes, etc., - in 36 languages: **English, French, Ladino, Italian, Spanish, German, Romanian, Hebrew, Portuguese, Interlingua, Norwegian, Dutch, Aramaic, Latin, Russian, Haitian, Greek, Yiddish, Arabic, Danish, Turkish, Chinese-Mandarin, Polish, Swedish, Catalan, Provençal, Icelandic, Esperanto, Mozarabic, Bulgarian, Irish Gaelic, Rumantsch, Asturiano, Gascon, Friulian, Galego. I have read Books in 50+ languages, texts in 250+ more languages, learned with reading capabilities, which are in Cory's library. This book brings links to 2000 languages, but most of the languages are spoken only by a few people.**

I wonder who else in the world has made such holistic attempts to study so many languages, read so many plays and books, see so many theatrical and folklore shows, so many films, while continuing to work in top level positions, receiving a PhD at the age of 60, teaching for 10 years thousands of students, writing many academic books on Business Ethics in English, French and Hebrew, and articles also in Spanish and Ladino, being a pioneer in so many fields, writing a novel and a play, living a peaceful family life with the same wife for almost fifty years, three children and eight grandchildren. Undoubtedly there were many businessmen who succeeded much more than me, heading large multinationals, founding breakthrough high tech companies, earning millions or even billions. There were many academics who excelled as professors all their lives pioneering in their fields and admired by their students, writing many academic articles and books, receiving prizes and even the Nobel Prize. There were many novelists and playwrights who wrote so many novels read by millions, and plays staged all over the world with great success. Even in passive fields of reading books and learning languages there were much more people who learned many more languages and knew them much better than me, or read much more books and plays. There were much more people who traveled for many more countries that I visited or devoted themselves to community volunteering. But I think that I excel in the aggregate of all those fields of interest, as probably nobody did all what I have done together while working full time and living with a family, reading, writing, learning, teaching, visiting, watching, being active in community life, member of Boards, initiating and participating in such endeavors as translating the UN Declaration of Human Rights in Ladino.

I wonder who in due time will be interested to receive my library in all those languages. This book may present a countercurrent approach, advocating diversity, multiculturalism, multilingual education, while all the world goes in an opposite way of globalism, English being on top of others, a unification of interests, disrespect to different cultures and even on reading books in your own language. Am I a dinosaur, preaching for the world of yesterday, or am I on the contrary advocating in favor of the latest developments of diversity, multi cultures, that the Internet would make them accessible to millions, while in the past those cultures were accessible only to a few. Well, I have always swum countercurrent: at the age of 11 opposing everybody else who wanted to force me to be a metal worker, at the age of 23 going to Insead to study European business while most of the people believed that only the US model would prevail, at the age of 30 starting to work for a high tech company while most believed only in low tech technologies, at the age of 43 starting to work as a freelancer while most of others continued in a management career, at the age of 50 I fought almost alone against the largest companies in Israel and the wealthiest tycoons who had wronged me and many other minority shareholders, at the age of 57-60 starting a new career as a writer, obtaining a PhD and lecturing at seven universities on Business Ethics, succeeding to make an important impact in this field while most thought that

it was an oximoron, and at the age of 70 writing new books on geography, linguistics and culture in a world that became less and less cultural, more and more monolingual. I think that this record shows a whole life of innovation in various fields of interest but with a common denominator – not to be a conformist, always seeking to find truth, attempting to improve society in different ways, beyond my family, my people, my country, my society, in favor of a better humanity.

Antoine de Saint-Exupery was many things - a pilot, a writer, but also a social and economic precursor. He wrote *The Little Prince*, long before the scandals of the late eighties, Michael Milken, Ivan Boesky, the corporate scandals of Enron, Ken Lay, Jeff Skilling, WorldCom, etc. occurring since December 2001, and the Great Recession of 2008, Bernie Madoff, Dick Fuld. But, like great men and authors he could understand the basic rules of economics, society, greed and ruthless capitalism. We have to bear in mind that in 1943 people remembered extremely well the catastrophe of the Great Depression of 1929 which lasted until World War II. In chapter 13 the Little Prince finds a businessman. He notices that he is very busy counting the stars and asks him what does he do with them, the businessman answers him "Nothing, I own them". 44 years later in 1987 Michael Douglas – Gordon Gekko – says in the film *Wall Street* – "I create nothing, I own". In those 4 to 5 words you can summarize all the tragedy of ruthless capitalism that we thought have died after World War II, but has resuscitated with the neoliberal regimes of two of the worst heads of state in world history – Ronald Reagan and Margaret Thatcher, backed by the Iago's bad counsel of Milton Freedman, who also counseled Chilean's Pinochet, and Israeli's Netanyahu, supporting his neoliberal reforms and congratulating him on his courage.

In my courses I dealt with all those issues and persons, showing in every course the film *Wall Street*, and refering as well to *The Little Prince's* excellent depicting of the businessman. However, in spite of the translation of the book that made it accessible to 95% of the world's population, from early childhood, nobody drew lessons for the future, nobody drew the necessary conclusions. If not, how do we explain that they didn't notice the writing on the wall, as put poetically by the Little Prince who tells the businessman that if he owned a silk scarf he could put it around his neck and take it away with him, but the businessman cannot pluck the stars from heaven, or in modern terminology the megarich cannot pluck the derivatives, the futures and make us of them. They can of course put them in the bank as the businessman tells the Little Prince but it is of no use to anybody, as they don't contribute anything to the economy especially if they are synthetic derivatives that are based on other derivatives, and even synthetic derivatives that are based on other synthetic derivatives... For those who are not familiar with derivatives, not counting the Little Prince and Saint-Exupery who foresaw those mass murder weapons, we bring here a short description from the [Wikipedia showing](#) the uselessness of them:

In finance, a **derivative** is a contract that *derives* its value from the performance of an underlying entity. This underlying entity can be an asset, index, or interest rate, and is often called the "underlying". Derivatives can be used for a number of purposes, including insuring against price movements (hedging), increasing exposure to price movements for speculation or getting access to otherwise hard-to-trade assets or markets. Some of the more common derivatives include [forwards](#), [futures](#), [options](#), [swaps](#), and variations of these such as synthetic [collateralized debt obligations](#) and [credit default swaps](#). Most derivatives are traded [over-the-counter](#) (off-exchange) or on an exchange such as the [Chicago Mercantile Exchange](#), while most [insurance](#) contracts have developed into a separate industry. Derivatives are one of the three main categories of financial instruments, the other two being [stocks](#) (i.e., equities or shares) and [debt](#) (i.e., [bonds](#) and mortgages). To give an idea of the size of the derivative market, [The Economist](#) has reported that as of June 2011, the over-the-counter (OTC) derivatives market amounted to approximately \$700 trillion, and the size of the market traded on exchanges totaled an additional \$83 trillion.

It goes without saying that with such risks of hundreds of trillions dollars, more than ten times the value of World Economy, an imminent collapse of the derivative markets will bring about a Doomsday Depression. And the Little Prince leaves the businessman speechless when he tells him that if he owns a flower he must water it every day – he is of some use to his flower, but the businessman is of no use to "his" stars. And this is the tragedy that will end up in a catastrophe within a few years – because of the neoliberal ideology and the ensuing ruthless capitalism – there is no use to most of the financial overcreativity of Wall Street, they don't create anything they just own thing, and those who don't create will undoubtedly disappear, like the kings and aristocrats, like the rotten empires based on greed and exploitation, like the unproductive species, as a world cannot subsist from speculation, with the cooperation of the governments and civil servants receiving direct and indirect bribes from the tycoons, lowering the cost of money to zero in order to facilitate the bubbles of the skyrocketing prices of shares, bonds and real estate, making the megarich even richer and eliminating the middle class, lowering the share in the economic pie of those who contribute to the economy, those who create, to the level that existed a hundred years ago, or even to the "welfare" state of the times of Dickens and Emile Zola.

"And what do you do with these stars?"

"What do I do with them?"

"Yes."

"Nothing. I own them."

"You own the stars?"

"Yes."

"But I have already seen a king who--"

"Kings do not own, they reign over. It is a very different matter."

"And what good does it do you to own the stars?"

"It does me the good of making me rich."

"And what good does it do you to be rich?"

"It makes it possible for me to buy more stars, if any are discovered."

"This man," the little prince said to himself, "reasons a little like my poor tippler . . ."

Nevertheless, he still had some more questions.

"How is it possible for one to own the stars?"

"To whom do they belong?" the businessman retorted, peevishly.

"I don't know. To nobody."

"Then they belong to me, because I was the first person to think of it."

"Is that all that is necessary?"

"Certainly. When you find a diamond that belongs to nobody, it is yours. When you discover an island that belongs to nobody, it is yours. When you get an idea before any one else, you take out a patent on it: it is yours. So with me: I own the stars, because nobody else before me ever thought of owning them."

"Yes, that is true," said the little prince. "And what do you do with them?"

"I administer them," replied the businessman. "I count them and recount them. It is difficult. But I am a man who is naturally interested in matters of consequence."

The little prince was still not satisfied.

"If I owned a silk scarf," he said, "I could put it around my neck and take it away with me. If I owned a flower, I could pluck that flower and take it away with me. But you cannot pluck the stars from heaven . . ."

"No. But I can put them in the bank."

"Whatever does that mean?"

"That means that I write the number of my stars on a little paper. And then I put this paper in a drawer and lock it with a key."

"And that is all?"

"That is enough," said the businessman.

"It is entertaining," thought the little prince. "It is rather poetic. But it is of no great consequence."

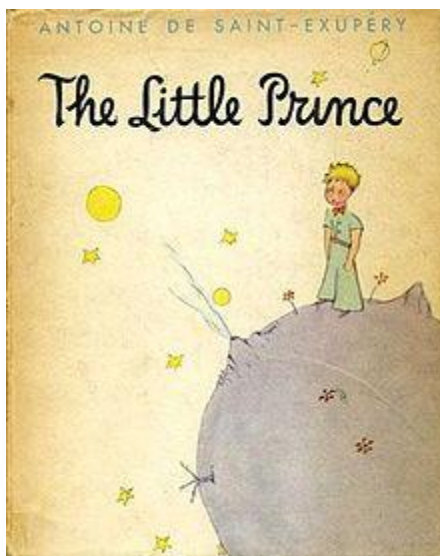
On matters of consequence, the little prince had ideas which were very different from those of the grown-ups.

"I myself own a flower," he continued his conversation with the businessman, "which I water every day. I own three volcanoes, which I clean out every week (for I also clean out the one that is extinct; one never knows). It is of some use to my volcanoes, and it is of some use to my flower, that I own them. But you are of no use to the stars . . ."

The businessman opened his mouth, but he found nothing to say in answer. And the little prince went away.

"The grown-ups are certainly altogether extraordinary," he said simply, talking to himself as he continued on his journey.

And we'll finish with the most famous sayings of The Fox, that should be adopted by humanity in 250 languages: *"It is only with the heart that one can see rightly; what is essential is invisible to the eye."*, as *"It is the time you have wasted for your rose that makes your rose so important."* Employers, businessmen, nation leaders should treat their workers with the heart, based on a long term sensitive and responsible (like for the roses) employment, and not exclusively through the bottom line, following the path of F.D. Roosevelt, Warren Buffett, Johnson & Johnson.



14. LANGUAGES LEARNED BY JACQUES CORY WITH AT LEAST SOME READING CAPABILITIES, DICTIONARIES, GUTENBERG, BOOKS ONLINE

D – Dictionaries at Cory's library, T – Taught at courses or by self teaching.

B – Books at Cory's library, if not - Extracts at Cory's library or on the Internet.

S – Speakers of the language. U – UN Universal Declaration of Human Rights at Cory's library, with Reading Capabilities. P – "The Little Prince" at Cory's library, or P' - on the Internet, with Reading Capabilities. H – Bible (or H' – partial, H" - prayers) at Cory's library, (Internet: H* - Bible, H** - prayers), with Reading Capabilities. Languages' List sorted by Cory's proficiency.

The reader can find details on the 280+ languages on Wikipedia, Language Books websites, Encyclopaedias websites, on Cory's and languages websites

1. HEBREW (ANCIENT/MODERN)- D/T, B- 300+, S– 6 Millions(M), U, P, H
2. FRENCH - D/T, B - 200+, S - 124M, U, P, H
3. ENGLISH (ENGLAND & US) - D/T, B - 200+, S - 470M, U, P, H
4. LADINO - D/T, B - 20+, S – 120,000, U (Cory's Initiative), P', H', H*
5. SPANISH (CASTELLANO) - D/T, B - 50+, S - 392M, U, P, H
6. INTERLINGUA - D/T, B - 10+, S – 1, 000 (1K), U, P, H*
7. ITALIAN (FLORENTINE) - D/T, B - 30+, S - 64M, U, P', H', H*
8. GERMAN (HOCHDEUTSCH) - D/T, B - 40+, S - 121M, U, P', H
9. PORTUGUESE (IBERIAN & BRAZILIAN)- D/T, B- 20+, S- 182M, U, P', H
10. ROMANIAN(DACO-ROMAN, MOLDAVIAN)-D/T, B-10+, S-26M, U, P', H
11. CATALAN - D/T, B - 10+, S - 10M, U, P', H", H*
12. GALEGO - D/T, B - 5+, S - 4M, U, P', H", H*
13. ASTURIAN (BABLE) - D/T, B - 5+, S - 550K, U, P', H*
14. PROVENÇAL - D/T, B - 10+, S - 750K, U, P', H", H*
15. OCCITAN (LANGUEDOCIEN) - D/T, B - 10+, S - 10M, U, P', H*
16. AUVERGNAT - D/T, B - 3+, S - 500K, U, H**
17. GASCON - D/T, B - 20+, S - 250K, P', H**

18. CORSICAN - D/T, B - 3+, S - 341K, U, P', H*
19. PICARD - D/T, B - 3+, S - 200K, U, P', H*
20. WALLOON - D/T, B - 3+, S - 500K, U, P', H"
21. ALSATIAN - D/T, B - 3+, S - 1M, P, H"
22. ANTILLES CREOLE - D/T, B - 5+, S - 650K, P', H**
23. HAITIAN CREOLE - D/T, B - 5+, S - 7.4M, U, P', H
24. RUMANTSCH - D/T, B - 10+, S - 50K, U, P', H', H*
25. FRIULIAN - D/T, B - 5+, S - 450K, U, P', H*
26. YIDDISH - D/T, B - 10+, S - 3M, U, P', H
27. ARAMAIC - D/T, B - 5+, S - 167K, H', H*
28. PAPIAMENTO - D/T, B - 5+, S - 262K, P', H", H*
29. PLATTDEUTSCH (LOW GERMAN) - D/T, B - 5+, S - 2M, P', H', H*
30. LUXEMBOURGISH - D/T, B - 10+, S - 410K, U, P', H*
31. LATIN - D/T, B - 5+, S - 1K, U, P', H', H*
32. ESPERANTO - D/T, B - 20+, S - 2M, U, P, H", H*
33. IDO - D/T, B - 5+, S - 1K, U, P, H**
34. DUTCH - D/T, B - 20+, S - 14M, U, P', H
35. FLEMISH - D/T, B - 10+, S - 6M, H"
36. AFRIKAANS - D/T, B - 10+, S - 6M, U, P', H', H*
37. FRISIAN - D, B - 5+, S - 700K, U, P', H", H*
38. SRANAN(SURINAME)-D, S-500K, H", H*, & OTHER DUTCH CREOLES
39. SWEDISH - D/T, B - 10+, S - 9M, U, P', H
40. NORWEGIAN - D/T, B - 10+, S - 5M, U, P', H', H*
41. DANISH - D/T, B - 10+, S - 5M, U, P', H', H*
42. ICELANDIC - D/T, B - 5+, S - 300K, U, P', H', H*
43. FAROESE - D/T, B - 1+, S - 47K, U, P', H", H*
44. NORWEGIAN NYNORSK - D/T, B - 1+, S - 726K, U, H', H*

45. ARABIC - D/T, B – 10+, S – 280M, U, P, H' AND KORAN, H*
46. GREEK - D/T, B – 10+, S – 12M, U, P', H
47. ANCIENT GREEK - B – 3+, P', H*
48. RUSSIAN - D/T, B – 10+, S – 288M, U, P, H
49. POLISH – D/T, B – 5+, S – 44M, U, P, H', H*
50. UKRAINIAN – D/T, B – 5+, S – 41M, U, P', H
51. CZECH – B – 3+, S – 12M, U, P, H', H*
52. KASHUBIAN, B – 1+, S – 50K, P', H*
53. SLOVAK – B – 1+, S – 6M, U, P', H', H*
54. SLOVENE – B – 1+, S – 2M, U, P', H", H*
55. MACEDONIAN – B – 1+, S – 2M, U, P', H*
56. CROATIAN – B – 3+, S – 6M, U, P, H", H* (AND BURGENLAND – P')
57. BOSNIAN – B – 1+, S – 2M, U, P', H*
58. BELORUS – B – 1+, S – 10M, U, P', H", H*
59. BULGARIAN – B – 3+, S – 9M, U, P, H
60. SERBIAN – B – 1+, S – 9M, U, P', H", H*
61. MONTENEGRIN – S – 140K, H**
62. SORBIAN – 70K, B – 1+, U, P', H", H*
63. PALITYAN – 1K, H**
64. WENDISCH (NIEDER SORBISCH) – B – 1+, P', H*
65. MOLISE SLAVIC (NA – NASU) – B – 1+, P', H**
66. OLD CHURCH SLAVONIC – H*, AND OTHER SLAVIC LANGUAGES
67. LADIN - D/T, B - 3+, S - 30K, P', H*
68. LADINIAN GHERDEINA – B – 1+, P', H**
69. LOMBARD (MILAN) – D/T, B - 3+, S - 9M, P', H*
70. VENETIAN (VENICE) – D/T, B - 5+, S - 2.2M, P', H*
71. SARDINIAN (LOGUDORESE)– B– 1+, S- 1.5M(ALL SARDINIA), P', H*

72. SARDINIAN (NUORESE) – H**
73. SARDINIAN (CAMPIDANESE) - H*
74. SARDINIAN (SARDU DE MESANIA) – H**
75. SARDINIAN (GALLURESE) - H*
76. SARDINIAN (SASSARESE) – H**
77. CALABRESE (COSENZA) - B – 1+, S - 700K, H**
78. NEAPOLITAN/CAMPANIA (NAPOLI) – B – 1+, S - 1M, P', H*
79. PIEMONTESE (TORINO) – B – 1+, S - 3M, P', H*
80. ROMAN/LAZIO (ROMA) – B – 1+, S - 3M, P', H**
81. SICILIAN (PALERMO) – B – 1+, S - 4.6M, P', H*
82. LIGURIAN (GENOVA), B – 1+, S - 1.8M, P', H*
83. TRENTINO ALTO ADIGE (TRENTO) – H**
84. FRIULI VENEZIA GIULIA (TRIESTE) – H**
85. EMILIA ROMAGNA (BOLOGNA) – B – 1+, P', H*
86. TOSCANA (FIRENZE) – H**
87. SAMMARINESE – S - 20K, U, H**
88. MARCHE (ANCONA) – H**
89. UMBRIAN (PERUGIA) – H**
90. ABRUZZO-MOLISE (PESCARA) – H**
91. PUGLIA (BARI) – H**
92. VALDOTEN – B – 1+, P', H**
93. BERGAMASCO – B – 1+, P', H**
94. PARMIGIANO – B – 1+, P', H**
95. TICINESE – B – 1+, P', H**
96. BASILICATA (TARANTO) – H**, AND OTHER ITALIAN DIALECTS
97. ZARPHATIC (JUDEO-FRENCH) – H**
98. SHUADIT (JUDEO-PROVENCAL) – H**

99. ITALKIAN (JUDEO-ITALIAN)- H**
100. SURSILVAN – B – 1+, P', H**
101. SURMIRAN - B – 1+, P', H**
102. SUTSILVAN – B - 1+, P', H** (ALSO VALLADER – P' & PUTER – P')
103. NIGERIAN PIDGIN – U, H*
104. BAHAMAS CREOLE ENGLISH – S - 225K, H*
105. BELIZE CREOLE ENGLISH – S - 114K, H*
106. HAWAI CREOLE ENGLISH – S - 500K, H*
107. LESSER ANTILLES CREOLE ENGLISH – S - 192K, H*
108. WEST CARIBBEAN CREOLE ENGLISH – S - 2.2M, P', H*
109. NEW PAPUA ENGLISH CREOLE – D/T, H**
110. PIJIN, SOLOMON – U, H*, OTHER ENGLISH CREOLES & PIDGINS
111. INDO-PORTUGUESE (CEYLONSE) – H**
112. CRIOULO GUINEA BISSAU (PORTUGUESE) – S - 400K, U, H*
113. CRIOULO CABO VERDE (PORTUGUESE), U, H*
114. LINGUA FRANCA NOVA - D/T, B – 1+, P, H**
115. TUNDRIAN – D/T, B – 1+, P, H**
116. VIETNAM FRENCH PIDGIN - H**
117. MAURITIUS CREOLE – B – 1+, S - 600K, P', H"
118. MARTINIQUE CREOLE – B – 1+, P', H**
119. REUNION CREOLE – B – 1+, S - 600K, P', H*
120. CAJUN CREOLE – S - 1M, H*
121. TRINIDADIAN FRENCH CREOLE - H**
122. DOMINICAN FRENCH CREOLE – H**
123. ST LUCIEN FRENCH CREOLE - H*
124. SEYCHELLES CREOLE, SESELWA – B – 1+, U, P', H*
125. GUYANE FRENCH CREOLE – B – 1+, P', H*

- 126. HUE FRENCH PIDGIN – H**, OTHER FRENCH CREOLE & PIDGINS
- 127. MODERN VAUDOIS – H"
- 128. LIMOUSIN – B – 1+, P', H**
- 129. PROVENÇAL ALPIN – B – 1+, P', H**
- 130. PICARD BORAIN – B – 1+, P', H**
- 131. PICARD CH'TI – B – 1+, P', H**
- 132. JOUAL (VULGAR QUEBECOIS) – H**
- 133. LORRAIN – H**
- 134. NORMAND – H**
- 135. JERSIAIS - H*
- 136. BOURGUIGNON – H**
- 137. BERRICHON – H**
- 138. BOURBONNAIS – H**
- 139. ORLEANAIS – H**
- 140. GALLAIS – H**
- 141. FRANCO – PROVENÇAL – P', H*
- 142. SAVOYARD – H**
- 143. SUISSE ROMAND – H**
- 144. DAUPHINOIS – H**
- 145. JURASSIEN – H**
- 146. LYONNAIS – H**
- 147. FOREZIEN – H**
- 148. NICOIS – B – 1+, P', H**
- 149. VIVAROIS – H**
- 150. POITEVIN SAINTOGEAIS – H**
- 151. GRASSE PROVENÇAL – H"
- 152. TOULOUSE PROVENÇAL – H"

153. CENTRAL WALLOON – H"
154. EASTERN WALLOON – H"
155. WESTERN WALLOON – H"
156. ARANESE (GASCON) – B – 1+, S - 4K, P', H**
157. QUEBECOIS – P', H**, AND OTHER FRENCH DIALECTS
158. PENNSYLVANIA DUTCH (PENSILFAANISCH/AMISH US) – B - 1+, P', H"
159. FERING (FRISIAN) – B – 1+, P', H**
160. MOORINGER FRASCH (FRISIAN) – B – 1+, P', H*
161. SATERFRISIAN – B – 1+, P', H*
162. SYLTER FRIESISCH (FRISIAN) – B – 1+, P', H**
163. DRENTS (DUTCH) – B – 1+, P', H*
164. LIMBURGS (DUTCH) – B – 1+, P', H**
165. SUID-LIMBURGS (DUTCH) – B – 1+, P', H**
166. ELFDALIAN (SWEDISH) – B – 1+, P', H**
167. KARNTNARISCH – B – 1+, P', H**
168. PLAUTDIETSCH (MENNONITES) – B – 1+, S – 300K, P', H*
169. ALTHOCHDEUTSCH – B – 1+, P', H**
170. MITTLEHOCHDEUTSCH – B – 1+, P', H**
171. LOTHRINGER PLATT – B – 1+, P', H**
172. BURGGRAFLER – B – 1+, P', H**
173. PALZISCH – B – 1+, P', H**
174. PLAETTDUTSK (HUMMLING) – B – 1+, P', H**
175. ALLEMANISCH – B – 1+, P', H**
176. BAVARIAN – B – 1+, P', H", H*
177. KOLSCH – B – 1+, P', H*
178. HESSISCH – B – 1+, P', H**
179. SCHWABISCH – B – 1+, P', H**

180. BERLINERISCH – B – 1+, P', H**
181. SACHSISCH – B – 1+, H**
182. WIENERISCH – B – 1+, P', H**
183. SCHWYZERDUTSCH – B – 1+, P', H*
184. FRANKISCH – B – 1+, P', H**
185. OSTERREICHISCH – B – 1+, P', H**
186. ERZGEBIRGE – H**
187. HOF – H**
188. LECHTAL – H**
189. RHEINLAND-PFALZ – P', H**
190. RUHRPOTT – B – 1+, P', H**
191. SAARLAND – B – 1+, P', H**
192. TIROLESE – B – 1+, P', H** (AND SOUTH TYROLEAN – P')
193. CIMBRIAN – H**
194. MOCHENO – H**
195. WALSER – H**
196. NEDERSAKSISCH - H*
197. WESTFAELISCH – H**
198. HUTTERITE GERMAN (CANADA) – H**
199. THURINGISCH – H**, AND OTHER GERMAN DIALECTS
200. ARAGONESE – B – 1+, S - 33K, P', H**
201. VALENCIAN – B – 1+, P', H*
202. ANDALUSIAN – H**
203. EXTREMADURAN – B – 1+, S - 700K, P', H**
204. MURCIAN – H**
205. LEONESE – B – 1+, P', H**
206. MOZARABIC (OLD SPANISH) – U, H**

- 207. EONAVIEGO – B – 1+, P', H**
- 208. ALTOARAGONES – H**
- 209. BENASQUESE – H**
- 210. CHAVACANO (PHILIPPINES) – H**
- 211. DOMINICAN SPANISH (CREOLE) – H**
- 212. COCOLICHE (ARGENTINIAN PIDGIN) – H**
- 213. LLANITO (GIBRALTAR) – H**
- 214. PORTUNHOL (BRAZIL) – H**
- 215. FALA (GALEGO) – H**, AND OTHER SPANISH DIALECTS
- 216. VLACH (SERBIA) – S - 1.5M, U, H*
- 217. ARUMENIAN OR MACEDOROMANIAN – S - 110K, P', H*
- 218. ISTROROMANIAN (CROATIA) – S - 147K, H**
- 219. MIGLENOROMANIAN (GREECE) – S - 12K, H**
- 220. DALMATIAN (ROMANIAN) – H**, & OTHER ROMANIAN DIALECTS
- 221. NEWFOUNDLAND ENGLISH – H**
- 222. ULSTER ENGLISH – H**
- 223. WELSH ENGLISH – H**
- 224. EAST MIDLANDS ENGLISH – H**
- 225. BRAID SCOTS – U, H", H*, AND OTHER ENGLISH DIALECTS
- 226. MIRANDES – S - 10K, P', H**
- 227. JUDAEO-PORTUGUESE – H**
- 228. BARRANQUENHO – H**
- 229. MICAELENSE (ACORIANO) – H**
- 230. GOAN – H**
- 231. MOZAMBICAN – H**
- 232. ANGOLAN – H**
- 233. MACANESE (MACAO) – H**

- 234. EAST TIMORESE – H**
- 235. FORRO (SAO TOME & PRINCIPE) – H**, PORTUGUESE DIALECTS...
- 236. OTHER ROMANCE & GERMANIC DIALECTS – H**
- 237. OLD ENGLISH – B – 1+, P', H"
- 238. MIDDLE ENGLISH – B – 1+, P', H**
- 239. OLD SAXON – H"
- 240. GOTHIC – H", H*
- 241. ANGLO-SAXON – H"
- 242. OLD NORSE – H"
- 243. OLD FRANKISH – H*
- 244. OLD LOMBARDO
- 245. VISIGOTH – H**
- 246. VANDALIC – H**
- 247. DALMATIAN – H**
- 248. OSCAN
- 249. FALISCAN – H**
- 250. SABINE
- 251. OLD UMBRIAN
- 252. OLD PROVENÇAL – H"
- 253. OLD VAUDOIS – H"
- 254. OTHER EXTINCT ROMANCE AND GERMAN DIALECTS
- 255. DORIC
- 256. IONIC
- 257. KATHAREVOUSA – B – 1+, P', H**
- 258. TSAKONIAN – H**
- 259. GRIKO (ITALY) – H**
- 260. PONTIC (UKRAINE) – H**

261. OTHER GREEK DIALECTS – H**

EXPOSURE TO LANGUAGES WITHOUT BASIC KNOWLEDGE

1. MALTESE – S – 330K, U, P', H", H*
2. TURKISH - D/T, B – 3+, S – 59M, U, P', H", H*
3. GAGAUZ – U, H*, OTHER ARABIC AND TURKISH LANGUAGES
4. CHINESE MANDARIN - D/T, B – 3+, S – 835M, U, P', H", H*
5. JAPANESE (NIHONGO) – S – 125M, U, P', H*
6. HINDI – S – 182M, U, P', H*
7. FARSI (PERSIAN) – S – 33M, U, P', H*
8. MALAY – S – 17M, U, H", H*
9. INDONESIA BAHASA – S – 140M, U, P', H", H*
10. HAUSA (NIGERIA) – S - 22M, U, H", H*
11. SWAHILI (KENYA) – S – 30M, U, P', H", H*
12. LATVIAN – S – 1.5M, U, P', H", H*
13. LITHUANIAN – S – 4M, U, P', H", H*
14. IRISH GAELIC – B – 1+, S – 260K, U, P', H", H*
15. FINNISH – S – 6M, U, P', H", H*
16. ESTONIAN – S – 1.1M, U, P', H", H*
17. HUNGARIAN – S – 14.5M, U, P', H", H*
18. ROMANI (GYPSY) – S – 1M, U, P', H*

LINGUISTICS – B - 10+

AT CORY'S LIBRARY: THOUSANDS OF NOVELS, PLAYS, BIOGRAPHIES,
NON FICTION, EXTRACTS & OTHER BOOKS IN 50+ LANGUAGES

TOTAL LANGUAGES & DIALECTS WITH READING CAPABILITIES: 260+

[DICTIONARIES IN MOST LANGUAGES](#)

wordgumbo

[home](#)
[search](#)
[contact](#)

Indo-European

[Indo-European](#)
[Albanian](#)
[Baltic](#)
[Latvian](#)
[Lithuanian](#)
[Comparative](#)
[Celtic](#)
[Breton](#)
[Irish](#) [Gaelic](#)
[Scottish](#) [Gaelic](#)
[Welsh](#)
[Germanic](#)
[Afrikaans](#)
[Danish](#)
[Dutch](#)
[Frisian](#)
[Old](#) [English](#)
[Modern](#) [English](#)
[German](#)
[Icelandic](#)
[Norwegian](#)
[Swedish](#)
[Greek](#)
[Indo-Iranian](#)
[Kurdish](#)
[Romany](#)
[Sanskrit](#)
[Romance](#)
[Catalan](#)
[French](#)
[Italian](#)
[Latin](#)
[Lombard](#)
[Portuguese](#)
[Rumanian](#)
[Spanish](#)
[Slavic](#)
[Czech](#)
[Russian](#)
[Polish](#)
[Slovak](#)
[Serbo-Croatian](#)

Non-Indo-European

[Afro-Asiatic](#)
[Ancient](#) [Egyptian](#)
[Hebrew](#)
[Maltese](#)
[Altaic](#)
[Japanese](#)
[Turkish](#)
[Austronesian](#)
[Hawaiian](#)
[Indonesian](#)
[Maori](#)
[Tahitian](#)
[Tagalog](#)
[Dravidian](#)
[Brahui](#)
[Eskimo-Aleut](#)
[Canadian](#) [Inuit](#)
[Isolates](#)
[Basque](#)
[Penutian](#)
[Mayan](#)
[Pidgins](#) and [Creoles](#)
[Papiamentu](#)
[Sranen](#)
[Niger-Kordofanian](#)
[Swahili](#)
[Tswana](#)
[Yoruba](#)
[Zulu](#)
[Sino-Tibetan](#)
[Chinese](#)
[Uralic](#)
[Estonian](#)
[Finnish](#)
[Hungarian](#)
[Artificial](#)
[Esperanto](#)

A 'gumbo' is a spicy okra-based stew, it also means a particular kind of mud; it is one of the few Bantu (African) words that has become part of the English language, itself a gumbo of a language.

The site is primarily an archive of public domain and redistributable language learning resources. We are also developing special content for the site which will be of interest to language learners, travelers, linguists, and other language aficionados.

There are many sites on the Internet with interactive dictionaries and language learning aids; there are also several freeware dictionary/flashcard programs with extensive vocabulary sets. However, in most cases, these sites shroud their data sets in binary or database formats. At Wordgumbo we've done the hard work of converting these data sets into flat files and posting them in one convenient archive, organized by language family.

Files here are either HTML or extended (8-bit) ASCII. Where possible, text files are tab delimited. Some files have been converted into standard HTML encoding (ISO-8859-1) from [Unicode](#). The closest equivalent character in ISO-8859-1 was selected, and any diacritics simulated using <SUB> and <SUP> and the closest equivalent punctuation mark. In the case of Cyrillic, Greek and Hebrew, a consistent transliteration scheme was used. The source for each file contains hidden tags which specify the Unicode value for each character which has no ISO-8859-1 equivalent. To obtain these values, you can download the file or view its source in your browser. The tags have the form <!u XXXX>character</!u>, where XXXX is the four digit hexadecimal value of the Unicode character.

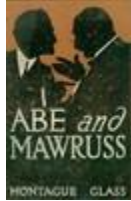
Some of the material on this site may be copyrighted; we ask that you respect these copyrights by only using it for academic 'fair use'. This includes files labeled as 'freeware data'. Files which are copyrighted will be clearly indicated as such. Commercial use of the copyrighted material at this site may be restricted. Other files are clearly in the public domain and can be used for any purpose. These files will be identified as such.

We encourage you to visit our sister site [The Internet Sacred Text Archive](#) (www.sacred-texts.com), which has a comprehensive collection of public domain religious texts. We have provided cross-links to related content at sacred-texts where relevant.

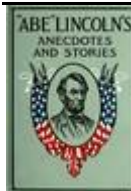
[GUTENBURG BOOKS ON THE INTERNET](#)

All Books (sorted alphabetically)

- Displaying results 126–150 | [First](#) | [Previous](#) | [Next](#)



- **Abe and Mawruss: Being Further Adventures of Potash and Perlmutter** Montague Glass
- **abeilles** (צרפתית) Jean M. Pérez
- **Abélard, Tome I** (צרפתית) Charles de Rémusat
- **Abélard, Tome II** (צרפתית) Charles de Rémusat
- **Abe Lincoln Gets His Chance** Frances Cavanah



- **'Abe' Lincoln's Anecdotes and Stories** Abraham Lincoln



- **Abel Sánchez** (ספרדית) Miguel de Unamuno
- **abel spel van Lanseloet van Denemerken** (הולנדית) Anonymous
- **Abenaki Indians** Frederic Kidder
- **Abend: Ein kleines Gespräch** (גרמנית) Ferdinand Hardekopf



- **Abendmahl im Zusammenhang mit dem Leben Jesu und der Geschichte des Urchristentums** (גרמנית) Albert Schweitzer
- **Abenteuer Gawains Ywains und Le Morholts mit den drei Jungfrauen** (גרמנית)
- **Abenteuer Tom Sawyers** (גרמנית) Mark Twain
- **Abessinien, das Alpenland unter den Tropen und seine Grenzländer** (גרמנית) Richard Andree
- **Abhandlungen über die Fabel** (גרמנית) Gotthold Ephraim Lessing
- **Abiding Presence of the Holy Ghost in the Soul** Bede Jarrett



- **Abigail Adams and Her Times** Laura Elizabeth Howe Richards
- **Abijah's Bubble** Francis Hopkinson Smith
- **abime** (צרפתית) Charles Dickens and Wilkie Collins
- **Abington Abbey: A Novel** Archibald Marshall



- **A-Birding on a Bronco** Florence Merriam Bailey
- **Abissinia: Giornale di un viaggio** (אִיטַלְקִית) Giuseppe Vigoni



- **Abolition a Sedition** Geo. W. Donohue
- **Abolition Crusade and Its Consequences** Hilary Abner Herbert



- **Abolition Fanaticism in New York** Frederick Douglass
- Displaying results 126–150 | [First](#) | [Previous](#) | [Next](#)

BOOKS ON THE INTERNET – [ENCYCLOPEDIA OF THE SELF](#)

Portraits, biographies and pictures of 460 classic authors. 1258 online books of classical literature extensively enhanced with 2,510,227 annotations from the *Encyclopedia of the Self*.



[A](#) | [B](#) | [C](#) | [D](#) | [E](#) | [F](#) | [G](#) | [H](#) | [I](#) | [J](#) | [K](#) | [L](#) | [M](#) | [N](#) | [O](#) | [P](#) | [R](#) | [S](#) | [T](#) | [U](#) | [V](#) | [W](#) | [X](#) | [Y](#) | [Z](#)

[Edwin A. Abbott](#)
[John Quincy Adams](#)
[Jane Addams](#)
[Aesop](#)
[Conrad Aiken](#)
[Louisa May Alcott](#)
[Thomas Bailey Aldrich](#)
[Horatio Alger, Jr.](#)
[Joseph A. Altsheler](#)
[The American Tract Society](#)
[Sherwood Anderson](#)
[Victor Appleton](#)
[Ludovico Ariosto](#)
[Edwin L. Arnold](#)
[Gertrude Atherton](#)
[Jane Austen](#)
[Mary Austin](#)
[Mariano Azuela](#)

[Rudyard Kipling](#)
[Charles and Mary Lamb](#)
[Andrew Lang](#)
[Sidney Lanier](#)
[D. H. Lawrence](#)
[Henry Lawson](#)
[Gustave le Bon](#)
[Joseph Sheridan Le Fanu](#)
[Richard le Gallienne](#)
[Edouard le Roy](#)
[Edward Lear](#)
[Maurice LeBlanc](#)
[Charles G. Leland](#)
[M. Y. Lermontov](#)
[Gaston Leroux](#)
[Matthew Lewis](#)
[Sinclair Lewis](#)
[Abraham Lincoln](#)

<u>Charles Babbage</u>	<u>Frank B. Linderman</u>
<u>Francis Bacon</u>	<u>Adam Lindsay</u>
<u>Joseph E. Badger, Jr.</u>	<u>David Lindsay</u>
<u>R. M. Ballantyne</u>	<u>Vachel Lindsay</u>
<u>Margt Barber (Michael Fairless)</u>	<u>Dr. David Livingstone</u>
<u>Nettie Garmer Barker</u>	<u>Father Jerome Lobo</u>
<u>Amelia E. Barr</u>	<u>Hugh Lofting</u>
<u>James M. Barrie</u>	<u>Jack London</u>
<u>L. Frank Baum</u>	<u>Henry Wadsworth Longfellow</u>
<u>"Elizabeth" - Marie Annette</u>	<u>Richard Lovelace</u>
<u>Beauchamp</u>	<u>Amy Lowell</u>
<u>Max Beerbohm</u>	<u>James Russell Lowell</u>
<u>Edward Bellamy</u>	<u>Percival Lowell</u>
<u>Stephen Vincent Benet</u>	<u>Marcus Annaeus Lucanus</u>
<u>Joel Benton</u>	<u>Lucretius</u>
<u>Thomas Hart Benton</u>	<u>Edna Lyall</u>
<u>Ambrose Bierce</u>	<u>Edward Bulwer Lytton</u>
<u>Isabella L. Bird</u>	<u>Thomas Babington Macaulay</u>
<u>N. H. Bishop</u>	<u>Victor MacClure</u>
<u>R. D. Blackmore</u>	<u>George MacDonald</u>
<u>William Blake</u>	<u>Arthur Machen</u>
<u>Rolf Boldrewood [T. A. Browne]</u>	<u>Nicolo Machiavelli</u>
<u>General Booth</u>	<u>Charles Mackay</u>
<u>George Borrow</u>	<u>Thomas Malory</u>
<u>James Boswell</u>	<u>Katherine Mansfield</u>
<u>B.M. Bower (B. M. Sinclair)</u>	<u>Logal Marhsall</u>
<u>Hjalmar Hjorth Boysen</u>	<u>Christopher Marlowe</u>
<u>Ernest Bramah</u>	<u>Don Marquis</u>
<u>Anne Bronte</u>	<u>Captain Marryat</u>
<u>Charlotte Bronte</u>	<u>Dyer and Martin</u>
<u>Charlotte, Emily and Anne Bronte</u>	<u>John Masefield</u>
<u>Emily Bronte</u>	<u>Edgar Lee Masters</u>
<u>Rupert Brooke</u>	<u>W. Somerset Maugham</u>
<u>E. S. Brooks</u>	<u>Margaret Mayo</u>
<u>Elbridge S. Brooks</u>	<u>Joseph McCabe</u>
<u>Noah Brooks</u>	<u>Margaret Hill McCarter</u>
<u>Charles Brockden Brown</u>	<u>John McCrae</u>
<u>Thomas Browne</u>	<u>W. H. McGuffey (compiler)</u>
<u>Sara Cone Bryant</u>	<u>McLaughlin</u>
<u>John Buchan</u>	<u>J. Walker McSpadden</u>
<u>Edward George Bulwer-Lytton</u>	<u>H. L. Mencken</u>
<u>Marthy Cannary Burk</u>	<u>George Meredith</u>
<u>Frances Hodgson Burnett</u>	<u>A. Merritt</u>
<u>Robert Burns</u>	<u>Alice Meynell</u>
<u>Edgar Rice Burroughs</u>	<u>Mirriam Michelson</u>
<u>Ellis Parker Butler</u>	<u>Edna St. Vincent Millay</u>
<u>James Branch Cabell</u>	<u>Gustavus Hindman Miller</u>
<u>Hall Caine</u>	<u>John Murray and Mills Miller</u>
<u>John C. Calhoun</u>	<u>John Milton</u>

<u>Geraldus Cambrensis</u>	<u>Edwin Mims</u>
<u>Benjamin Cardozo</u>	<u>S. Weir Mitchell</u>
<u>Thomas Carlyle</u>	<u>Moncrief</u>
<u>John Carpenter</u>	<u>Lucy Maud Montgomery</u>
<u>Lewis Carroll (C. L. Dodgson)</u>	<u>Christopher Morley</u>
<u>Willa Cather</u>	<u>Charles Morris (editor)</u>
<u>Cervantes</u>	<u>William Morris</u>
<u>Geoffrey Chaucer</u>	<u>John Muir</u>
<u>Charles W. Chesnutt</u>	<u>Miss Mulock</u>
<u>G. K. Chesterton</u>	<u>Joseph A. Munk</u>
<u>Kate Chopin</u>	<u>Saki (H.H. Munro)</u>
<u>Agatha Christie</u>	<u>R.F. Murray</u>
<u>Winston Churchill</u>	<u>Abraham Myerson</u>
<u>Henry Clay</u>	<u>Sarojini Naidu</u>
<u>Arthur Hugh Clough</u>	<u>James Nasmyth</u>
<u>Irvin S. Cobb</u>	<u>Carrie A. Nation</u>
<u>Henry J. Coke</u>	<u>E. Nesbit</u>
<u>Samuel Taylor Coleridge</u>	<u>Frank Norris</u>
<u>Wilkie Collins</u>	<u>Frances J. Olcott</u>
<u>Carlo Collodi (Lorenzini)</u>	<u>E. Phillips Oppenheim</u>
<u>William Congreve</u>	<u>Oliver Optic</u>
<u>Joseph Conrad</u>	<u>Baroness Emmuska Orczy</u>
<u>Russell H. Conwell</u>	<u>Mrs. Orr</u>
<u>James Fenimore Cooper</u>	<u>William Osler</u>
<u>Hiram Corson</u>	<u>Wilfred Owen</u>
<u>The Crafts</u>	<u>Frank L. Packard</u>
<u>Stephen Crane</u>	<u>Thomas Nelson Page</u>
<u>L. Cranmer-Byng</u>	<u>Thomas Paine</u>
<u>George W. Crile</u>	<u>Francis Parkman, Jr.</u>
<u>R. B. Cunninghame Graham</u>	<u>Ralph Parlette</u>
<u>Marvin Dana</u>	<u>A. B. Paterson</u>
<u>Dante</u>	<u>Banjo Paterson</u>
<u>Charles Darwin</u>	<u>Thomas Love Peacock</u>
<u>James J. Davis</u>	<u>David Graham Phillips</u>
<u>Rebecca Harding Davis</u>	<u>Eden Phillpotts</u>
<u>Richard Harding Davis</u>	<u>Plato</u>
<u>Honore de Balzac</u>	<u>Plutarch</u>
<u>Richard de Bury</u>	<u>Edgar Allan Poe</u>
<u>Louise de la Ramee</u>	<u>Eleanor H. Porter</u>
<u>Madame de Lafayette</u>	<u>Gene Stratton Porter</u>
<u>Guy De Maupassant</u>	<u>Beatrix Potter</u>
<u>Louis de Rougemont</u>	<u>William Hickling Prescott</u>
<u>Benedict de Spinoza</u>	<u>The Abbe Prevost</u>
<u>Alexis de Toqueville</u>	<u>Ernie Howard Pyle</u>
<u>Constantin Francois de Volney</u>	<u>Howard Pyle</u>
<u>Daniel Defoe</u>	<u>Francis Rabelais</u>
<u>Princess Der Ling</u>	<u>Walter Raleigh</u>
<u>Rene Descartes</u>	<u>Arthur Ransome</u>
<u>Chretien DeTroyes</u>	<u>Charles Reade</u>

<u>John Dewey</u>	<u>H. Stanley Redgrove</u>
<u>Charles Dickens</u>	<u>Myrtle Reed</u>
<u>Charles Dickens and Wilkie Collins</u>	<u>John N. Reynolds</u>
<u>Mary Mapes Dodge</u>	<u>Apollonius Rhodius</u>
<u>Fyodor Dostoyevsky</u>	<u>J. C. Ridpath</u>
<u>Frederick Douglass</u>	<u>James Whitcomb Riley</u>
<u>Rene Doumic</u>	<u>Mary Roberts Rinehart</u>
<u>Arthur Conan Doyle</u>	<u>Edwin Arlington Robinson</u>
<u>Joseph Rodman Drake</u>	<u>Sax Rohmer</u>
<u>Theodore Dreiser</u>	<u>Franklin Delano Roosevelt</u>
<u>W. E. B. Du Bois</u>	<u>Edmond Rostand</u>
<u>Alexandre Dumas (Pere)</u>	<u>Mary Rowlandson</u>
<u>Alice Dunbar</u>	<u>Susanna Rowson</u>
<u>Sara Jeannette Duncan</u>	<u>Benjamin Rumford</u>
<u>Lord Dunsany (Edward John Plunkett)</u>	<u>John Ruskin</u>
<u>Charles A. Eastman</u>	<u>Bertrand Russell</u>
<u>Maria Edgeworth</u>	<u>Abram J. Ryan</u>
<u>George Eliot (Mary Anne Evans)</u>	<u>Rafael Sabatini</u>
<u>T. S. Eliot</u>	<u>Schiller</u>
<u>Edward S. Ellis</u>	<u>Olive Schreiner</u>
<u>Epictetus</u>	<u>Walter Scott</u>
<u>Michael Fairless</u>	<u>Alan Seeger</u>
<u>Edna Ferber</u>	<u>Robert W. Service</u>
<u>Enrico Ferri</u>	<u>Ernest Thompson Seton</u>
<u>Eugene Field</u>	<u>Anna Sewell</u>
<u>Henry Fielding</u>	<u>William Shakespeare</u>
<u>John Filson</u>	<u>William Sharp</u>
<u>John Fiske</u>	<u>Anna Howard Shaw</u>
<u>Edward Fitzgerald</u>	<u>George Bernard Shaw</u>
<u>F. Scott Fitzgerald</u>	<u>Mary Shelley</u>
<u>Gustave Flaubert</u>	<u>W. Gilmore Simms</u>
<u>John Fox, Jr.</u>	<u>Upton Sinclair</u>
<u>Benjamin Franklin</u>	<u>Samuel Smiles</u>
<u>Harold Frederic</u>	<u>F. Hopkinson Smith</u>
<u>E. A. Freeman</u>	<u>Quintus Smyrnaeus</u>
<u>Adelaide L. Fries</u>	<u>Sophocles</u>
<u>Emile Gaboriau</u>	<u>John Philip Sousa</u>
<u>John Galt</u>	<u>Robert Southey</u>
<u>Eliza Burt Gamble</u>	<u>Johanna Spyri</u>
<u>Elizabeth Cleghorn Gaskell</u>	<u>H. de Vere Stacpoole</u>
<u>Theophile Gautier</u>	<u>Amy Steedman</u>
<u>Edward Gibbon</u>	<u>Chester K. Steele</u>
<u>W. S. Gilbert</u>	<u>Laurence Sterne</u>
<u>Charlotte P. Gilman</u>	<u>Bertram Stevens (ed.)</u>
<u>George Gissing</u>	<u>RL and Fanny V. D. G. Stevenson</u>
<u>William Godwin</u>	<u>Robert Louis Stevenson</u>
<u>Goethe</u>	<u>Robert Louis Stevenson and Lloyd Osbourne</u>
<u>Nikolai Gogol</u>	<u>Cal Stewart</u>

<u>Oliver Goldsmith</u>	<u>David Ogden Stewart</u>
<u>Irwin L. Gordon</u>	<u>Frank R. Stockton</u>
<u>Lady Duff Gordon</u>	<u>Elizabeth Drew Stoddard</u>
<u>Maxim Gorky</u>	<u>Bram Stoker</u>
<u>Kenneth Grahame</u>	<u>Rex Stout</u>
<u>Saxo Grammaticus</u>	<u>Harriet Beecher Stowe</u>
<u>Ulysses S. Grant</u>	<u>Lytton Strachey</u>
<u>Robert Graves</u>	<u>Snorri Sturlson</u>
<u>Anna Katharine Green</u>	<u>Martha Summerhayes</u>
<u>Eliot Gregory</u>	<u>Jonathan Swift</u>
<u>Zane Grey</u>	<u>J. M. Synge</u>
<u>Hans Gross</u>	<u>Booth Tarkington</u>
<u>George and Weedon Grossmith</u>	<u>Torquato Tasso</u>
<u>Edgar A. Guest</u>	<u>Bayard Taylor</u>
<u>H. Rider Haggard</u>	<u>Rev. W. Tcikwell</u>
<u>Mr. and Mrs. Haldeman-Julius</u>	<u>Sara Teasdale</u>
<u>Edward Everett Hale</u>	<u>Alfred Tennyson</u>
<u>Alexander Hamilton, John Jay,</u>	<u>William Makepeace Thackeray</u>
<u>James Madison</u>	<u>Francis Thompson</u>
<u>Thomas Hardy</u>	<u>James Thomson</u>
<u>Frances E. W. Harper</u>	<u>Henry David Thoreau</u>
<u>Bret Harte</u>	<u>Henry Timrod</u>
<u>Julian Hawthorne (editor)</u>	<u>Tingfang</u>
<u>Nathaniel Hawthorne</u>	<u>Ilya Tolstoy</u>
<u>Isaac Taylor Headland</u>	<u>Leo Tolstoy</u>
<u>William and Mary Healy</u>	<u>Anthony Trollope</u>
<u>Lafcadio Hearn</u>	<u>Thomas Troward</u>
<u>William Ernest Henley</u>	<u>Howard Trueman</u>
<u>O. Henry</u>	<u>Mark Twain (Samuel Clemens)</u>
<u>Patrick Henry</u>	<u>Royall Tyler</u>
<u>Herrick</u>	<u>John Tyndall</u>
<u>Thomas Wentworth Higginson</u>	<u>Lao Tzu</u>
<u>Oliver Wendell Holmes</u>	<u>Sun Tzu</u>
<u>Homer</u>	<u>Unknown</u>
<u>Anthony Hope</u>	<u>Eros Urides</u>
<u>Laura Lee Hope</u>	<u>Henry van Dyke</u>
<u>E. W. Hornung</u>	<u>Hendrik van Loon</u>
<u>Harry Houdini</u>	<u>Thorstein Veblen</u>
<u>William Dean Howells</u>	<u>Edmund Venables</u>
<u>Margret Howth</u>	<u>Jules Verne</u>
<u>Elbert Hubbard</u>	<u>Virgil</u>
<u>W. H. Hudson</u>	<u>Donald Mackenzie Wallace</u>
<u>Thomas Hughes</u>	<u>Horace Walpole</u>
<u>Victor Hugo</u>	<u>Izaak Walton</u>
<u>Thomas Henry Huxley</u>	<u>Sydney Waterlow</u>
<u>C. J. Cutcliffe Hyne</u>	<u>Jean Webster</u>
<u>Vicente Blasco Ibanez</u>	<u>M. L. Weems</u>
<u>H. B. Irving</u>	<u>H. G. Wells</u>
<u>Washington Irving</u>	<u>Helen Cody Wetmore</u>

[Henry James](#)
[A. H. Japp](#)
[Richard Jefferies](#)
[Thomas Jefferson](#)
[Edward Jenkins](#)
[Jerome K. Jerome](#)
[Sarah Orne Jewett](#)
[Samuel Johnson](#)
[Ross Kay](#)
[H. G. Keene](#)
[Henry Kendall](#)
[John F. Kennedy](#)
[Ellen Key](#)
[Joyce Kilmer](#)
[Martin Luther King](#)
[A. W. Kinglake](#)
[Charles Kingsley](#)

[Edith Wharton](#)
[Henry B. Wheatley](#)
[Phillis Wheatley](#)
[Andrew Dickson White](#)
[Stewart Edward White](#)
[Walt Whitman](#)
[John Greenleaf Whittier](#)
[Kate Douglas Wiggin](#)
[Oscar Wilde](#)
[Mary E. Wilkins Freeman](#)
[Harriet E. Wilson](#)
[Owen Wister](#)
[Mary Wollstonecraft](#)
[Virginia Woolf](#)
[Xenophon](#)
[Dornford Yates](#)
[Martha Young](#)
[Zitkala-Sa](#)
[Emile Zola](#)

[GOODREADS BOOKS](#)

- [fiction](#) (3661) [romance](#) (3636) [young-adult](#) (2477) [fantasy](#) (2321) [ya](#) (2258) [best](#) (1355) [covers](#) (1270) [teen](#) (1207) [science-fiction](#) (1154) [children](#) (1087) [non-fiction](#) (994)
- [history](#) (977) [paranormal](#) (963) [mystery](#) (957) [love](#) (890) [novels](#) (828) [horror](#) (800) [sci-fi](#) (779) [historical-fiction](#) (709) [historical](#) (666) [books](#) (649) [nonfiction](#) (617) [novel](#) (570) [literature](#) (569) [contemporary](#) (553) [series](#) (534) [women](#) (517) [thriller](#) (516) [author](#) (501) [kids](#) (494) [classics](#) (491) [adventure](#) (483) [historical-romance](#) (482) [christian](#) (472) [graphic-novels](#) (459) [paranormal-romance](#) (450) [suspense](#) (437) [middle-grade](#) (406) [2014](#) (361)
- [teens](#) (357) [urban-fantasy](#) (348) [setting](#) (344) [poetry](#) (344) [childrens](#) (336) [magic](#) (332) [science](#) (330) [2013](#) (329) [2015](#) (329) [contemporary-romance](#) (328) [humor](#) (322) [travel](#) (321) [manga](#) (316) [favorite](#) (312) [crime](#) (304) [biography](#) (300) [comics](#) (299) [art](#) (289) [book](#) (275) [picture-books](#) (272) [supernatural](#) (268) [title](#) (261) [2012](#) (260)
- [dystopian](#) (260) [religion](#) (256) [mg](#) (255) [food](#) (249) [movies](#) (244) [titles](#) (243) [war](#) (242) [memoir](#) (240) [book-covers](#) (236) [animals](#) (232) [short-stories](#) (232) [female](#) (231) [philosophy](#) (229) [authors](#) (224) [politics](#) (222) [book-cover](#) (221)
- [← Previous](#) [1](#) [2](#) [3](#) [4](#) [5](#) [6](#) [7](#) [8](#) [9](#) ... [33](#) [34](#) [Next →](#)

[GOOGLE TRANSLATION](#)

TRANSLATION - [BABYLON](#)



TRANSLATION - [QUICKTIONARY](#)

15. LISTS/LINKS OF THE LITTLE PRINCE IN 250+ LANGUAGES, EXTRACTS IN ENGLISH, TURKISH, MANDARIN, ROMANI, ANCIENT EGYPT HIEROGLYPHS, REFLECTION ON THE INTELLECTUAL DAMAGE OF THE NEW CONSTRUCTED LANGUAGES: FACEBOOK AND TWITTER

"[THE LITTLE PRINCE](#)" AT CORY'S LIBRARY OR [ON THE INTERNET](#) - THE [MOST TRANSLATED](#) BOOK [IN FRENCH](#). READING [CAPABILITIES](#): 130+. FROM THE INTERNET AT CORY'S LIBRARY: THE FULL TEXT IN FRENCH, POLISH, RUSSIAN, INTERLINGUA, IDO, LINGUA FRANCA NOVA, ENGLISH, SPANISH, CROATIAN, CZECH, BULGARIAN, ESPERANTO. BOOKS IN HEBREW, ALSATIAN, ARABIC. PARTIAL TEXT IN TUNDRIAN. ON THE INTERNET (EXTRACTS AT CORY'S LIBRARY) IN 115+ MORE LANGUAGES WITH READING CAPABILITIES. ON THE INTERNET – PARTIAL TEXTS IN MANY MORE LANGUAGES.

DETAILS ON THE [INTERNET COLLECTION](#) OF THE LITTLE PRINCE WITH THE SUNSET PARAGRAPH, NAME OF 450 BOOKS IN 237 LANGUAGES:

* *constructed language* † *extinct language*

1	Abchasisch	Abkhaz	1	Апринц хэычы
2	Afrikaans	Afrikaans	1	Die klein Prinsie
3	Albanisch (Gegisch)	Albanian (Gheg)	2	Princi i vogël
	Albanisch (Toskisch)	Albanian (Tosk)	3	Princi i vogël
4	Altägyptisch †	Ancient Egyptian†	1	
5	Altäisch	Altay	1	Кичү-Бий
6	Altenglisch †	Old English†	1	Be þam lytlan æþelinge
7	Althochdeutsch †	Old High German†	1	Dher luzzilfuristo
8	Alur	Alur	1	Nyathin wo rwoth manok
9	Älvdalisch	Elfdalian	1	Lisslprinsn
10	Amharisch	Amharic	2	ትንሹ ልዑል (Tännēshu lēul)
11	Arabisch	Arabic	9	الأمير الصغير (Al-amir as-saghir)
	Arabisch (Algerisch)	Arabic (Algerian)	1	الأمير الصغير (Al-amir as-saghir)
	Arabisch (Marokkanisch)	Arabic (Morrocan)	1	الأمير الصغير (Al-amir as-saghir)
	Arabisch (Tunesisch)	Arabic (Tunisian)	1	الأمير الصغیر (Al-amir as-sghayyar)
12	Aragonisch	Aragonese	2	O Prenzipet
	Aragonisch Braille	Aragonese Braille	1	

13	Aramäisch	Aramaic	1	ܡܠܟܘܢܐ ܙܥܘܪܐ Malkuno Zcuro	
14	Aramäisch (Syrisch)	Aramaic (Syriac)	1	ܡܠܟܐ ܙܥܘܪܐ	
15	Aranesisch	Aranese	1	Eth petit prince	
16	Armenisch	Armenian	3	Փոքրիկ իշխանը (Pokrig ishkhanë)	
	Armenisch (West)	Armenian (Western)	1	Փոքրիկ իշխանը (Pokrig ishkhanë)	
17	Aromunisch	Aromunian	1	Njiclu Amirărush	
18	Aserbaidtschanisch	Azerbaijani	3	Балача Balaca Şahzadə	Шahзaдə
	Aserbaidtschanisch (Süd)	Azerbaijani (South)	1	بالاجا تكين (Balaca Təkin)	
19	Assamesisch	Assamese	1	এখুদ ৰাজকুমাৰ (Ekhud Rajkumar)	
20	Asturisch	Asturian	1	El Principín	
21	Badisch-Alemannisch	Badish-Alemannic	1	Dr chlei Prinz	
22	Bambara	Bambara	1	Masadennin	
23	Baskisch	Basque	3	Printze Txikia	
24	Baskisch, Souletin	Basque, Souletin	1	Printze ttipia	
25	Bairisch	Bavarian	1	Da kloa Prinz	
26	Belarussisch	Belarusian	2	Маленькі прынец	
27	Bengali	Bengali	6	খুদে ৰাজকুমাৰ (Khude Rajkumar) ছোট্ট ৰাজকুমাৰ (Chotto Rajkumar)	
28	Bergamensisches, Treviglio	Bergamese, Treviglio	1	'L Prìncep Picinì	
29	Berlinerisch	Berlinian	1	Der kleene Prinz	
30	Berndeutsch	Bernese German	1	Der Chly Prinz	
31	Bikol	Bikol (Bicolano)	1	An Sadit na Prinsipe	
32	Birmanisch	Burmese	3	မင်းသားလေး	
33	Bolognese	Bolognese	1	Al Pränzip Fangén	
34	Borain	Borain	1	Ël Pètit Prêce	
35	Bosnisch	Bosnian	4	Mali Princ	
36	Bretonisch	Breton	1	Ar Priñs Bihan	

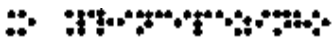
37	Bulgarisch	Bulgarian	4	Малкият принц
38	Burgundisch	Burgundian	1	El mouné Duc
39	Burjatisch	Buryat	1	Бишыхан хан тайжа
40	Chinesisch	Chinese	18	小王子 (Xiao wàng zi)
41	Dänisch	Danish	3	Den lille Prins
42	Dari	Dari	1	پرنس کوچکی (Prens-e kuchek)
43	Deutsch	German	7	Der kleine Prinz
	Deutsch Braille	German Braille	1	᠄ᠠᠨ ᠠᠯᠢ ᠠᠷᠠᠨ ᠠᠯᠢ ᠠᠷᠠᠨ
44	Drents	Drents	1	De kleine Prins
-	<i>Dzongkha (missing)</i>	<i>Dzongkha (missing)</i>	-	
45	Elsässisch	Alsatian	1	D'r klein Prinz
46	Englisch	English	9	The Little Prince
47	Eonaviego	Eoniavian	1	El Principín
48	Esperanto*	Esperanto*	1	La Eta Princo
49	Estonisch	Estonian	7	Väike Prints
50	Estremeñu	Extremaduran	1	El Prencipinu
51	Färöisch	Faroese	1	Tann lítli prinsurin
52	Filipino / Tagalog	Filipino / Tagalog	1	Ang Munting Prinsipe
53	Finnisch	Finnish	3	Pikku Prinssi
54	Fränkisch	Franconian	1	Der klaa Prinz
55	Frankoprovençalisch	Franko-Provençal	1	Lo Petsou Prince
56	Französisch	French	6	Le Petit Prince
	Französisch alternativ	French alternative	1	Le peti prinse
	Französisch (Morse)	French (Morse)	1	.-. . / .-. . . - / .-. .- .- .-. .
57	Friesisch, Föhr	Frisian, Föhr Island	1	De letj prens
58	Friesisch, Mooring	Frisian, Mooring	1	Di latje prins
59	Friesisch, Sylt	Frisian, Sylt Island	1	Di litj Prins
60	Friesisch, West	Frisian, Western	1	De Lytse Prins

61	Friaulisch	Friulian	1	Il pičul princip	
62	Galicisch	Galician	3	O Principiño	
63	Galicisch-Portugiesisch (Xálima)	Galician Portuguese (Xálima)	1	U Pequenu O Pequenu Príncipi	Príncipi
64	Galluresisch	Gallurese	1	Lu Principeddhu	
65	Gascon	Gascon	2	Lo Prinçòt	
66	Genuesisch	Genoese	1	O Prinçipìn	
67	Georgisch	Georgian	4	პატარა უფლისწული (Patara uplistsuli)	
68	Griechisch	Greek	11	Ο μικρός Πρίγκιπας	
69	Guaraní	Guaraní	1	Mitãmi	
70	Gujarati	Gujarati	1	નાનકડો રાજકુમાર (Nānakddo Rāj Kumār)	
71	Hakka	Hakka	1	客家話小王子	
72	Hawaiianisch	Hawaiian	1	Ke Keiki Ali'i Li'ili'i	
73	Hebräisch	Hebrew	3	הנסיך הקטן (ha-nasikh ha-qatan)	
74	Hessisch	Hessian	1	De klaane Prinz	
75	Hindi	Hindi	3	छोटा राजकुमार (Chhota Rajkumar)	
76	Hunsrückert Deutsch	Hunsrik German	1	Te kleene Prins	
77	Ido*	Ido*	1	La princeto	
78	Indonesisch	Indonesian	3	Pangeran Kecil	
	Indonesisch, Niederl. Indien	Indonesian, Dutch East Indies	1	Sang Pangeran Ketjil	
79	Irish-Gälisch	Irish Gaelic	2	An Prionsa Beag	
80	Isländisch	Icelandic	1	Litli Prinsinn	
81	Italienisch	Italian	4	Il Piccolo Principe	
82	Japanisch	Japanese	5	星の王子さま (Hoshi no Ōjisama)	
83	Jiddisch	Yiddish	1	דער קליינער פרינץ / Der kleyner Prints	
84	Kabardinisch	Kabardian	1	Пшы Нәнау (Pshy Nānau)	
85	Kannada	Kannada	2	ಪುಟ್ಟ ರಾಜಕುಮಾರ (Putta Rajakumar)	
86	Kärntnerisch	Carinthian	1	Da klaane Prinz	

87	Kasachisch	Kazakh	3	Кішкентай Шахзада	
88	Katalanisch	Catalan	2	El Petit Príncep	
	Katalanisch Braille	Catalan Braille	1		
89	Khmer	Khmer	1		
90	Kirgisisch	Kyrgyz	1	Кичинекей Ханзада	
91	Kölsch	German of Cologne	1	Dä kleine Prinz	
92	Konkani	Konkani	1		
93	Koreanisch	Corean	6	어린왕자	
94	Kornisch	Cornish	1	An Pennsevik Byhan	
95	Korsisch	Corsian	1	U Principellu	
96	Kreolisch (Casamance)	Creole (Casamance)	1	Rey Siñu	
97	Kreolisch (Franz. Guyana)	Creole (French Guyana)	1	Tiprens-A	
98	Kreolisch (Guadeloupe)	Creole (Guadeloupe)	1	Tiprens-La	
99	Kreolisch (Haiti)	Creole (Haiti)	1	Ti Prens Lan	
100	Kreolisch (Kap Verde)	Creole (Cape Verde)	1	Prispinhu	
101	Kreolisch (Martinique)	Creole (Martinique)	1	Ti-Prens Lan	
102	Kreolisch (Mauritius)	Creole (Mauritius)	1	Zistwar Ti-Prens	
103	Kreolisch (Réunion)	Creole (Réunion)	2	Lo Ti Prins	
104	Kreolisch (Seychellen)	Creole (Seychelles)	1	Pti Prens	
105	Kroatisch	Croatian	6	Mali Mali Kraljević	Princ
	Kroatisch, Burgenland	Croatian, Burgenland	1	Mali Princ	
106	Kurdisch (Kurmandschi)	Kurdish (Kurmanji)	3	Mîrzayê Biçûk	
107	Kurdisch (Hewrami)	Kurdish (Hewrami)	1	شازادە وه شله (Shazade veshelle)	
108	Kurdisch (Süd, Kelhuri)	Kurdish (South, Kelhuri)	1	شازایه بوچگله (Şazaîye Büçgille)	
109	Kurdisch (Sorani)	Kurdish (Sorani)	3	شازاده چکوله (Shazade chikole) شازاده چکول (Shazade chikol)	chikole)
110	Kurpfälzisch	Kur-Palatian	1	De kläne Prinz	
111	Ladinisch, Gadertal	Ladin, Badia Valley	1	Le Pice Prinz	

112	Ladinisch, Gröden	Ladin, Gherdëina	1	L Pitl Prinz	
113	Ladino (Djudeo-Espanyol)	Ladino (Djudeo-Espanyol)	1	איל פרינציפיקו / El Princhipiko	
114	Languedoc	Languedoc	1	Lo Princilhon	
115	Laotisch	Laotian (Lao)	1	ທ້າວນ້ອຍ	
116	Lasisch, Ardeşen	Laz, Ardeşen	1	Žulu Prensina	
117	Lasisch, Hopa	Laz, Hopa	1	Çiṭa Mapaskiri	
118	Lateinisch [†]	Latin	3	Regulus - Vel Pueri Soli Sapiunt Principulus	
119	Lemkisch	Lemko	1	Малий Принц	
120	Leonesisch	Leonese	1	El Prencipicu	
121	Lettisch	Latvian	6	Mazais Princis	
122	Liégeois	Liégeois	1	Li p'tit prince	
-	<i>Limburgisch, Nord (missing)</i>	<i>Limburgian, N. (missing)</i>	-		
123	Limburgisch, Süd	Limburgian, Southern	1	D'r klinge Prins	
124	Limousin	Limousin	1	Lo Prinçonet	
125	Litauisch	Lithuanian	3	Mažasis Princas	
126	Lothringisch	Lothringian	1	De klääne Prinz	
127	Luxemburgisch	Luxemburgian	2	De Klenge Pränz	
128	Makedonisch	Macedonian	2	Малиот Принц (Maliot Princ)	
129	Malagasy	Malagasy	1	Ilay Andriandahy Kely	
130	Malayalam	Malayalam	3	രാജകുമാരൻ (Kochu Rajakumaran)	
131	Maltesisch	Maltese	2	Il-Prinċep Iċ-Ċkejken Prinċep	iz-Żgħir
132	Marathi	Marathi	2	धी लिटल प्रिन्स (Dhi litl prins)	
133	Mari (Bergmari)	Mari (Hill Mari)	1	Изи принц (Izi Princ)	
134	Marquesisch	Marquesan	1	Te tama hakāiki iti	
135	Maya, Kaqchikel	Maya, Kaqchikel	1	Ri ch'uti'ajpop	
136	Maya, Yucatekisch	Maya, Yucatecan	1	Chan Ajau	

137	Milanese	Milanese	1	El Princip Piscinin
138	Mingrelisch	Mingrelian	1	ჭიჭი მაფასკირი (Ch'ich'e Mapaskiri)
139	Mirandes	Mirandese	1	L Princepico
140	Mittelenglisch [†]	Middle English [†]	1	The litel prynce
141	Mittelhochdeutsch [†]	Middle High German [†]	1	Daz prinzelîn
-	<i>Modenese (missing)</i>	<i>Modenese (missing)</i>	-	
142	Moliseslawisch	Molise Slavic	1	Mali Kraljič
143	Mongolisch (kyrillisch)	Mongolian (cyrillic)	4	Бяцхан хунтайж (Byatskhan khuntaydzh)
	Mongolisch (traditionell)	Mongolian (traditional)	2	ᠪᠠᠴᠠᠭᠠᠨ ᠬᠤᠨᠲᠠᠢᠵᠢᠭ
144	Neapolitanisch	Neapolitan	2	'O Principe Piccerillo
145	Nepali	Nepali	2	फुच्चे राजकुमार (Phuchhe Rajkumar)
146	Niçard	Niçard	2	Lou Pichin Prince
147	Niederländisch	Dutch	2	De kleine Prins
-	<i>Normand (missing)</i>	<i>Normand (missing)</i>	-	
148	Norwegisch	Norwegian	2	Den lille Prinsen
149	Oberösterreichisch	Upper Austrian	1	Da kloane Prinz
150	Okzitanisch (Piemont)	Occitan (Piedmont)	2	Ėl Pchi Prinsè
151	Oriya	Oriya	1	ରାଜକୁମାର (Rajkumar)
152	Otomí	Otomí	1	Ra zi ts'unt'u dängandä
153	Papiamento	Papiamento	1	E Prens Chikí
154	Parmigiano	Parmesan	1	Al Principén
155	Paschtunisch	Pashto	1	کوچني شاهزاده (Kochnay Shahzade)
156	Pennsylvania Deutsch	Pennsylvania German	1	Der glee Prins
157	Persisch	Persian / Farsi	11	شازده کوچولو (Shazdeh kudzhulu)
-	<i>Pesarese (missing)</i>	<i>Pesarese (missing)</i>	-	
158	Pfälzisch	Palatian	1	De kläne Prinz
159	Picardisch	Picardian	1	El' Pétit Prince

160	Piemontesisch	Piedmontese	2	Ël Cit Prinsi
161	Plattdeutsch, Hümmling	Low German, Hümmling	1	De lüttke Prinz
162	Plattdeutsch, Nord	Low German, North	1	De lütte Prinz
163	Plautdietsch	Plautdietsch	1	Dee tjliena Prinz
164	Poitevin-Saintongeais	Poitevin-Saintongeais	1	Le Prénçot
165	Polnisch	Polish	7	Mały Książę
166	Portugiesisch	Portuguese	4	O Principezinho
	Portugiesisch Braille	Portuguese Braille	1	
	Portugiesisch, Brasilien	Portuguese, Brazil	1	O Pequeno Príncipe
167	Preußisch (Prussisch)	Prussian	1	Līkuts Princis
168	Provençalisch	Provençal	2	Lou Pichot Prince
169	Punjabi	Punjabi	1	ਬਾਲ ਰਾਜ ਕੁਮਾਰ (Bal Raj Kumar)
170	Quechua, Cuzco	Quechua, Cuzco	2	Quyllur Ilaqtayuq wawamanta Aukillu
171	Quechua, Ecuador	Quechua, Ecuador	1	Auquicu
172	Quechua, Puno	Quechua, Puno	1	Kamachikuq Inkacha
173	Rajasthani	Rajasthani	1	नैनो राजकंवर (Naino Rajkanwar)
174	Rätoromanisch (R. Grischun)	Romansh Grischun	1	Il Pitschen Prinzi
175	Rätoromanisch (Surmiran)	Romansh Surmiran	1	Igl Pitschen Prenci
176	Rätoromanisch (Sursilvan)	Romansh Sursilvan	1	Il Prenci Pignet
177	Rätoromanisch (Vallader)	Romansh Vallader	1	Il Pitschen Prinzi
-	<i>Reggiano (missing)</i>	<i>Reggiano (missing)</i>		
-	<i>Reatino (missing)</i>	<i>Reatino (missing)</i>		
178	Romagnol	Romagnol	1	E' prinzipi
179	Romanes	Romanes / Gypsy	1	O cino krajoro
180	Romanesco	Romanesco	1	Er Principetto
181	Ruhrdeutsch	Ruhr German	1	De kleene Prinz
182	Rumänisch	Romanian	4	Micul Prinț

	Rumänisch, Moldaw. SSR	Romanian, Moldavian SSR	1	Микул Принц	
183	Russisch	Russian	13	Маленький принц	
184	Saarländisch	Saarlandian	1	De glään Brins	
185	Salentino	Salentino	1	Lu Principinu	
186	Sami, Inari	Saami, Inari	1	Uccâ priinsâš	
187	Sami, Nord	Saami, Northern	1	Bás Prinssaš	
188	Sami, Skolt	Saami, Skolt	1	U'cc priinsâž	
-	<i>Sanskrit (missing)</i>	<i>Sanskrit (missing)</i>	-		
189	Sardisch	Sardinian	2	Su Su Printzipeddu	Prinzipeddu
190	Saterfriesisch	Saterland Frisian	1	Die litje Prins	
191	Schottisch-Gälisch	Scottish Gaelic	1	Am Prionnsa Beag	
192	Schwäbisch	Swabian	1	Dr kleine Prinz	
193	Schwedisch	Swedish	2	Lille Prinsen	
194	Serbisch	Serbian	24	Мали Mali Princ	принц
195	Singhalesisch	Sinhalese	3	ප්‍රංචි කුමාරයා	
196	Sizilianisch	Sicilian	1	U principinu	
197	Slowakisch	Slovak	5	Malý Princ	
198	Slowenisch	Slovene	7	Mali Princ	
199	Somali	Somali	1	Wiil yar oo Amiir ah	
200	Soninke	Soninke	1	Tunkalenmaane	
201	Sorbisch (Niedersorbisch)	Sorbian, Lower	1	Ten Mały Princ	
202	Sorbisch (Obersorbisch)	Sorbian, Upper	1	Mały princ	
203	Spanisch	Spanish	20	El Pequeño El Principito	Principe
	Spanisch Braille	Spanish Braille	1	⠠⠠ ⠠⠠⠠⠠⠠⠠⠠⠠	
-	<i>Sranan (missing)</i>	<i>Sranan (missing)</i>	-		
204	Südtirolerisch	South Tyrolean	1	Dr Kluane Prinz	

229	Venezianisch	Venetian	1	El Principe Picinin		
230	Vietnamesisch	Vietnamese	7	Hoàng Cậu hoàng con	Tử	Bé
231	Walisisch	Welsh	2	Y Tywysog Bach		
232	Wallonisch	Walloon	1	Li P'tit Prince		
233	Walonisch (Namur)	Walloon (Namur)	1	Li P'tit Prince		
234	Wienerisch	Viennese	1	Der klane Prinz		
235	Xhosa	Xhosa	1	Inkosana Encinci		
236	Zazaki	Zazaki	1	Şazadeo Qıckek		
237	Zulu	Zulu	1	Inkosana Encane		

[The Little Prince online](#) –

FULL TEXT OF THE BOOKS IN THE FOLLOWING LANGUAGES



[Arabisch](#) - [Arab](#) - nur Teile



[Asturisch](#) - [Asturian](#) - Gesamter Text (pdf) / **apparently down**



[Aserbaidtschanisch](#) - [Azerbaijani](#) - Gesamter Text (pdf)



[Belorussisch](#) - [Belarusian](#) - Gesamter Text (siehe auch [Link 2](#))



[Bulgarisch](#) - [Bulgarian](#) - Gesamter Text (siehe auch [Link 2](#) * [Link 3](#))



[Chinesisch](#) - [Chinese \(BIG 5\)](#) - Gesamter Text / **currently down!**



[Deutsch](#) - [German](#) - Gesamter Text (siehe auch [Link 2](#) * [Link 3](#))



[Englisch](#) - [English](#) - Gesamter Text (siehe auch [Link 2](#) * [Link 3](#))



[Estnisch](#) - [Estonian](#) - Gesamter Text



[Esperanto](#) - [Esperanto](#) [Constr. language] - Gesamter Text



[Französisch](#) - [French](#) - Gesamter Text (siehe auch [Link 2](#))




[Georgisch](#) - [Georgian](#) - Gesamter Text



[Griechisch](#) - [Greek](#) - Gesamter Text (siehe auch [Link 2](#))

 [Hakka - Hakka](#) - Gesamter Text

 [Hebräisch - Hebrew](#) - Gesamter Text


 [Ido - Ido](#) (Constructed language) - Gesamter Text / **currently down!**


 [Indonesisch - Indonesian](#) - Gesamter Text / **currently down!**

 [Italienisch - Italian](#) - Gesamter Text

 [Kaschubisch - Kashubian](#) - Teile, in Arbeit / **apparently down**

 [Katalanisch - Catalanian](#) - Gesamter Text

 [Kölsch - Dialect of Cologne](#) - Gesamter Text (in Arbeit) / **apparently down**

 [Kölsch - Dialect of Cologne](#) - Kapitel XXI

 [Koreanisch - Korean](#) - Gesamter Text

 [Kroatisch - Croatian](#) - Gesamter Text

 [Lettisch - Latvian](#) - Gesamter Text


 [Litauisch - Lithuanian](#) - Gesamter Text (gehe zu "turinys")


 [Niederländisch - Dutch](#) - Gesamter Text

 [Norwegisch - Norwegian](#) - Kapitel XXI

 [Persisch - Persian \(Farsi\)](#) - Gesamter Text (siehe auch [Link 2](#) * [Link 3](#) * [Link 4](#))

 [Polnisch - Polish](#) - Gesamter Text

 [Portugiesisch - Portuguese](#) - Kapitel XXI / **currently inactive!**

 [Portugiesisch \(Brasilien\) - Portuguese \(Brazil\)](#) - Gesamter Text

 [Rumänisch - Romanian](#) - Gesamter Text

 [Russisch - Russian](#) - Gesamter Text (siehe auch [Link 2](#))

 [Serbisch - Serbian](#) - Gesamter Text (siehe auch [Link 2](#))


 [Slowenisch - Slovene](#) - Teile

 [**Spanisch** - *Spanish*](#) - Gesamter Text

 [**Thailändisch** - *Thai*](#) - Gesamter Text


 [**Tschechisch** - *Czech*](#) - Gesamter Text

[**Tundrisch** - *Tundrian*](#) [Constructed language] - Kapitel I - III

 [**Türkisch** - *Turkish*](#) - Gesamter Text (siehe auch [Link 2](#))

 [**Ungarisch** - *Hungarian*](#) - Gesamter Text (siehe auch [Link 2](#))

[**Vabungula** - *Vabungula*](#) [Constructed language] - Gesamter Text

 [**Vietnamesisch** - *Vietnamese*](#) - Gesamter Text (siehe auch [Link 2](#) * [Link 3](#))

LINKS TO THE [TEXT OF THE LITTLE PRINCE](#) IN THE FOLLOWING LANGUAGES:

- Malý princ
- Der kleine Prinz
- El Principito
- El petit príncep
- Hoàng Tử Bé
- Il Piccolo Principe
- Kis herceg
- Küçük prens
- La Eta Princo
- Le Petit prince
- Mali Princ
- Malý princ
- Mazais princis
- Mały Książę
- Mažasis princas
- Micul prinț
- Printze Txikia
- The Little prince
- Väike prints
- Ο μικρός πρίγκιπας
- Маленький принц
- Малкия принц
- אנטואן דה סנט-אכזופרי: הנסיך הקטן
- آنتوان دو سنت-اگزوپر: شازده کوچول

LIST [OF THE LITTLE](#) PRINCE IN THE [FOLLOWING LANGAGES](#):**IndoEuropean
Romance**

French	Le petit prince	Antoine de Saint-Exupéry
Corsican	U Principellu	Santu Casta
Gascon	Lo Prinçòt	Pèir Morà
Languedoc	Lo Princilhon	Jòrdi Blanc
Wallon Liégeois	Li p'tit prince	Guy Fontaine
Limousin	Lo Prinçonet	Paul Rainal
Niçard	Lou Pichin Prince	Albert Rosso
Picard	* (part)	René Debré
Picard (Borain)	Èl pètit prèce	André Capron
Picard (Ch'ti)	El' Pétit Prince	Bruno Delmotte
Provençal	Lou Pichot Prince	Andriéu Ariès
-	Lou Princihoun	Peireto Berengier
Provençal alpin	Èl Pchi Prinsë	Giovanna Jayme
Walon	Li P'tit Prince	Jean-Luc Fauconnier
Italian	Il Piccolo Principe	Nini Bompiani Bregoli
Bergamasco	'L Prìncep Picinì	Margherita Recanati
Bolognese	Al Pränzip Fangén	Roberto Serra
Friulano	Il piçul princip	Bruno Seravalli
Ladinian Badiot	Le Pice Prinz	Giovanni Mischi
Ladinian Gherdëina	L Pitl Prinz	Beatrix Pinoth
Ligure (Genovese)	O Prinçipin	Alessandro Garibbo
Milanese	El Princip Piscinin	Lorenz Banfi
Neapolitan	'O Princepe Piccerillo	Roberto D'Ajello
Parmigiano	Al Principén	Paolo Porcari
Piemontese	Èl Cit Prinsi	Gianluca Perrini
Romanesco	Er Principetto	Maurizio Marcelli
Sardinian	Su Prinzipeddu	Andria Deplano
Sicilian	u principinu	Mario Gallo
Ticinese / Tessiner	Ul Principe Pinin	Marisa & Gianni Ballabio
Valdoten	Lo Petsou Prince	Raymond Vautherin
Venetian	El Principe Picinin	Nicoletta Penello
Spanish (Argentina)	El principito	Bonifacio del Carril
Spanish (Mexico)	El principito	Luciana Possamay
Spanish (Mexico)	El principito	Jessica Lexcaut
Spanish (Peru)	El principito	anon.
Spanish (Cuba)	El Pequeño Principe	Andrés B. Couselo Venet
Aragonese	O Prenzipet	Chusé Aragüés
Aranese	Eth petit prince	Verònica Barès

Asturian	El Principín	X. Ll. García Arias
Catalan	El Petit Príncep	Joan Xancó
Eonaviego	El Principín (ebook)	Xavier Frías Conde
Extremadurian	El Prencipinu	Antòniu Garríu Correas
Galician	O Principiño	Carlos Casares
Leonese	El prencipicu	Xosepe Vega + ...
Valencian	El príncep xiquet	Jaume Arabí
Portuguese	O Principezinho	Joana Morais Varela
Portuguese (Brazil)	O Pequeno Príncipe	Dom Marcos Barbosa
Mirandês	L Princepico	Ana Afonso
Romanian	Micul Prinț	Ileana Cantuniari
Aromunian (Armăneashti)	Njiclu amirărush	Maria Bara & Thede Kahl
Romansh-Grischun	Il Pitschen Prinzi	Ursulina Monn
Romansh-Surmiran	Igl Pitschen Prenci	Peder Cadotsch
Romansh-Sursilvan	Il Prenci Pignet	Donat Cadruvi
Romansh-Vallader	Il Pitschen Prinzi	Not Vital & Jachen Curdin Arquint
Ladino	El	Princhipiko
לאדינו	איל פרינגיפיקו	Avner Perez & Gladys Pimienta
Latin	Regulus - Vel Pueri Soli Sapiunt	Augusto Haury
-	Regulus	Alexander Winkler
Creole (Mauritius)	Zistwar	Ti-Prens
	Zistoir Ti-Prins (ebook)	Dev Virahsawmy
Creole (Réunion)	Lo Ti Prins	Arlette Nourly & André Payet
-	Lo Pti Prins	Jocelin Lakia
Creole (Martinique)	Ti-Prens Lan	Marie José Saint-Louis
Creole (Guyane)	Tiprens-A	Aude Désiré
Creole (Guadeloupe)	Tiprens-La	Robert Chilin
Creole (Haiti)	Ti Prens Lan	Gary Viktor
Creole (Cabo Verde)	Prispinhu	Nicholas Quint & Aires Semedo
Creole (Seychelles)	Pti Prens	James J. Sabadin
Papiamentu	E Prens Chikí	Edward de Jongh & Stanley Cras
Artificial languages		
Esperanto	La Eta Princo	Pierre Delaire
Ido	La princeto	Fernando Téjon
Lojban	le cmalu noltru (ebook)	Jorge Llambías
Interlingua	Le Parve Prince (ebook)	Hubert Cross
Lingua Franca Nova	La Prinse Poca (ebook, part)	
Lingwa de planeta	Syao prinsa (ebook, part)	
Tundrian	El Piyc Prince (ebook, part)	Gábor Sándi
Vabungula (not IE)	Sikili Êmdiric	Bill Price
Kotava (not IE)	Sersikam (ebook) *	(collective)

Germanic

Icelandic	Litli prinsinn	Þórarinn Björnsson
Faroese	Tann lítli prinsurin	Alexandur Kristiansen
Norwegian (bokmål)	Den lille prinsen	Inger Hagerup
Swedish	Lille prinsen	Gunvor Bang
Älvdalian (övdalska)	Lisslprinsn	Bo Westling
Danish	Den lille prins	Asta Hoff-Jørgensen
English	The little prince	Katherine Woods
Middle English	The litel prynce	Walter Sauer
Old English	Be þam lytlan æþelinge	Fritz Kemmler
Frisian	De lytse prins	Jacobus Q. Smink
Fering	De letj prens	Antje Arfsten
Mooringer Frasch	Di latje prins	Ingo Laabs
Saterfrisian	Die litje Prins	Gretchen Grosser
Sylter Friesisch	Di litj Prins	Erk-Uwe Schrahé
Dutch	De kleine prins	Laetitia de Beaufort-van Hamel
Drents	De kleine prins	Abel Darwinkel
Limburgs	't Prinske	Leo Henderikx
Zuid-Limburgs	D'r klinge Prins	Leonie Robroek
Afrikaans	Die Klein Prinsie	André P. Brink
German	Der kleine Prinz	Grete & Josef Leitgeb
Althochdeutsch	Dher Luzzilfuristo	Regine Froschauer
Mittelhochdeutsch	Daz prinzelin	Helmut Birkhan
Luxemburgs	De Klenge Prënz	Josy Braun
Elsassisch	D'r klein Prinz	Antoine Zipfel
Lothringer Platt	De klääne Prinz	Marianne Haas-Heckel
Burggräfler	Dr Kluane Prinz	Maridl Innerhofer
Pälzisch	De kläne Prinz	Walter Sauer
Hessisch	De klaane Prinz	Bernhard Naumann
Fränkisch	Der klaa Prinz	Hartmut Preß
op kölsch	Dä kleine Prinz	Volker Gröbe & Alice Tiling-Herrwegen
Schwäbisch	Dr kleine Prinz	Manfred Mergel
Boarisch	Da kloa Prinz	Meinrad Spinner
Plattdüütsch	De lütte Prinz	Arnd Immo Richter
Plaettdütsk (Hümmling)	De lüttke Prinz	Heinrich Book
Badisch-Alemannisch	Dr chlei Prinz	Adelheid Olbert
Bärendütsch	Der Chly Prinz	Lorenz Pauli
Saarländisch	De glään Brins	Edith Braun
Weanerisch	Der klane Prinz	Hans Werner Sokop
Karntnarisch	Da klaane Prinz	Alexander Krischnig
Oberösterreichisch	Da kloane Prinz	Hans Dieter Mairinger

Berlinisch	Der kleene Prinz	Christian Fröhlich
Plautdietsch	Dee tjliena Prinz	Jack Thiessen
Tirolerisch	Der kluene Prinz	Annemarie Regensburger
Ruhrdeutsch	De kleene Prinz	Rainer Henselowsky
יידיש	Yidish Der kleyner prints דער קליינער פרינץ	Shloyme Lerman
Pennsylvania-Dutch	Der glee Prins	Mark L. Louden

Slavic

Polish	Mały Książę
Kashubian	Môłi Ksyżęc (ebook, part)
Obersorbisch	Mały princ
Wendisch (Niedersorbisch)	Ten Mały Princ
Czech	Malý Princ
Slovak	Malý Princ
Bosnian	Mali Princ
Croatian	Mali princ
-	Mali Kraljević
Molise slavic (Na-našu)	Mali Kraljič
Croatian (Burgenland)	Mali princ
Slovenian	Mali Princ
Serbian	Mali Princ
-	Мали принц
Macedonian	Малиот Принц
Bulgarian	Малкият принц
Russian	Маленький Принц
Belorussian	Маленькі прынц
Ukrainian	Маленький Принц

Baltic

Lithuanian	Mažasis Princas
Latvian	Mazais Princis

Celtic

Breton	Ar Priñs Bihan
Irish Gaelic	An Prionsa Beag
Scottish Gaelic	Am Prionnsa Beag
Welsh	Y Tywysog Bach
Cornish	An Pennsevik Byhan

Greek

Greek	Ο Μικρός Πρίγκιπας
Greek (Katharevousa)	Τό Πριγκηπόπουλο

Albanian

Albanian	Princi i vogël
----------	----------------

Armenian

Armenian	ՓՈՔՐԻԿ (<i>P'ok'rik Ishkhaně</i>)	ԻՇԽԱՆԸ
Western Armenian	Փոքրիկ (<i>P'ok'rik Ishkhaně</i>)	Իշխանը

IndoIranian

Persian (Farsi)	کوچولو (<i>Shahriâr Kuchulu</i>)	شهریار
-	کوزده (<i>Shazdeh Kuchulu</i>)	شازده
Dari	کوچک (<i>Prans-e Kuchek</i>)	پرنس
Kurdish (Kurmanjî)	Mîrzayê biçûk	
Kurdish (Sorani)	چکۆلە (<i>Shazade Chikole</i>)	شازاده
Zazaki	Şazadeo Qıckek	
Pashto	شاهزاده (<i>Kočnay Shahzada</i>)	کوچنۍ
Tajik	Шаҳзодаи хурдак	
Gypsy (Romany)	O Cino Krajoro	
Urdu	شہزادہ (<i>Nannha Shahzada</i>)	ننھا
Gujarati	નાનકડો (<i>Nānakdo Rāj Kumār</i>)	રાજકુમાર
Hindi	छोटा (<i>Chhota Rajkumar</i>)	राजकुमार
-	नन्हा राजकुमार (<i>Nanhā Rāj Kumār</i>)	(ebook)
Nepali	फुच्चे (<i>Phuchhe Rajkumar</i>)	राजकुमार
Bengali	খুদে (<i>Khude Rajkumar</i>)	রাজকুমার
-	ছোট (<i>Chotto Rajkumar</i>)	রাজকুমার
-	ছোট (<i>Chotto Rajaputra</i>)	রাজপুত্র
-	ছোট এক (<i>Chotto ek Rajkumar</i>)	রাজকুমার
-	ছোট (<i>Chotto Rajputtur</i>)	রাজপুতুর
-	থোকাবাবু	

Assamese	(<i>Khokababu</i>) Ekhud-Rajkumar		
Punjabi	ਬਾਲ ਰਾਜ ਕੁਮਾਰ (<i>Bal Raj Kumar</i>)	ਰਾਜ	ਕੁਮਾਰ
Marathi	धी लिटल (<i>Dhî littl prins</i>)	लिटल	प्रिन्स
-	द लिटल (<i>Da littl prins</i>)	लिटल	प्रिन्स
Konkani	माणकुलो (<i>Mānakulo Rājakunvar</i>)		राजकुंवर
Sinhala	පුංචි (<i>Punchi Kumaraya</i>)		කුමාරයා
-	චූටි (<i>Chuti Kumaraya</i>)		කුමාරයා
Oriya	ରାଜକୁମାର (<i>Rajkumar</i>)		
Uralic			
Saami North	Bás Prinssaš		
Saami Inari	Uccâ priinsâš		
Saami Skolt	U'cc priinsâž		
Finnish	Pikku Prinssi		
Estonian	Väike Prints		
Udmurt	Пичи Принц		
(Hill) Mari	Изи принц		
Hungarian	A kis herceg		
Altaic			
Azeri	Balaca Şahzadə		
- (south)	(<i>Balaca Təkin</i>)	تکین	بالاجا
Turkish	Küçük Prens		
Turkmen	Кичижик шазада		
Tatar	Нәни Принц		
Uzbek	Kichkina Shahzoda		
Mongolian	Бяцхан хунтайж		
-	ᠪᠢᠴᠬᠠᠨ ᠬᠤᠨᠲᠠᠢᠵᠢ		
-	Бяцхан Хан Хөвүүн (in Uighur script)		
Buryat	Бишыхан Хан Тайжа		
Altai	Кичү-Бий *		
Kazakh	Кішкентай Шахзада		
-	Кішкентай Ханзада		

Kyrgyz

Кичинекей Ханзада

Caucasian

Abkhaz

Апринц Хәычы

-

Апринц Хучы

Kabardian

Пщы Нәнау и псысә

Chechen

Жима Эла

Laz

Çit'a Mapaskiri

Mingrelian

ჭიჭე

მაფასკირი

(Chiche Mapaskiri)

Georgian

Georgian

პატარა

პრინცი

(Patara printsi)

-

პატარა

უფლისწული

(Patara up'listsuli)

**Hamito-Semitic
Semitic**

Arabic (MSA)

الصغير

الأمير

(Al-amiru as-saghiru)

-

الصغير

الأمير

(Al-amir as-saghir)

Arabic (Algeria)

-

Arabic (Tunisia)

الصَّغِير

الأمير

(Al-amir as-sghayyar)

Arabic
الدارجة(darija)

(Morocco) الصغير

الأمير

(Al-amir as-sghayyar)

Arabic (Lebanon)

الزغير

الأمير

(Al-amir az-zaghir)

Ivrit

הַנָּסִיחַ הַקָּטָן

הַנָּסִיחַ

(Ha-nasikh ha-qatan)

Aramaic

(Turoyo) Malkuno

Zcuro

ܡܠܟܘܢܐ

ܡܠܟܘܢܐ

Syrisch-aramäisch

ܡܠܟܐ

ܡܠܟܐ

(Amiro Zcuro)

Maltese

Iċ-Ċkejken Prinċep

-

Il-Prinċep iż-Żgħir

Amharic

ቴንኔሷ ሌህል

ልዑል

(Tënnëshu lëul)

-

ታዳጊዌ ሌህል

ልዑል

(Tadagiwe lëul)

Egyptian

Old Egyptian

𓂏𓂛𓂏𓂛𓂏𓂛𓂏𓂛𓂏𓂛

nsw-z3-nds

(nesu-sa-nejes)

Berber

Tamasheq

□ □ □ □

Tamasheq-French

Agg et'tébel
Le fils du grand tambour

□ □ □ □

Tamazight

□ □ □ □ □ □
(*Ageldun Amezzan*)

□ □ □ □ □ □

-

□ □ □ □ □ □ □ □
Amnukal Mezziyn

□ □ □ □ □ □

Kabyle

Ageldun amectuh

Cushitic

Somali

Wiil yar oo Amiir ah

Dravidian

Kannada

ಪುಟಟ ರಾಜಕುಮಾರ
(*Putta Rājakumār*)

Malayalam

എന്റെ കൊച്ചുരാജകുമാരൻ
(*Ente Kochu Rājakumāran*)

-

കൊച്ചുരാജകുമാരൻ
(*Kochurājakumāran*)

Tamil

குட்டி
(*Kutti Ilavarasan*)

இளவரசன்

Telugu

చిట్టి
(*Chitti Rājā*)

రాజు

-

చిన్నారి
(*Chinnāri Rākumārudu*)

రాకుమారుడు

Other

Basque

Printze Txikia

Alur

Nyathin wo rwoth manok

Bambara

Masadennin

Swahili

Mwana mdogo wa mfalme

-

Bwana mdogo mwerevu

Malagasy

Ilay Andriandahy Kely

Zulu

Inkosana Encane

Xhosa

Inkosana Encinci

Inuktitut

Ataniarjuk ([ebook, part](#))

Quechua (Cuzco)

Kamachikuq Inkacha

-

Quyllur Ilaqtayuq wawamanta

-

Aukillu

Quechua (Ecuador)

Auquicu

Toba

So Shiřaxauolec Nta'a

Guarani

Mitãmi

Maya Yucateco	Chan Ajau
Maya Kaqchikel	Ri ch'uti'ajpop
Hawaiian	Ke Keiki Ali'i Li'ili'i
Tahitian	Te tamaiti ari'i iti
Marquisien	Te tama hakāiki iti
Tetum	Liurai-Oan Ki'ik
Indonesian	Pangeran Kecil
Tagalog	Ang Munting Prinsipe
Vietnamese	Chú bé hoàng tử
-	Hoàng Tử Bé
-	-
-	- (ebook)
Khmer	ព្រះអង្គម្ចាស់តូច (<i>Preah Angkmchah Toch</i>)
Thai	เจ้าชายน้อย (<i>Jâau Chaai Nóoi</i>)
Lao	ທ້າວນ້ອຍ (<i>Thao Noi</i>)
Burmese / Myanmar	□□□□□□□□□□ (<i>Myin:tha: le:</i>)
Tibetan	ཁྱེ་མཆོད་ལྷོ་པོ་
Chinese (traditional, vertical)	小王子 (<i>Xiǎo wáng zǐ</i>)
Chinese (simplified, pinyin & hanzi)	Xiao wangzi 小王子
Hakka	Sèu Vong Zii
Japanese	星の王子さま (<i>Hoshi no Ōjisama</i>)
-	小さな王子さま (<i>Chīsana Ōjisama</i>)
Korean	어린왕자 (<i>Orin wang-ja</i>)

[LIST OF LINKS](#) TO EXTRACTS OF THE LITTLE PRINCE IN THE LANGUAGES: This is a different extract than the above, it comprises also spoken versions of the extracts.

albanais	[4]	francoprovençal	portugais	[1]
albanais	du	bressan	portugais	brésilien
Kosovo	[2]	frioulan		[2]
allemand	[5]	gaélique	irlandais	provençal
anglais	[2]	galicien	[2]	purepecha-
anglais	(moyen)	grec	[2]	tarasque
[1]		grec	ancien	quechua
anglais	(vieux)	[1]	guaraní	romanche

appenzellois	[1]	haut-valaisan	(Rumantsch
arabe	[2]	hébreu	[2] Grischun) [1]
arabe tunisien		hindi	[2] romanche puter
argovien		hongrois	[2] [1]
arménien	[4]	islandais	[1] romanche
azeri	[1]	italien	[3] surmiran [1]
bable/asturien		japonais	[2] romanche
bâlois		judéo-espagnol	sursilvan [1]
bambara	[1]	kabyte	[2] romanche
basque	[1]	khmer	[1] sutsilvan [1]
bavarois		kirghize	[1] romanche vallader
bernois		kirundi	[1]
bosniaque	[1]	kotava	[1] Romani
breton		ladin de la val	roumain [4]
bribri	[1]	Badia	russe [7]
bulgare	[2]	ladin de la Val	sarde
castuó		Gardena	serbe [4]
catalan	[3]	laotien	[1] sicilien [1]
cheso		latin	slovaque [4]
coréen	[1]	latin médiéval	slovène [1]
corse		letton	soleurois [1]
créole		Lituanien	sorabe
créole		lunfardo	suédois [2]
casamançais	[1]	malgache	sumérien
créole du Cap-Vert	[1]	maltais	swahili [1]
		mandarin	[2] tagalog [1]
créole du Limón		min de Taiwan	[2] tamazight
[1]		mongol	[1] tatar
créole jamaïcain		naxi	[1] tchéchène [1]
[1]		néerlandais	[3] tchèque [1]
croate	[1]	norvégien	[4] tessinois [1]
danois		occitan d'Oulx	thaï
dari	[1]	occitan gavot	tibétain [2]
égyptien ancien		occitan viaran	toki pona
espagnol	[3]	ourdou	[1] toscan
espagnol andalou		ouzbek	[1] turc [1]
[3]		patois de Benasque	ukrainien [2]
espagnol argentin		patois du Val	vicentin
[1]		d'Anniviers	vietnamien [4]
espagnol		persan	[1] wallon liégeois
costaricain	[1]	picard d'Ath	[1] wallon namurois
espéranto	[1]	piémontais	[1]
estonien	[1]	Pisan	wolof [3]
finnois		polonais	[2] wuu de Shangai
flamand			[1]
occidental	[1]		yiddish
français	[9]		yoruba
français (ancien)			zurichois [1]
français québécois			
[2]			

[francoprovençal](#)
[\(arpitan\)](#)

I have compared previously another text from The Little Prince in 120 languages which I can understand with translation, but the book was translated to many more exotic languages which I don't understand, however they were translated and read by those people. We bring here the translation of the other extract into 4 languages which I don't understand but have started to learn as Chinese Mandarin (in Taiwan and Israel) and Turkish (from my father who was born in Turkey), or languages that I don't understand at all but have an emotional connection as the Romani/Gypsy language, the people who had a similar fate to the Jews, as eternal refugees, persecuted and exterminated by the Nazis, with a similar folklore, and Ancient Egyptian Hieroglyphs, the ancient culture of the country where I was born – Egypt. I still remember the exhilaration in which I collected in a special book postcards of mummies and hieroglyphs, visited the museums so many times with my class, and visited the Pyramids and the Sphinx. In order to understand the content of the extract, we bring the content of this extract in **English**:

We only know the things that we tame, said the fox. People no longer have the time to know anything. They buy things already made for peddlers. But since there are no peddlers of friends, they no longer have friends. If you want a friend, tame me! Goodbye, said the fox. Here's my secret; it's very simple: we see well only with the heart. The essential is invisible to the eyes.

1. **Turkish**: İnsan ancak evcilleştirirse anlar, dedi tilki. İnsanların artık anlamaya zamanları yok. Dükkânlardan her istediklerini satın alıyorlar. Ama dostluk stailan bir dükkân olmadığı için dostları yok artık. Eğer dost istiyorsan, beni evcilleştir! Hoşçakal, dedi tilki. İşte sana dir sır, çok basit bir şey : İnsan yalnız yüreğiyle doğruyu görebilir. Asıl görülmesi gerekeni gözler göremez.

2. Chinese Mandarin, China

我们只了解被驯服之物，狐狸说。人类今天已经
 没有时间去了解什么了。他们从商人那儿买回现
 成品。可是，既然不存在销售朋友的商人，人们
 就再也没有朋友了。如果你要交一个朋友，驯服
 我吧。永别了，狐狸说。这就是我的秘密，很简
 单：只有用心来看才会看得清。最基本的东西是
 眼睛所看不到的。

〔圣·德克旭贝，《小王子》〕

3. **Romani/Gypsy**: The Little Prince was translated into Romani, spoken by millions of Gypsies, in most countries of Europe: Balkan, mainly Romania, Northern, Central, & Southern Europe.

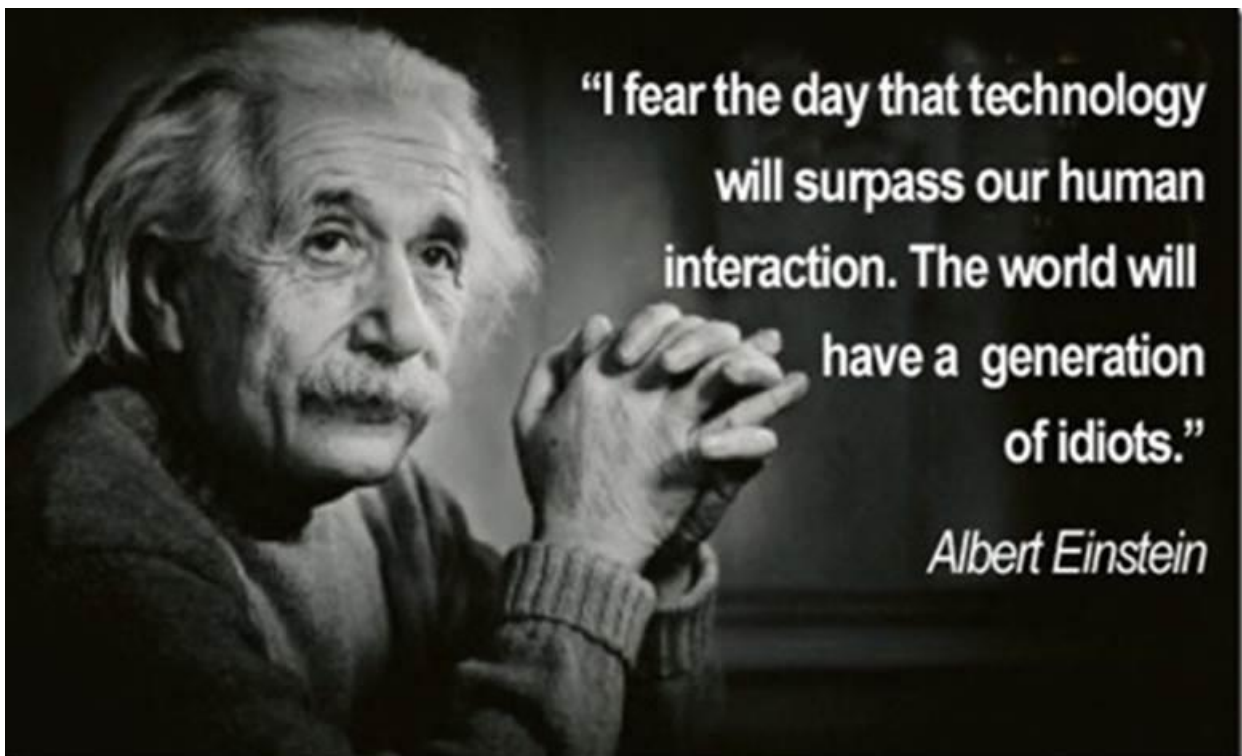
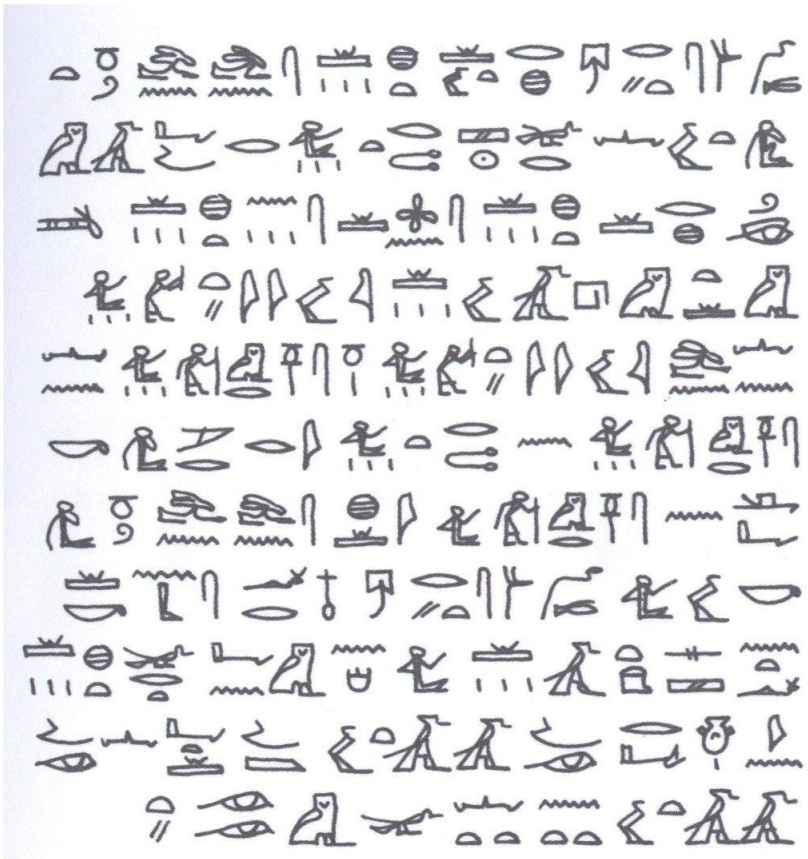
Nané džindlé vavír kolá, fénciu karík savé san prisýklynó- phendziá líso. Manušá, nané lénde kiédy te syklión várso nevó. Joné kinén saró kerdó biknypáske. A paldavá, so nané adáso biknypnári, ke savō saštý te kinés malén, to i manušénde nané butedýr malá. Jéšli kamés, kaj te javél túte jek mal, to prisýkliákir man ke pe. Devlésa-phendziá líso. Óke mro sekréto. Jou sýle izbít prósto: dykh jilésa. So sy andré našťý te udykhés jakhénca.

4. Ancient Egyptian Hieroglyphs – Reflections About the Damage of the New Constructed Languages: Facebook and Twitter:

The translators of the book were so nice as to translate the book also for the Ancient Egyptians, that were extinct thousands of years ago, unless you mean "dinosaurs from the times of the Pharaohs", as I am sometimes called by my grandchildren referring to my Egyptian origins. And here are the Egyptian Hieroglyphs, which I am supposed to know, being born in Egypt, and because I am so backward for not playing Play Station, using the smartphone only for speaking and not for taking photographs of myself in "selfies" (it is so idiotic, especially with the stick for long distance pictures), not for playing silly games as my neighbors in the theater, who play until the last moment before the real "play" begins, as for them a play by Brecht or a smartphone play are identical. I don't tweet either announcing all my followers that I have arrived now to the train station, that I am having lunch in a restaurant, that I am going to sleep, watching my TV... I don't use Facebook either, receiving every second a notice from my thousand friends that they enjoy their vacations, look at the pictures of the kids, write Like, and reading their profound thoughts as "how nice they are", "you could eat them", "enjoy"... And you have to answer them also, as noblesse oblige... That is why I have time to write books, study languages, read classics, watch plays, talk to my wife, children, and friends.

I believe that the damage of Facebook, Twitter, and the electronic games is huge, as it distracts the attention of the pupils at school, the students at the university, and the workers at work. It is a lost case to try and prohibit the use of those "gadgets", as the new generation would always find ways to circumvent your ban. In ten years of teaching at the university I noticed how the students who were enthusiastic from my teaching methods with films and plays and participated joyfully in the group dynamics, prefer now to send SMS during the courses, play silly games, or watch news and messages on their phones. I have not changed my teaching methods. Who has the time now to read books of a thousand pages or even watch a classic film of two hours. The span of their attention is no more than a few minutes, as they are accustomed to receive every few minutes a "breaking news" from their Internet friends (I am now at the beach), and they have to answer them (I envy you, I didn't have time to read the book or watch the movie for this class).

All those games and correspondence don't have any added value for the personality and values of the youth. When the alternative for reading the 1,200 pages of Don Quijote is to answer 1,200 silly messages of their Facebook friends, and you have to answer, otherwise it is not polite and your friends would not answer you either, Cervantes and your intellectual self are losing. God forbids, you can never mute your phone as you might lose the breaking news. You go to sleep with the phone and receive during the night messages from your overseas friends, so you don't sleep well either. If you are awake and cannot sleep you play silly games and send messages, so tomorrow you cannot concentrate at work or at class. The youth, or most of them, don't read even adventure books, Jules Verne, Alexandre Dumas, Karl May, Mark Twain, as to play the games is much more rewarding for them, and so they lose lesser values but still important values from those authors. In short, I am perceived and feel also as an ancient Egyptian, liking irrelevant old occupations: classic books, languages, black & white films, 19th century art, 20th century plays. Facebook and Twitter have invented a new constructed language, completely useless, spoken by a billion people, number three after Mandarin and English, without poetry, without philosophy, without novels, plays or films, with three words only: Like and Don't Like.



16. LISTS AND LINKS OF THE BIBLE IN 400+ LANGUAGES, BIBLES ON THE INTERNET, TEXTS OF GENESIS AND LUCAS IN ENGLISH, RUMANTSCH, HAITIAN, AZERI, MALAGASI, UZBEC, GEORGIAN, UMA, CEBUANO, ARMENIAN, CHAMORRO, FULA, KABYLE, MANX

BIBLES ON THE INTERNET:

<http://biblos.com>

<http://www.biblegateway.com/versions>

<http://www.ethnicarvest.org/bibles>

<http://worldbibles.org>

I have in my library Bibles in many languages, as well as CDs, not counting of course the texts in more than 400 languages on the Internet, as in the following links. I have Bibles in Hebrew, English, French, Haitian, Rumantsch, Yiddish, Bulgarian, Dutch, German, Greek, Hungarian, Portuguese, Romanian, Russian, Spanish, Swedish, Ukrainian, Aramaic, the Quran in Arabic and English, the Haggadah in Hebrew, Aramaic and Ladino, the New Testament, the Old Testament..

I'll bring here from my library 3 texts of Genesis 1:1-8 in English, Rumantsch and in Haitian.

English, UK, US:

1. In the beginning God created the heavens and the earth.
2. The earth was formless and void, and darkness was over the surface of the deep, and the Spirit of God was moving over the surface of the waters.
3. Then God said, "Let there be light"; and there was light.
4. God saw that the light was good; and God separated the light from the darkness.
5. God called the light day, and the darkness He called night. And there was evening and there was morning, one day.
6. Then God said, "Let there be an expanse in the midst of the waters, and let it separate the waters from the waters."
7. God made the expanse, and separated the waters which were below the expanse from the waters which were above the expanse; and it was so.
8. God called the expanse heaven. And there was evening and there was morning, a second day.

Rumantsch, Switzerland:

1. D'entschatta ha Deus scaffiu il tschiel e la tiara. 2. E la tiara era vita e senza fuorma, e stgiraglia schascheva sur la profundidad, mo il Spert dil Segner sgulatschava sur las auas. 3. Cheu gi Deus: Ch'ei seigi glisch! Ed ei fuvà glisch. 4 E Deus ha viu che la glisch era buna. Cheu ha Deus spartgiu la glisch dalla stgiradetgna, 5. E la Glisch ha el numnau gi e la stgiradetgna notg, ed igl ei vegniu sera e damaun: igl emprem gi. 6. Cheu gi Deus: Ch'ei seigi in firmament denter las auas che spartgi ellas. Ed ei fuvà aschia. 7. Aschia ha Deus fatg il firmament e spartgiu

las auas sut il firmament dallas auas sur il firmament. 8. E Deus ha numnau il firmament tschiel. Ed igl ei vegniu sera e damaun: il secund gi.

Haitian, Haiti:

1. Nan konmasman, Bondie kreye siel la ak late-a. 2. Min late pat gin form, li par gin angnin sou li. Fenoua te kouvri toupatou. Lespri Bondie tap plannin sou dio ki te kouvri tout late. 3. Bondie di: Se pou limie fet. Epi limie te fet. 4. Bondie oue limie-a te bon. Bondie mete limie-a you bo, li mete fenoua-a you lot bo. 5. Bondie rele limie-a lajounin, li rele fenoua-a lannouit. You lannouit pase, you matin rive: se te premie jou-a. 6. Bondiou di anko: Se pou gin you vout nan mitan dlo-a pou separe dlo-a an de. 7. Bondie fe vout la separe dlo-a an de, you pati anro vout la, you lot pati anba-l. Se konsa sa te pase. 8. Bondie rele vout la siel. You lannouit pase, you matin rive: se te deziem jou-a.

From the Internet, we bring the same extract in Azeri, Malagasi, Uzbek.

Azeri, Azerbaijan:

1) Başlangıçda Allah göyləri və yeri yaratdı. 2) Yer quruluşsuz və boş idi. Dərin sular üzərində qaranlıq var idi. Allahın Ruhu suların üzərində dolaşırdı. 3) Allah dedi: «Qoy işıq olsun». Işıq oldu. 4) Allah gördü ki, işıq yaxşıdır. Sonra O, işığı qaranlıqdan ayırdı. 5) Allah işığı «gündüz», qaranlığı isə «gecə» adlandırdı. Axşam oldu, səhər açıldı; bu, birinci gün idi. 6) Sonra Allah dedi: «Qoy suların arasında bir qübbə olsun və suları bir-birindən ayırsın». 7) Allah qübbəni düzəltdi və qübbənin altındakı suları onun üstündəki sulardan ayırdı. Belə də oldu. 8) Allah qübbəni «göy» adlandırdı. Axşam oldu, səhər açıldı; bu, ikinci gün idi.

Malagasi, Madagascar:

1 [Ny namoronan'Andriamanitra izao tontolo izao] Tamin'ny voalohany Andriamanitra nahary ny lanitra sy ny tany. 2 Ary ny tany dia tsy nisy endrika sady foana; ary aizina no tambonin'ny lalina. Ary ny fanahin'Andriamanitra nanomba tambonin'ny rano. 3 Ary Andriamanitra nanao hoe: Misia mazava; dia nisy mazava. 4 Ary hitan'Andriamanitra fa tsara ny mazava; ary nampisarahin'Andriamanitra ny mazava sy ny maizina. 5 Ary Andriamanitra nanao ny mazava hoe andro; ary ny maizina nataony hoe alina. Dia nisy hariva, ary nisy maraina, andro voalohany izany. 6 Ary Andriamanitra nanao hoe: Misia habakabaka eo anelanelan'ny rano; ary aoka hampisaraka ny rano amin'ny rano izy. 7 Ary Andriamanitra nanao ny habakabakaka ka nampisaraka ny rano ambanin'ny habakabaka tamin'ny rano ambonin'ny habakabaka; dia nisy izany. 8 Ary Andriamanitra nanao ny habakabaka hoe lanitra. Dia nisy hariva, ary nisy maraina, andro faharoa izany.

Uzbek, Uzbekistan:

1Худо азалда осмон билан ерни яратди а. 2Ер айқаш—уйқаш бўлиб, тубсиз денгизлар устини зулмат қоплаган эди. Худонинг Руҳи сувлар узра юрарди б.3Худо: “Ёруғлик бўлсин”, деб амр берган эди, ёруғлик пайдо бўлди. 4Худо ёруғликнинг ажойиб эканини кўриб, ёруғликни қоронғиликдан ажратди. 5Худо ёруғликни кундуз, қоронғиликни тун, деб атади. Кеч кириб, тонг отди с. Биринчи кун ўтди.6Шунда Худо: “Сувларни бир—биридан ажратиб турадиган гумбаз пайдо бўлсин”, деб амр қилди.7Шундай ҳам бўлди: Худо гумбазни

яратиѣ, гумбазнинг остидаги сувлардан гумбаз устидаги сувларни ажратди *а.* «Худо гумбазга осмон, деб ном берди. Кеч кириб, тонг отди. Иккинчи кун ўтди.

Translations of the New Testament, Lucas, 1:1-7 in English – US, UK, Georgian - Georgia, Armenian - Armenia, Cebuano - Philippines, Chamorro - Guam, Fula/Fulani/Fulfulde – West and Central Africa, Kabyle/Berber, Algeria, Manx Gaelic/Manx - Isle of Man, Uma - Indonesia:

ENGLISH, US, UK

GEORGIAN, GEORGIA

1. Inasmuch as many have undertaken to compile ვინააფთგან უკუე მრავალთა კელ-ყვეს აღწერად an account of the things accomplished among მოთხრობისა საქმეთათჳს გულისავსე-ქმნილთა ჩუენ us, შორის,
2. just as they were handed down to us by those ვითარცა-იგი მომცეს ჩუენ, რომელნი დასაბამითგან თვთ- who from the beginning were eyewitnesses and მხილველ და მსახურ ყოფილ იყვნეს სიტყჳსა მის, servants of the word,
3. it seemed fitting for me as well, having ჯერ-მიჩნდა მეცა, რომელი შეუდეგ პირველითგან investigated everything carefully from the ყოვლითა ჭეშმარიტებითა, შემდგომითი შემდგომად beginning, to write *it* out for you in consecutive მიწერად შენდა, მკნეო ღმრთის-მოყუარეო თეოფილე, order, most excellent Theophilus;
4. so that you may know the exact truth about the რამთა სცნა, რომელთათჳს-იგი ისწავე სიტყუათა მათ things you have been taught. კრძალულეზაჲ.
5. In the days of Herod, king of Judea, there was a იყო დღეთა მათ ჰეროდე მეფისა ჰუერიასტანისათა priest named Zacharias, of the division of Abijah; მღდელი ვინმე, რომლისა სახელი ზაქარია, შემდგომად and he had a wife from the daughters of Aaron, დღითი-დღედ მსახურებისა მის აბიაჲსა, და ცოლი მისი and her name was Elizabeth. ასულთაგან აპრონისთაჲ, და სახელი მისი ელისაბედ.
6. They were both righteous in the sight of God, და იყვნეს ორნივე ესე წინაშე ღმრთისა მართალ და walking blamelessly in all the commandments ვიდოდეს ყოველთა მცნებათა სიმართლისა უფლისათა and requirements of the Lord. უბიწონი.
7. But they had no child, because Elizabeth was და არა ესუა მათ შვილი, რამეთუ ელისაბედ იყო ბერწ, და barren, and they were both advanced in years. ორნივე გარდასრულ იყვნეს დღეთა მათთა.

UMA, INDONESIA

ARMENIAN (WESTERN), ARMENIA

1. Teofilus to rabila': Wori' -mi tauna mperao mpo'uki' dala 'Փոխի ռաբիլა' ბენიპსესესინ ჯარყი ენს მპე მქე ჰაოთოთ ngkatuwu' -na Yesus, hewa to jadi' ba hangkuja mpae to liu hi գիտցուած բաներուն պատմութիւնը, laintongo' -ta.
2. To ra'uki' tohe'e, hibalia hante tutura to raparata-taka tauna to 'ինչպէս սկիզբէն առնուցէին մեզի սկանառես վկաները եւ mpohilo mata moto-mi hawe'ea to jadi' toe ngkai lomo' -na pai' 'խօսիին սպասարկները, to jadi' pangkeni Lolita Pue'.
3. Jadi', ka'oti-ku mpewulihi' hawe'ea-na ngkai tawu-na hante 'ինბի' ալ' որ սկիզբէն հետեւած էին այդ բոլոր բաներուն' kanoto-noto-na, ku'uli' agina aku' wo'o-kuwo mpo'uki' tutura-na 'კანოთო-ნოთო-ნა, კუ'ული' აგინა აკუ' ვო'ო-კუვო მპო'უკი' თურა-ნა ntuku' pomeduncu-na. 'მტკიცეობა,

4. Patuju-ku, bona nu'inca kamakono-na mpu'u napa to oti-mi
ratudui' -koko. արդէսդի գիտնաս ստոյգը այն բաներուն մասին՝ որոնց
համաձայն կրթուեցար:
5. Nto'u Magau' Herodes moparenta hi tana' Yudea, ria hadua
imam to rahanga' Zakharia. Zakharia toei, ngkai posantina
imam muli Abia. Hanga' tobine-na, Elisabet, muli imam wo'o-i-
hawo. Հրէաստանի Հերովդէս թագաւորին օրերը՝ Աբիայի դասէն
Զաքարիա անունով քահանայ մը կար, որուն կիներ
Ահաբարնի աղջիկներէն էր, անունը՝ Եղիսաբէլ:
6. Tau hancamoko toera, monoa' ingku-ra hi poncilo Alata'ala, apa'
ratuku' hawe'ea parenta pai' atura Pue' hante uma ria kasalaia' -
na. Երկուքն ալ Աստուծոյ առջեւ արդար էին, անմեղադարէլի
կերպով ընթանալով Տէրոջ բոլոր պատուիրաններուն եւ
կանոններուն համաձայն:
7. Aga uma-ra mo'anai', apa' Elisabet lalo, pai' tu'a-ramo roduaa-
ra. Զուակ չունէին, որովհետեւ Եղիսաբէլը ամուլ էր, ու
երկուքն ալ յառաջագած տարիք ունէին:

CHAMORRO, GUAM

FULA/FULANI/FULFULDE/WEST-CENTRAL AFRICA

1. POT y guaja megae y umapolo y canañija para
ufannaregla y cuentos nu y ayo na güinaja na esta
gufmaasegura gui entalo jame,
2. Jaftaemanoja ninaejam ni guine y tutujoña y testigojam
ni y malie, nu y yan y ministrojam y sinangan;
3. Y jinasoco mauleg locue nu guajo, sa juguefegaga
sinengcables todo y güinaja guine y tutujonña, na
jutuguie jao pot y inaregla, jago guesmagas na Teofilo;
4. Para untungo sija y magajet ayosija mano nae unresibe
y finanagüe.
5. ¶ Guaja gui jaanin Herodes, ray guiya Judea, un pale,
naanña si Sacharias, y clasen Abias; y asaguaña guinin
sija jagan Aaron ya y naañña si Elisabet.
6. Este na dos mauleg gui sanmenan Yuus, jajananao gui
todo y lay yan y tinago Señor, ti lalatdiyon.
7. Ya taya patgonñija; sa si Elisabet tifáfañago; yan y dos
megae jaaniñija.

KABYLE/BERBER, ALGERIA

MANX

1. Imi atas i qebdan tira xef wayen yedran qar-aney,

Son wheesh as dy vel ymmodde er ghoaill ayns
laue dy chur coontey cairagh jeh ny reddyng ta dy
ferrinagh er nyn gredjal nyn mast'ain.

2. akken i γ-t-id ɛawden wid yellan d inigan si tazwara, iwalan Eer myr hoilshee ad dooinyn ad, va er-dyn kullec s wallen-nsen ; uyalen d iqeddacen n wawal n Sidi toshiaght nyn veanishyn sooilley as nyn Rebbi. shirveishee jeh'n ghoo.
3. Steqsay ula d nekk akken ilaq yef wayen akk yedran seg wass Ta mish myrgeddin er vakin eh mie, myr ta slane amezwaru, ufiy d ayen yelhan a k-t-id aruy a Tawfilus, toiggal aym jeh dy chooilley nhee er-dyn eer toshiaght, dy scribeu hoods ayns order, Theophilus smoo ooasle,
4. iwakken at-tissined tideɣ yef wayen i tesliɣ merɣa. Dy vod tushtey share y ve ayd jeh firriny's ny reddyn shen, t'ou er ny ve ynsit ayndoo.
5. Di zzman n Hirudus, agellid n tmurt n Yahuda, yella yiwen n Rish l'ing Heron ree Yudea, va saggyrt dy row lmuqeddem si tejmaet n Abya, isem-is Zakarya. Tameɣtut-is enmyssit Zacharias, jeh coorse Abia; as va'n ven llicaba, seg izuran n Harun. echey jeh inneenyn Aaron, as yn ennym eck Elizabeth.
6. D iheqqiyen i llan i sin, herzen yerna duɛen awal n Sidi Rebbi. As v'ad ny-neesht cairagh kiongoyrt rish Jee, gimmeeght ayns ooilley annaghyn as oardaghyn y Chiam gyn loght.
7. Ur scin ara dderya, meqqrit i sin di leɛmer yerna llicaba t- As cha row slught oc, er-yn-oyr dy row Elizabeth ticiqert. gennish, as v'ad ny-neesht er roie dy mie ayns eash.

Cebuano, Philippines:

1-3 Halangdon nga Teofilo:

Daghan na ang nagsulat mahitungod sa mga nanghitabo dinhi kanato. Gisulat nila ang mahitungod kang Jesus sumala sa gibalita kanato niadtong mga tawo nga nagsangyaw sa Maayong Balita ug nakakita mismo sa mga panghitabo gikan pa sa sinugdanan. Mao nga gisusi ko gayod pag-ayo kining tanan gikan pa sa sinugdan. Unya akong nahunahunaan nga isulat usab kanimo kining maong mga panghitabo sa maayong pagkahan-ay, 4 aron imong masiguro nga tinuod gayod ang mga butang nga gisulti kanimo.

Nagpakita ang Anghel kang Zacarias

5 Ingon niini ang nahitabo: Niadtong panahon nga si Herodes ang hari sa Judea, may pari didto nga ginganlan ug Zacarias nga gikan sa kaliwat sa banay ni Abias nga mga pari. Ang iyang asawa mao si Elisabet nga kaliwat usab sa mga pari. 6 Silang duha nagkinabuhi nga matarong atubangan sa Dios. Gituman gayod nila ang tanang mga sugo ug balaod sa Ginoo. 7 Apan wala silay anak, kay dili makaanak si Elisabet ug tigulang na usab kaayo sila.

Bibles in Your Language - Site Map / Master Index

[Aceh](#)
[Achi](#)
[Achuar-Shiwiari](#)
[Adele](#)
[Adyghe](#)
[Afrikaans](#)
[Aguacateco](#)
[Akan](#)
[Akha](#)

[Haitian](#)
[Hakka](#)
[Hanga](#)
[Hausa](#)
[Hausteco](#)
[Haya](#)
[Hawaiian](#)
[Hebrew](#)
[Herero](#)

[Ntcham \(Bassar\)](#)
[Nuer](#)
[Nuni](#)
[Nupe](#)
[Nyanja](#)
[Nzema](#)

[Obolo](#)
[Ojibwe](#)

<u>Albanian</u>	<u>Hiligaynon</u>	<u>Okrika</u>
<u>Alladian</u>	<u>Hindi</u>	<u>O'Othham</u>
<u>Altai</u>	<u>Hmong</u>	<u>Oriya</u>
<u>Amharic</u>	<u>Hokkien</u>	<u>Oromo,</u> <u>West</u>
<u>Amuzgo</u>	<u>Hungarian</u>	<u>Central</u>
<u>Ao</u> <u>Naga</u>		<u>Oromo,</u> <u>Borana-</u>
<u>Apache</u>	<u>Icelandic</u>	<u>Arsi-Guji</u>
<u>Arabic</u>	<u>Igala</u>	<u>Osetin</u>
<u>Aramaic</u>	<u>Igbo</u>	
<u>Armenian</u>	<u>Igede</u>	<u>Paiute</u>
<u>Assamese</u>	<u>Igo</u>	<u>Pampango</u>
<u>Aukan</u>	<u>Ilokano</u>	<u>Panjabi</u>
<u>Avar</u>	<u>Ilongot</u>	<u>Persian</u>
<u>Awa</u>	<u>India</u>	<u>Pangasinan</u>
<u>Awadhi</u>	<u>Indonesian</u>	<u>Pashto</u>
<u>Aymara</u>	<u>Inga</u>	<u>Persian</u>
<u>Azerbaijani</u> (Azeri)	<u>Inuktitut</u>	<u>Pidgin,</u> <u>Cameroon</u>
	<u>Inupiaq</u>	<u>Pidgin,</u> <u>Tok Pisin</u>
<u>Bafut</u>	<u>Iranian</u>	<u>Plautdietsch</u>
<u>Badaga</u>	<u>Irish</u>	<u>Polish</u>
<u>Bamanankan</u>	<u>Isekiri</u>	<u>Portuguese</u>
<u>Bamun</u>	<u>Italian</u>	<u>Potawatomi</u>
<u>Bari</u>	<u>Ixil</u>	<u>Punjabi</u>
<u>Bariba</u>		
<u>Basque</u>	<u>Jacalteco</u>	<u>Quechua</u>
<u>Bassa</u>	<u>Japanese</u>	<u>Quiche</u>
<u>Bassar</u> (Ntcham)	<u>Javanese</u>	<u>Quichua</u>
<u>Baule</u>	<u>Jju</u>	
<u>Bemba</u>	<u>Jukun</u> (Wapan)	<u>Romani</u>
<u>Bench</u>	<u>Jula</u>	<u>Romanian</u>
<u>Bengali</u>		<u>Rundi</u> (Kirundi)
<u>Bete</u>	<u>Kabiye</u>	<u>Russian</u>
<u>Bhojpuri</u>	<u>Kako</u>	
<u>Bicolano</u>	<u>Kalenjin</u>	<u>Sabaot</u>
<u>Bihari</u>	<u>Kalmyk</u>	<u>Saint Lucian Creole</u>
<u>Bimoba</u>	<u>Kanjobal</u>	<u>Samarenvo</u>
<u>Bislama</u>	<u>Kamba</u>	<u>Samoa</u>
<u>Bobo</u> <u>Madare</u>	<u>Kannada</u>	<u>Sanskrit</u>
<u>Borana-Oromo</u>	<u>Kanuri</u>	<u>Santali</u>
<u>Bosnian</u>	<u>Kaqchikel</u>	<u>Saramaccan</u>
<u>Breton</u>	<u>Karaboro</u>	<u>Sarnami Hindustani</u>
<u>Bribri</u>	<u>Karakalpak</u>	<u>Scottish</u>
<u>Bugkalut</u>	<u>Karelian</u>	<u>Sena</u>
<u>Bulgarian</u>	<u>Karen</u>	<u>Senoufo</u>
<u>Buli</u>	<u>Kasem</u>	<u>Serbian</u>
<u>Bulu</u>	<u>Kazakh</u>	<u>Shona</u>
<u>Buriat</u>	<u>K'eckchi'</u>	<u>Shuar</u>
<u>Burmese</u>	<u>Khakas</u>	<u>Sinhalese</u>
	<u>Khana</u>	<u>Sisaala</u> <u>Tumulung</u>
<u>Cabecar</u>	<u>Khasi</u>	<u>Sissala</u>

<u>Cacua</u>	<u>Khmer (Central)</u>	<u>Siswati</u>
<u>Cakchiquel</u>	<u>Kikuyu</u>	<u>Slavonic</u>
<u>Cambodian</u>	<u>Kimbundu</u>	<u>Slovak</u>
<u>Cantonese</u>	<u>Kinyarwanda</u>	<u>Slovenian</u>
<u>Caqchikel</u>	<u>Kire</u>	<u>Somali</u>
<u>Carib</u>	<u>Kirundi</u>	<u>Sora</u>
<u>Catalan</u>	<u>Kisi</u>	<u>Spanish</u>
<u>Cebuano</u>	<u>Kiswahili</u>	<u>Sranan</u> <u>Tongo</u>
<u>Chamorro</u>	<u>Kituba</u>	<u>Sudanese</u>
<u>Chatino</u>	<u>Kom</u>	<u>Sukuma</u>
<u>Chechen</u>	<u>Komi-Zyryan</u>	<u>Sundanese</u>
<u>Cherokee</u>	<u>Konda-Dora</u>	<u>Suriname</u> <u>Javanese</u>
<u>Chichewa</u>	<u>Konkomba</u>	<u>Swahili</u>
<u>Chinanteco</u>	<u>Korean</u>	<u>Swati</u>
<u>Chinese</u>	<u>Koryak</u>	<u>Swedish</u>
<u>Chiquitano</u>	<u>Kosovo</u>	<u>Syriac</u>
<u>Chokwe</u>	<u>Kosraean</u>	
<u>Chol</u>	<u>Krahn</u>	<u>Tabasaran</u>
<u>Chorti</u>	<u>Krio</u>	<u>Tagalog</u>
<u>Chukot</u>	<u>Kui</u>	<u>Tahitian</u>
<u>Chuj</u>	<u>Kumyk</u>	<u>Tajik</u>
<u>Chumburung</u>	<u>Kuna</u>	<u>Tamasheq</u>
<u>Chuvash</u>	<u>Kuanua (Tolai)</u>	<u>Tamil</u>
<u>Cree</u>	<u>Kurdish</u>	<u>Tatar</u>
<u>Crimean</u> <u>Tatar</u>	<u>Kusaal</u>	<u>Telugu</u>
<u>Crioulo</u>	<u>Kyrgyz</u>	<u>Teochew</u>
<u>Croatian</u>		<u>Teso</u> <u>(Ateso)</u>
<u>Crow</u>	<u>Laari</u>	<u>Thai</u>
<u>Cubulco</u>	<u>Lahu</u>	<u>Tibetan</u>
<u>Cuzco</u> <u>Quechua</u>	<u>Lamba</u>	<u>Tigrinya</u>
<u>Czech</u>	<u>Lambadi</u>	<u>Tiwa</u>
	<u>Lango</u>	<u>Tok</u> <u>Pisin</u>
<u>Dagbani</u>	<u>Lao</u>	<u>Tolai (Tinata Tuna)</u>
<u>Dangme</u>	<u>Latin</u>	<u>Tongan</u>
<u>Danish</u>	<u>Latvian</u>	<u>Tshiluba</u> <u>(Luba-</u>
<u>Dari</u>	<u>Lawa</u>	<u>Kasai)</u>
<u>Deg</u>	<u>Lelemi</u>	<u>Tsonga</u>
<u>Dinka</u>	<u>Lhomi</u>	<u>Tswa</u>
<u>Dutch</u>	<u>Limbum</u>	<u>Tswana</u>
	<u>Lingala</u>	<u>Tucano</u>
<u>Ebira</u>	<u>Lithuanian</u>	<u>Tumbuka</u>
<u>Edo</u>	<u>Lomwe</u>	<u>Turkish</u>
<u>Efik</u>	<u>Luba-Kasai</u>	<u>Tuvin</u>
<u>Eggon</u>	<u>Luganda</u>	<u>Twi</u>
<u>Embu</u>	<u>Luo</u>	<u>Turkmen</u>
<u>English</u>	<u>Luvia</u>	<u>Tzeltal</u>
<u>Esperanto</u>		<u>Tzotzil</u>
<u>Estonian</u>	<u>Maasai</u>	<u>Tzutujil</u>
<u>Ewe</u>	<u>Macedonian</u>	
	<u>Malagasy</u>	<u>Ukrainian</u>

<u>Farsi</u>		<u>Malayalam</u>		<u>Uma</u>
<u>Fijian</u>		<u>Malay</u>		<u>Umbundu</u>
<u>Filipino</u>		<u>Mam</u>		<u>Urak</u> <u>Lawoi'</u>
<u>Finnish</u>		<u>Mambila</u>		<u>Urdu</u>
<u>Foochow</u>		<u>Mampruli</u>		<u>Uspantec</u>
<u>Frafra</u>		<u>Mandarin</u>		<u>Uyghur</u>
<u>French</u>		<u>Manx</u> <u>Gaelic</u>		<u>Uzbek</u>
<u>Frisian</u>		<u>Maori</u>		
<u>Fulfulde</u>		<u>Mapudungun</u>		<u>Vagla</u>
		<u>Marathi</u>		<u>Vietnamese</u>
<u>Ga</u>		<u>Mari:</u> <u>Low</u>		
<u>Gaelic</u> - <u>Irish</u>		<u>Masaba</u>		<u>Waray-Waray</u>
<u>Gaelic</u> - <u>Scots</u>		<u>Mawachi</u>		<u>Wayuu</u>
<u>Gagauz</u>		<u>Mayan</u>		<u>Welsh</u>
<u>Ganda</u>		<u>Mazateco</u>		<u>Wolof</u>
<u>Garifuna</u>		<u>Meitei</u>		
<u>Gbari</u>		<u>Mende</u>		<u>Xhosa</u>
<u>Georgian</u>		<u>Meru</u> <u>(Kimeru)</u>		<u>Xitshwa</u>
<u>German</u>		<u>Micmac</u>		
<u>Gikuyu</u>		<u>Mien</u>		<u>Yakut</u>
<u>Gikyode</u>		<u>Minivanka</u>		<u>Yanomamo</u>
<u>Gokana</u>		<u>Miskito</u>		<u>Yiddish</u>
<u>Gondi</u>		<u>Mixteco</u>		<u>Yombe</u>
<u>Gothic</u>		<u>Mongolian</u>		<u>Yoruba</u>
<u>Greek</u>		<u>Moore</u>		
<u>Guajiro</u>		<u>Mordvin-Erzya</u>		<u>Zande</u>
<u>Guambiano</u>		<u>Mordvin-Moksha</u>		<u>Zapoteco</u>
<u>Guarani</u>		<u>Munukutuba</u>		<u>Zulu</u>
<u>Guarayo</u>		<u>Muskogee</u>		
<u>Guaymi</u>				
<u>Gujarati</u>		<u>Nafaanra</u>		
<u>Gullah</u>		<u>Naga:</u> <u>Ao</u>		
<u>Gumuz</u>		<u>Nahuatl</u>		
<u>Gun-Alada</u>		<u>Navajo</u>		
<u>Gusii</u> <u>(Kisii)</u>		<u>Ndebele</u>		
<u>Gwi</u>		<u>Nepali</u>		
		<u>Ngambay</u>		
		<u>Nivacle</u>		
		<u>Northern</u> <u>Khmer</u>		
		<u>Norwegian</u>		

17. LISTS, LINKS OF PRAYERS ON INTERNET: 1817 LANGUAGES, PATER NOSTER'S EXTRACTS: 120 LANGUAGES, HAIL MARY, LANGUAGES IN THIS BOOK: 36 IN CHAPTERS, 200+ IN EXTRACTS, ~ 2000 IN LINKS, ANTI-CLERICALISM, GEORGES BRASSENS/PATER NOSTER/HAIL MARY

PRAYERS ON THE INTERNET, WITH BIBLES, PARTS, PRAYERS AT CORY'S LIBRARY - READING CAPABILITIES: 250+

<http://www.christusrex.org/www1/pater>

<http://gospelgo.com/bibles.htm>

We marked with 🍷 the languages for which we present an image of the ceramic tile at the *Convent of the Pater Noster*. We marked with 🍷🍷 the languages for which we have images of multiple ceramic tiles. 🍷 marks the languages for which we present the Hail Mary prayer. 🍷🍷 marks the languages for which we present the Hail Mary and the Lord's Prayer is not available at this time. 🍷 marks the languages for which we present the Apostles' Creed prayer. 🍷 marks the languages for which we present the Rosary prayers. 🍷 marks the languages for which we present other prayers (Prayer to the Holy Spirit, Salve Regina, Sub Tuum, Angelus, Regina Coeli, Sign of the Cross and other prayers). We marked with **NT** those languages for which we have a complete New Testament in PDF format. We marked with **c** all constructed languages; (n) temporarily marks the new language pages while (r) temporarily marks the recently revised language pages. All flags displayed on language pages are provided by the *FOTW Flags Of The World* website at <http://fotw.digibel.be/flags/>.

In each language we can find the prayer/prayers and details on the languages, countries, flags...

ABAU (n)	ABIPON	ABKHAZ	ABENAKI 🍷
ACHÍ, Cubulco NT (r)	ACHÍ, Rabinal NT (n)	ACHINESE 🍷	ACHOLI (r) 🍷
ACHUAR NT (n)	ADOWGAYO	ADYGHE	AFAR
AFRIKAANS 🍷🍷🍷🍷	AGARYIA	AGHUL	AGTA, Casiguran
AGTA, Central Cagavan	AGTA, Dupaninan	AGTA, Umirav	AGUACATECO
AGUARUNA NT (n)	AGUTAYNEN (r)	AHTENA 🍷🍷🍷	AIMAQ
AINU NT (r)	AKA-BEA NT (n)	AKAN, Akuapem 🍷	AKAN, Asante 🍷
AKAN, Fanti 🍷🍷	AKHA	'AKHOE	ALBANIAN, Gheg 🍷
ALBANIAN, Tosk	ALCALUF 🍷🍷	ALEUT, Eastern (r) 🍷	ALEUT, Kodiak (r) 🍷
ALEUT, Western (r) 🍷	ALFUR (n)	ALGHERESE 🍷	ALGONQUIN 🍷
ALIFURU NT (n)	ALLEMANIC	ALPIN	ALSATIAN (r) 🍷🍷🍷🍷
ALTAI, Northern	ALTAI, Southern	ALU 🍷🍷	ALUR 🍷🍷
AMARAKAERI NT (n)	AMBA (n)	AMBAE, East (n)	AMBAE, Lombaha (r)
AMBAE, West (r)	AMBRYM, South East (n)	AMBULAS (n)	AMELE (n)
AMERICAN SIGN	AMHARIC 🍷	AMIS	AMOY (Min Nan)
AMPEELI	AMUESHA (r) 🍷🍷🍷	AMUZGO, Guerrero NT (n)	AMUZGO, Oaxaca NT (r)

<u>ANDALUSIAN</u> 🇧🇪🇧🇪	<u>ANEITYUM</u>	<u>ANGAATIHA</u>	<u>ANGAL-HENENG</u> (n)
<u>ANGLO-NORMAN</u>	<u>ANGLO-SAXON</u>	<u>ANIWA</u> (n)	<u>ANKAVE</u> (n)
<u>ANUAK</u>	<u>ANKWE</u> 🇧🇪🇧🇪	<u>ANTANOSY</u> 🇧🇪🇧🇪	<u>ANTESAKA</u> 🇧🇪🇧🇪
<u>AO NAGA</u>	<u>APACHE</u> 🇧🇪	<u>APINAYE NT</u> (n)	<u>APURINA NT</u> (n)
<u>ARABELA NT</u> (n)	<u>ARABIC</u> 🇪🇬🇮🇲🇵🇸🇸🇸	<u>ARABIC, Levantine</u> 🇧🇪	<u>ARAGONÉS</u> 🇧🇪
<u>ARAGONÉS, Western</u> (n) 🇧🇪🇧🇪	<u>ARAMAIC</u> 🇪🇬	<u>ARANÉS</u>	<u>ARAPAHOE NT</u> (n)
<u>ARAUCANO</u> 🇧🇪	<u>ARAWAK</u>	<u>ARBĚRESHĚ</u>	<u>ARBĚŘŠTĚ</u>
<u>ARE</u> (n)	<u>ARMENIAN</u> (r) 🇪🇬🇮🇲🇵🇸🇸	<u>ARMENIAN, Eastern</u> (r) 🇧🇪	<u>ARMENIAN, Western</u> (r)
<u>ARMENO-QYPCHAQ</u> 🇧🇪	<u>AROMANIAN</u>	<u>AROSI</u> (n)	<u>ARUAMU</u>
<u>ASHANINKA NT</u> (n)	<u>ASHENINKA, Pajonal NT</u> (n)	<u>ASHENINKA, Pichis NT</u> (n)	<u>ASIQ</u> 🇧🇪
<u>ASMAT, Central</u>	<u>ASSAMESE</u> 🇧🇪	<u>ASSINIBOINE</u> 🇧🇪	<u>ASSYRIAN</u> 🇧🇪
<u>ASTURIAN</u> 🇪🇬🇧🇪	<u>ASTURIAN, Central</u>	<u>ASTURIAN, Sanabrian</u> 🇧🇪	<u>ASTURIAN, Western</u> 🇧🇪
<u>ASU</u>	<u>ATAYAL</u>	<u>ATSI</u> 🇧🇪🇧🇪	<u>ATTA</u>
<u>ATTIÉ</u> 🇧🇪🇧🇪	<u>AUHELAVA</u> (n)	<u>AULUA</u> (n)	<u>AUKAANS NT</u> (n)
<u>AVAR</u>	<u>AWA-PIT NT</u> (n)	<u>AWABAKAL</u> 🇧🇪	<u>AWADHI</u>
<u>AYMARÀ</u> 🇧🇪	<u>AZERBAIJANI</u>	<u>AZTEC</u> 🇪🇬🇧🇪	<u>AZUMEINA</u>

Total Number of Languages starting with letter A = 128

<u>BABANKI</u> 🇧🇪🇧🇪	<u>BABUZA</u>	<u>BADAGA NT</u> (r) 🇧🇪	<u>BAFUT</u>
<u>BAHNAR</u> (n)	<u>BAJAWA (NGAD'A)</u> (n) 🇧🇪🇧🇪	<u>BAKI</u> (n)	<u>BAKOKO</u> 🇧🇪
<u>BAKWERI</u>	<u>BALADE</u>	<u>BALANGAO</u>	<u>BALANTA</u> (n) 🇧🇪🇮🇲🇵🇸
<u>BALEDHA</u> 🇧🇪🇧🇪	<u>BALEDHA, Tadha</u> 🇧🇪🇧🇪	<u>BALI</u>	<u>BALKAR</u>
<u>BALOCHI</u>	<u>BAMOUN</u>	<u>BAMBARA NT</u> (r) 🇧🇪	<u>BAMETA</u> 🇧🇪🇧🇪
<u>BAMILEKE-BAFOUSSAM</u>	<u>BAMILEKE-FE'FE'</u>	<u>BANDI</u>	<u>BANGALA</u> 🇧🇪
<u>BANGUIOLO</u> 🇧🇪🇧🇪	<u>BARAI</u>	<u>BARASANA NT</u> (n)	<u>BARESE</u> (r) 🇧🇪🇧🇪
<u>BARGAM</u>	<u>BARI</u> 🇧🇪	<u>BARIAI</u> (n)	<u>BARIBA</u> 🇪🇬
<u>BÄRNDÜTSCH</u>	<u>BASELBIETERDÜTSCH</u>	<u>BASHKIR</u>	<u>BASQUE</u> 🇪🇬🇧🇪🇧🇪
<u>BASQUE, Biscayan</u> 🇧🇪	<u>BASQUE, Gipuzkoan</u>	<u>BASSA,Cameroon</u> 🇪🇬	<u>BASSA-KWOMU</u>
<u>BASSA, Liberia</u>	<u>BASSARI</u>	<u>BATAK, Angkola</u>	<u>BATAK, Dairi</u> 🇪🇬
<u>BATAK, Karo</u> (r)	<u>BATAK, Mandailing</u> (n)	<u>BATAK, Simalungun</u>	<u>BATAK, Toba NT</u> (r) 🇧🇪
<u>BATANGAN</u> 🇧🇪🇧🇪	<u>BAU (FIJIAN)</u> (n)	<u>BAVARIAN</u>	<u>BAVARIAN, Old</u>
<u>BAVARIAN, South-East</u> 🇧🇪🇧🇪	<u>BAYA</u> 🇧🇪🇧🇪	<u>BEAVER</u> 🇧🇪🇧🇪	<u>BELANDA</u> 🇧🇪🇧🇪
<u>BELARUSIAN</u> 🇧🇪	<u>BELIZE KRIOL</u> (n)	<u>BEMBA</u> 🇪🇬🇧🇪	<u>BEMBA, Luunda</u> 🇧🇪🇧🇪
<u>BEMBE</u> (n)	<u>BENGA NT</u> (r) 🇧🇪	<u>BENGALI</u> 🇪🇬🇧🇪	<u>BENGALI,Saraki</u> 🇧🇪🇧🇪

BERGAMASCO	BERRICHON	BETI	BEZHTA
BHALAY	BHARIA	BIATAH (n) 🇧🇩 🇷🇺 🇸🇩	BICOL 🇵🇭
BICOL, Legaspi 🇵🇭 🇵🇭	BIERIA (n)	BIGOURDAN (n) 🇵🇭 🇷🇺 🇸🇩	BIMIN (n)
BINUKID 🇵🇭	BISAYA 🇵🇭	BISIAC 🇲🇻	BISLAMA
BLAAN, Koronadal	BLAAN, Sarangani	BLACKFOOT NT (r) 🇵🇭	BODO 🇧🇩 🇧🇩
BOE (DEG) 🇵🇭 🇵🇭	BONTOC NT (r) 🇵🇭	BOOMU	BORA NT (n)
BORANA	BORÔRO	BOSNIAN 🇸🇮	BOTUNGA 🇵🇭 🇵🇭
BRAHUI	BRA168ZILIAN (r) 🇲🇻 🇲🇻	BRETON NT (r) 🇲🇻 🇲🇻	BRETON, Vannetais 🇵🇭
BRON 🇵🇭	BUANG, Mapos	BUBI (n)	BUGHOTU (n)
BUGIS NT (r)	BUHID (n)	BUIN 🇵🇭 🇵🇭	BUKIYIP (n)
BULGARIAN 🇲🇻 🇵🇭	BULGARIAN, Palityan 🇵🇭 🇵🇭	BULLOM NT (n)	BULU NT (r)
BUNUN	BURMESE (r) 🇲🇻	BURYAT	BWANABWANA

Total Number of Languages starting with letter B = 112

CACUA NT (n)	CAHITA	CAKCHIQUEL, Central	CAKCHIQUEL, Eastern
CAKCHIQUEL, Southern	CAKCHIQUEL, Southwestern	CAKCHIQUEL, Western	CALABRIAN, Northern
CALABRIAN, Southern	CALIFORNIO	CALUYANUN	CAMPÁ (n) 🇵🇭 🇷🇺 🇸🇩
CAMSÁ (n)	CANDOSHI NT (n)	CAPANAHUA NT (n)	CAQUINTE NT (n)
CARAPANA NT (n)	CARIBE NT (r) 🇵🇭	CARINTHIAN	CARNIOLA, Lower
CASHIBO NT (n)	CATALÁN 🇲🇻 🇵🇭	CATALÁN, Mallorqui (r) 🇲🇻 🇲🇻	CATALÁN, Valencià (r) 🇲🇻 🇲🇻
CEBUANO (r) 🇵🇭 🇲🇻 🇷🇺 🇵🇭 🇵🇭	CEBUANO, Mindanao 🇲🇻 🇲🇻	CHÁCOBO	CHAGATAI
CHALDEAN 🇲🇻 🇵🇭	CHAMORRO (r) 🇲🇻 🇵🇭 🇷🇺 🇵🇭 🇵🇭	CHAMORRO, Rotanese 🇵🇭 🇵🇭	CHANABAL
CHATINO, Tataltepec NT (r)	CHATINO, Zona Alta NT (n)	CHAVACANO	CHAYAHUITA NT (n)
CHECHEN	CHELAN 🇵🇭 🇵🇭	CHEROKEE 🇲🇻	CHEYENNE 🇵🇭
CHIAPANECO	CHICHANGA 🇵🇭 🇵🇭	CHICHEWA 🇵🇭	CHIDIGO (n)
CHIHUAHUEÑO	CHIN, Daai	CHIN, Falam	CHIN, Haka
CHIN, Mara	CHIN, Matu (n)	CHIN, Mun	CHIN, Ngawn
CHIN, Paite	CHIN, Siyin	CHIN, Tiddim	CHIN, Thado
CHIN, Zotung	CHIN, Zvphe (n)	CHINANTECO, Comaltepec NT (n)	CHINANTECO, Lalana NT (n)
CHINANTECO, Lealao NT (n)	CHINANTECO, Ozumacin NT (n)	CHINANTECO, Palantla NT (n)	CHINANTECO, Quiotepec NT (n)
CHINANTECO, Sochiapan NT (n)	CHINANTECO, Tepetotutla NT (n)	CHINANTECO, Tepinapa	CHINANTECO, Usila NT (n)
CHINESE 🇲🇻 🇲🇻 🇵🇭	CHINESE, Hakka 🇲🇻	CHINESE, Xibei 🇵🇭 🇵🇭	CHINOOK 🇵🇭
CHIPAYA NT (n)	CHIPEWYAN 🇵🇭	CHIKUITANO	CHIRIGUANO 🇵🇭 🇵🇭
CHOCTAW 🇵🇭	CHOKWE 🇵🇭 🇵🇭	CHOL, Tila NT (n)	CHOL, Tumbalá NT (r)

<u>CHONTAL, Sierra NT (n)</u>	<u>CHONTAL, Tabasco NT (r)</u>	<u>CHOPÍ</u>	<u>CHORTÍ</u>
<u>CHUJ-IXTATAN NT (n)</u>	<u>CHUKOT</u>	<u>CHULUPÍ</u>	<u>CHUMBURUNG</u>
<u>CHUUK (TRUK)</u>	<u>CHUVASH</u>	<u>CIMBRIAN, Sette Comuni</u>	<u>CIMBRIAN, Tredici Comuni</u>
<u>CLELA</u>	<u>COASTAL ARAPESH (n)</u>	<u>COCHIMÍ, Xavier</u>	<u>COCHIMÍ, Francisco</u>
<u>COCHIMÍ, Ignacio</u>	<u>COCKNEY</u>	<u>COEUR D'ALÈNE</u>	<u>COMANCHE</u>
<u>COMORIAN</u>	<u>COPTIC</u>	<u>CORA, el Nayar NT (r)</u>	<u>CORA, Presidio NT (n)</u>
<u>CORNISH (r)</u>	<u>CORNISH, Unified</u>	<u>CORSE, Ajaccio (r)</u>	<u>CORSE, Bastia</u>
<u>CREE, Central</u>	<u>CREE, Western</u>	<u>CRÉOLE (r)</u>	<u>CRÉOLE, Dutch</u>
<u>CRÉOLE, Réunionnais (n)</u>	<u>CRÉOLE, St.Lucian</u>	<u>CRIOULO, Cabo Verde</u>	<u>CROATIAN</u>
<u>CROW</u>	<u>CSÁNGÓ Magyar</u>	<u>CUA, Cor</u>	<u>CUBEO NT (r)</u>
<u>CUIBA (n)</u>	<u>CUICATECO, Concepcion</u>	<u>CUICATECO, Tepeuxila NT (r)</u>	<u>CUICATECO, Teutila</u>
<u>CUMAN (Ukraine)</u>	<u>CUMAN (Hungary)</u>	<u>CUPEÑO (n)</u>	<u>CUYONON</u>
<u>CZECH</u>	<u>CZECH, Bohemian</u>	<u>CZECH, Hanak</u>	<u>CZECH, Lach</u>
<u>CZECH, Moravian</u>			

Total Number of Languages starting with letter C = 133

<u>DAGA (n)</u>	<u>DAGUR</u>	<u>DAKOTA</u>	<u>DALMATIAN</u>
<u>DAMAL</u>	<u>DANI, Western</u>	<u>DANISH</u>	<u>DANO-SAXON</u>
<u>DARI</u>	<u>DARLONG</u>	<u>DATOOGA (n)</u>	<u>DAWAWA</u>
<u>DAYAK, Land</u>	<u>DEДУА (n)</u>	<u>DEHU</u>	<u>DEMOTIC</u>
<u>DENDI</u>	<u>DESANO</u>	<u>DGERNESIAIS</u>	<u>DHANGU</u>
<u>DHIMBA</u>	<u>DHIVEHI</u>	<u>DHOLUO</u>	<u>DIERI (n)</u>
<u>DINKA, Padang</u>	<u>DINKA, Rek NT (n)</u>	<u>DIRIKU</u>	<u>DITAMMARI</u>
<u>DOBU (n)</u>	<u>DOGRIB</u>	<u>DOLGAN</u>	<u>DONDO</u>
<u>DONG-KAM (n)</u>	<u>DOROMU-KOKI (r)</u>	<u>DOUGLAS</u>	<u>DOUALA</u>
<u>DUNGAN</u>	<u>DURI (n)</u>	<u>DURUMA</u>	<u>DUSUN WITU</u>
<u>DUTCH (r)</u>	<u>DUTCH, Duiven</u>	<u>DUTCH, Limburgs</u>	<u>DUTCH, Lochem</u>
<u>DUTCH, Winterswijk</u>	<u>DUTCH, Zeêuws</u>	<u>DZONGKHA NT (n)</u>	

Total Number of Languages starting with letter D = 47

<u>EBIRA</u>	<u>EDO (r)</u>	<u>EFATE South (n)</u>	<u>EFIK</u>
<u>EKARI</u>	<u>EMIGLIÀN</u>	<u>EMIGLIÀN, Bulgnaïs</u>	<u>EMIGLIÀN, Mantovano (n)</u>
<u>ENETS</u>	<u>ENENLHET</u>	<u>ENGA, SAU</u>	<u>ENGLISH (r)</u>
<u>ENGLISH, Early</u>	<u>ENGLISH, Middle</u>	<u>ERROMANGAN (r)</u>	<u>ERULIAN</u>
<u>ESE EJJA</u>	<u>ESAN</u>	<u>ESHIRA</u>	<u>ESPERANTO</u>

[ESSANG \(Talaud\)](#) 🇧🇩 🇧🇩[ESTONIAN, Võru](#)[EUDEVE](#)[ÉWÉ](#) 🇧🇩[ESTONIAN](#) 🇧🇩 🇧🇩[ESTRANGELO](#) 🇧🇩 🇧🇩[EVEN](#)[EWONDO](#) 🇧🇩 🇧🇩[ESTONIAN, Dorpat](#)[ETHIOPIC](#) 🇧🇩 🇧🇩[EVENKI](#)[EXTREMEÑO \(r\)](#) 🇧🇩 🇷🇺 🇷🇺[ESTONIAN, Reval](#)[ETRUSCAN](#) 🇧🇩 🇧🇩[EWAGE-NOTU \(n\)](#)

Total Number of Languages starting with letter E = 35

[FAGANI \(n\)](#)[FIJIAN](#) 🇧🇩 🇧🇩[FIU \(n\)](#)[FORDATA](#) 🇧🇩 🇧🇩[FRISIAN](#) 🇧🇩 🇧🇩[FULFULDE, Adamawa](#)[FAIWOL](#)[FINALLIG](#)[FLEMISH](#) 🇧🇩 🇧🇩[FRANKISH](#)[FRISIAN, Northern](#)[FUTUNA, East \(r\)](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[FANG](#) 🇧🇩 🇧🇩[FINNISH](#) 🇧🇩 🇧🇩[FOLOPA \(r\)](#)[FRENCH \(r\)](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[FRIULAN](#) 🇧🇩[FUYUG](#) 🇧🇩[FAROESE](#) 🇧🇩[FIPA](#) 🇧🇩 🇧🇩[FON](#) 🇧🇩[FRENCH, Medieval \(r\)](#)[FRONTERIZO](#) 🇧🇩[FWÂI](#) 🇧🇩 🇧🇩

Total Number of Languages starting with letter F = 24

[GA](#) 🇧🇩[GAGAUZ](#)[GAPAPAIWA \(n\)](#)[GASCON, LANDAIS \(r\)](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[GENOESE \(n\)](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[GHARI \(r\)](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[GOGO \(n\)](#)[GRECANIC](#)[GREEK, Koine](#)[GUAHIBO \(n\)](#)[GUANANO \(n\)](#)[GUAYABERO NT \(n\)](#)[GUN-ALADA](#)[GWE](#) 🇧🇩 🇧🇩[GA, Accra](#) 🇧🇩 🇧🇩[GALICIAN](#) 🇧🇩 🇧🇩[GARÍFUNA NT \(r\)](#)[GASCON, BÉARNAIS \(r\)](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[GEORGIAN](#) 🇧🇩 🇧🇩[GILBERTESE \(r\)](#) 🇧🇩[GORONTALO \(n\)](#)[GREEK](#) 🇧🇩 🇧🇩[GREENLANDIC \(r\)](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[GUAICURA](#)[GUARANÍ](#) 🇧🇩 🇧🇩[GUHU-SAMANE \(n\)](#)[GUNEI](#) 🇧🇩 🇧🇩[GABON](#) 🇧🇩 🇧🇩[GALICIAN, Eonavian](#) 🇧🇩[GANGUELA](#) 🇧🇩 🇧🇩[GELA \(n\)](#)[GERMAN \(r\)](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[GIRYAMA](#)[GOTHIC](#) 🇧🇩[GREEK, Cypriot](#)[GRONINGS](#)[GUAJIRO](#) 🇧🇩 🇧🇩[GUARANÍ, Western](#)[GUJARATI](#) 🇧🇩[GURAGE](#) 🇧🇩 🇧🇩[GA'DANG](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[GALICIAN, Extremeño](#) 🇧🇩[GARO](#) 🇧🇩[GELDERSCH](#)[GERMAN, Early](#)[GOLIN \(n\)](#)[GREBO NT \(n\)](#)[GREEK, Dimotiki](#)[GRUÉRIEN](#) 🇧🇩[GUAMBIANO NT \(n\)](#)[GUARAYU](#) 🇧🇩[GULLAH NT \(r\)](#)[GWAHATIKE](#)

Total Number of Languages starting with letter G = 53

[HAIDA \(n\)](#) 🇧🇩[HANGA](#)[HAUSA, Western](#) 🇧🇩 🇧🇩[HEBREW](#) 🇧🇩 🇧🇩 🇧🇩[HERERO](#) 🇧🇩 🇧🇩 🇷🇺 🇷🇺[HAMAR-KOKE](#)[HANO/RAGA \(n\)](#)[HAYA](#) 🇧🇩 🇧🇩[HEHE \(n\)](#)[HERERO, Mbandieru](#)[HAMTAI \(r\)](#) 🇧🇩[HANUNOO](#)[HAWAIIAN \(r\)](#) 🇧🇩 🇧🇩[HEIBAN](#)[HESSIAN](#) 🇧🇩[HAN \(n\)](#) 🇧🇩[HAUSA, Northern](#) 🇧🇩 🇧🇩[HAWAIIAN, Creole \(r\)](#)[HELGOLAND](#) 🇧🇩[HIGI](#)

<u>HILIGAYNON/ILONGO</u> 🟡🟢	<u>HINDI</u> 🟢	<u>HINDU-SINDHI</u>	<u>HINDUSTANI</u> 🟢
<u>HMONG</u> 🔴	<u>HO</u> 🟢🟢	<u>HOCÁK</u>	<u>HOKCHIA</u> 🟢🟢
<u>HOPI</u>	<u>HUAMBISA NT</u> (n)	<u>HUASTECON, Potosi NT</u> (r)	<u>HUASTECON,Southeastern</u>
<u>HUASTECON, Veracruz NT</u> (r)	<u>HUAVE, Dionisio</u>	<u>HUAVE, San Mateo NT</u> (r)	<u>HUICHOL NT</u> (r)
<u>HUITOTO, Minica</u>	<u>HUITOTO, Murui NT</u> (n)	<u>HULA</u>	<u>HULI</u> 🟢
<u>HUNGARIAN</u> (r) 🟡🟢🔴🟤	<u>HUNGWE</u> 🟢🟢	<u>HUNSRIK</u> (r) 🟢🔴	<u>HUVA</u>
<u>HWA LISU</u>	<u>HYE17ROGLIPHIC</u> 🟢🟢		

Total Number of Languages starting with letter H = 46

<u>IAMALELE</u> (n)	<u>IBALOI</u>	<u>IBAN (Sea Davak)</u> 🟢	<u>IBANAG</u> 🟢🔴🟤
<u>IBATAN</u>	<u>IBO, Southern</u> 🟡🟢	<u>IBO,Western</u> 🟢🟢	<u>ICELANDIC</u> 🟡🟢
<u>IDAKHO/Isukha</u>	<u>IFUGAO,Amganad</u>	<u>IFUGAO,Antipolo</u>	<u>IFUGAO,Batad</u>
<u>IFUGAO,Mayovao</u>	<u>IFUGAO,Tuwali</u>	<u>IGNACIANO</u> 🟢	<u>ILA</u> (n)
<u>ILOCANO</u> (r) 🟢🔴🟤	<u>ILOCANO,Baybavin</u> 🟢🔴🟤	<u>IMBONGU</u>	<u>INDONESIAN</u> 🟡🟢🟤
<u>INESEÑO</u>	<u>INGA NT</u> (r) 🟢🔴🟤	<u>INGUSH</u>	<u>INONHAN</u> 🟢
<u>INUIT</u>	<u>INUKTITUT,Copper</u>	<u>INUPIAQ</u>	<u>INUPIAT</u> 🟢
<u>IPILI</u> (n)	<u>IRAQW</u>	<u>IRAYA</u> (n)	<u>IRISH</u> 🟡🟢
<u>IRISH,Old</u>	<u>IROQUOIS</u> 🟢🟢	<u>ISEKIRI</u> 🟢	<u>ISNAG</u>
<u>ISOKO</u> 🟢	<u>ISOKO,Biotu</u> 🟢🟢	<u>ISTRIOT</u> 🟢🟢	<u>ISTRO-Romanian</u>
<u>ITALIAN</u> (r) 🟡🟢🔴🟤	<u>ITAWIT</u> (n)	<u>ITELMEN</u>	<u>ITERI</u>
<u>ITONAMA</u>	<u>IU MIEN</u> (n)	<u>IVBIE NORTH</u> 🟢🟢	<u>IWAL</u> (n)
<u>IWAM, Sepik</u>	<u>IXIL, Cotzal</u> (r)	<u>IXIL, Nebaj</u> (n)	<u>IZERE</u> (n)
<u>IZI</u>			

Total Number of Languages starting with letter I = 53

<u>JACALTECO, Eastern</u> (r)	<u>JAPANESE</u> 🟡🟢	<u>JAPANESE,Yeddo</u>	<u>JATVINGIAN</u> 🟢
<u>JAVANESE</u> (r) 🟡🟢🔴🟤	<u>JAVANESE,Huruf Jawa</u> (r) 🟢🔴🟤	<u>JÈRRIAIS</u> 🟡🟢	<u>JÈRRIAIS,St.Martinnais</u>
<u>JÈRRIAIS,St.Ouennais</u>	<u>JINGPHO</u>	<u>JIWAKA</u>	<u>JIVARO</u> 🟢
<u>JOBA</u>	<u>JUDEO-ARABIC</u>	<u>JUDEO-PERSIAN</u>	<u>JULA</u>
<u>JUR MODO</u> 🟢🟢			

Total Number of Languages starting with letter J = 17

<u>KABARDIAN</u>	<u>KABYLE</u> 🟢	<u>KACHCHI</u>	<u>KACHIN</u> 🟢🟢
<u>KADAZAN</u> 🟡🟢🟢	<u>KAFICHO</u> 🟢🟢	<u>KAGAYANEN</u> (n)	<u>KAGULU NT</u> (n)
<u>KAHUA</u>	<u>KAINGÁNG</u> 🟢	<u>KAILI DAA</u> (n)	<u>KALABARI</u>

KALAGAN,Tagakaulu	KALANGA (n)	KALENJIN	KALISPEL 🇵🇭
KALMYK	KALO (n)	KAM 🇵🇭🇵🇭	KAMANO
KAMASAU (n)	KANASI (n)	KANDAS (n)	KANDAWO (n)
KANJOBAL, Western (r)	KANKANAEY	KANKANAL,Northern	KANNADA 🇮🇳
KAONDE (n)	KAPINGAMARANGI (n)	KARA 🇵🇭	KARA OF PAPUA (n)
KARACHAY	KARAIM	KARAKALPAK	KARAY-A (r) 🇵🇭🇵🇭
KARE 🇵🇭🇵🇭	KARELIAN	KAREN, Pwo	KAREN, Sgaw
KARIANA 🇵🇭🇵🇭	KARIMOJONG	KARNATAK	KARO
KASHINAWA NT (n)	KASHMIRI	KASHUBIAN 🇵🇵	KASUA (n)
KATE	KAZAKH	KEEGEMBE 🇵🇭🇵🇭	KEI 🇵🇭🇵🇭
KEKCHI (r)	KELABIT (n)	KÉLÉ 🇵🇭🇵🇭	KENACHAKRAN
KEREBE 🇵🇭🇵🇭	KEWA, East (n)	KEWA, West (n)	KEWAPI
KHAKAS	KHASI 🇵🇭	KHAZAR	KHMER 🇵🇭
KIBALI 🇵🇭🇵🇭	KIBENDE 🇵🇭🇵🇭	KIBIRA 🇵🇭🇵🇭	KIBUDU 🇵🇭🇵🇭
KIDAVIDA 🇵🇭	KIDAVIDA, Mombasa 🇵🇭🇵🇭	KIDJIA 🇵🇭🇵🇭	KIEMBU 🇵🇭🇵🇭
KIGIRYAMA 🇵🇭🇵🇭	KIHEMA 🇵🇭🇵🇭	KIKAMBA 🇵🇭	KIKAMBA, Masaku 🇵🇭🇵🇭
KIKUYU 🇵🇭	KIKUYU,Kiambu 🇵🇭🇵🇭	KIKUYU,Nveri	KILIVILA
KILUBA 🇵🇭	KILUBA,Sanga 🇵🇭🇵🇭	KIMBU 🇵🇭🇵🇭	KIMERU 🇵🇭
KINANDA 🇵🇭🇵🇭	KINARAY-A (n)	KINYALI 🇵🇭🇵🇭	KINYAMWEZI 🇵🇭🇵🇭
KINYARWANDA 🇵🇭	KIRE	KIRGHIZ	KIRIRÍ
KIRUNDI 🇵🇭🇵🇭	KIRURI 🇵🇭🇵🇭	KIRURI, Victoria 🇵🇭🇵🇭	KIRWANDA 🇵🇭🇵🇭
KIRWO 🇵🇭🇵🇭	KISENGA 🇵🇭🇵🇭	KISHUBI 🇵🇭🇵🇭	KISI, Southern
KISII	KISSI, Northern	KISUMBWA 🇵🇭🇵🇭	KITAVETA 🇵🇭🇵🇭
KITUBA, Eastern 🇵🇭🇵🇭	KITUBA, Western 🇵🇭	KIZINZA 🇵🇭🇵🇭	KIYOMBE 🇵🇭🇵🇭
KLAO	KLIKITAT 🇵🇭🇵🇭	KNAANIC	KOIALI, Mountain (n)
KÖLSCH	KOM REM	KOMI-ZYRIAN	KOMI-PERMYAK
KONGO 🇵🇭	KONGO, FIOTI (n)	KONKANI 🇵🇭🇵🇭	KONKANI-GOA 🇵🇭🇵🇭🇵🇭
KONKOMBA	KORAFE (r)	KOREAN 🇵🇭🇵🇭	KOREGUAJE NT (n)
KORYAK	KOSRAEAN NT (r)	KOTA (n)	KPELLE,Liberia
KRAHN,Western	KREVIN	KRIO	KRIOL (r)
KRISTANG 🇵🇭	KRSKO	KRU (r) 🇵🇭	KUANUA (r)
KUKATJA (n) 🇵🇭🇵🇭🇵🇭	KUMAM	KUMAN (r)	KUMYK
KUNA, Border NT (r) 🇵🇭	KUNA, San Blas NT (r)	KUNAMA	KUNI 🇵🇭🇵🇭

<u>KUOT</u>	<u>KURDI</u> 🇧🇪	<u>KURLANDIAN</u>	<u>KURMANJI</u> 🇯🇲
<u>KUSKOKWIM (n)</u>	<u>KUTEB</u>	<u>KUTENAI</u> 🇧🇪	<u>KUWAA(Belleh)</u>
<u>KWANGA (n)</u>	<u>KWANGALI</u>	<u>KWANYAMA</u> 🇧🇪	<u>KWAYA</u> 🇧🇪 🇧🇪
<u>KWERE</u> 🇧🇪 🇧🇪	<u>KWOMA (n)</u>		

Total Number of Languages starting with letter K = 158

<u>LAALI</u> 🇧🇪 🇧🇪	<u>LACANDON NT (n)</u>	<u>LADIN</u> 🇯🇲	<u>LADIN,Badiotto (r)</u> 🇧🇪 🇷🇺 🇯🇲
<u>LADIN,Dolomitan</u>	<u>LADIN,Fassano</u>	<u>LADIN,Fodom</u>	<u>LADIN,Gerdëina (r)</u> 🇧🇪 🇷🇺 🇯🇲
<u>LADINO(Spanyol)</u>	<u>LAHU</u>	<u>LAK</u>	<u>LAKONA (n)</u>
<u>LALA</u> 🇧🇪 🇧🇪	<u>LALUNG</u> 🇧🇪	<u>LAMBA</u>	<u>LAMPUNG (n)</u>
<u>LAMSO</u> 🇧🇪 🇧🇪	<u>LANGO (n)</u>	<u>LANGALANGA</u> 🇧🇪 🇧🇪	<u>LANGUEDOCIEN</u>
<u>LAO</u>	<u>LAO MIEN (n)</u>	<u>LATGALIAN</u>	<u>LATIN (r)</u> 🇯🇲 🇧🇪
<u>LATVIAN</u> 🇯🇲 🇧🇪	<u>LAU (n)</u>	<u>LAWA,Western</u>	<u>LELE</u> 🇧🇪 🇧🇪
<u>LELEMI</u> 🇧🇪 🇧🇪	<u>LENAKEL (n)</u>	<u>LENJE</u> 🇧🇪	<u>LEVANTE,L.Franca</u>
<u>LEZGI</u>	<u>LIANGSHAN-YI (n)</u>	<u>LIBUNA KOMANA</u>	<u>LIGURIAN</u>
<u>LIMBURGISCH</u>	<u>LINGALA</u> 🇯🇲 🇧🇪	<u>LINGALA, Bangala</u> 🇧🇪 🇧🇪	<u>LINGALA, Brazzaville</u> 🇧🇪
<u>LINGALA, Buta</u> 🇧🇪 🇧🇪	<u>LIPANO</u>	<u>LIPO NT (n)</u>	<u>LISHANA DENI</u>
<u>LISU</u>	<u>L'I'O</u> 🇧🇪 🇧🇪	<u>LITHUANIAN (r)</u> 🇯🇲 🇧🇪	<u>LITHUANIAN, Samogitian</u>
<u>LITHUO-PRUSSIAN</u>	<u>LIVONIAN</u> 🇧🇪	<u>LIVONIAN, Eastern</u>	<u>LIVONIAN, Western</u>
<u>LIVVI</u>	<u>LOGANG</u> 🇧🇪 🇧🇪	<u>LOLODA NT (n)</u>	<u>LOMA</u>
<u>LOMONGO</u> 🇧🇪	<u>LOMONGO, Nkundu</u> 🇧🇪 🇧🇪	<u>LOMONGO, S.Nkundu</u> 🇧🇪 🇧🇪	<u>LOMWE</u>
<u>LONGO</u> 🇧🇪 🇧🇪	<u>LONGGU (n)</u>	<u>LONTOMBA</u> 🇧🇪 🇧🇪	<u>LONWOLWOL NT (n)</u>
<u>LOTE (n)</u>	<u>LOTUXO</u> 🇧🇪 🇧🇪	<u>LOVATHIC</u>	<u>LUANDA</u>
<u>LUBA-KASAI</u> 🇧🇪 🇧🇪	<u>LUGANDA</u> 🇯🇲 🇧🇪	<u>LUGBARA</u>	<u>LUGURU (n)</u>
<u>LUGWARET</u> 🇧🇪 🇧🇪	<u>LUIMBI</u> 🇧🇪 🇧🇪	<u>LUKETE</u> 🇧🇪 🇧🇪	<u>LUKPA</u>
<u>LUMASABA</u>	<u>LUMBU</u> 🇧🇪 🇧🇪	<u>LUN BAWANG</u>	<u>LUO</u>
<u>LUSATIAN, Western (n)</u>	<u>LUWO (n)</u>	<u>LUXEMBOURGEOIS</u> 🇯🇲 🇧🇪	<u>LUYIA (r)</u>

Total Number of Languages starting with letter L = 84

<u>MABUIAG (n)</u>	<u>MBERE (n)</u>	<u>MACEDONIAN</u>	<u>MACHAME (n)</u>
<u>MACHIGUENGA NT (n)</u>	<u>MACUA</u> 🇧🇪	<u>MACUNA (n)</u>	<u>MADAK (n)</u>
<u>MA'DI</u> 🇧🇪	<u>MAE (n)</u>	<u>MAEWO (n)</u>	<u>MAFA</u>
<u>MAGUINDANAO (n)</u>	<u>MAHRATTE</u> 🇧🇪 🇧🇪	<u>MAJUKAYONG</u>	<u>MAKASAR NT (n)</u>
<u>MAKHUWA-SHIRIMA (n)</u>	<u>MALAGASY</u> 🇧🇪	<u>MALAGASY, Hova</u> 🇧🇪 🇧🇪	<u>MALAWEG</u>

<u>MALAY</u> 🇲🇾	<u>MALAY, Baba</u>	<u>MALAY, Berau</u> 🇲🇾🇲🇾	<u>MALAY, Low</u>
<u>MALAY, Manado</u>	<u>MALAYALAM</u> 🇲🇾🇲🇾	<u>MALO</u> (n)	<u>MALTESE</u> 🇲🇹🇲🇹
<u>MALTESE, Gozo</u> 🇲🇹	<u>MALU</u> 🇲🇹	<u>MAM, Central NT</u> (r)	<u>MAM, Northern</u>
<u>MAM, Todos Santos(r)</u>	<u>MAMANWA</u>	<u>MAMBILA</u>	<u>MANAM</u>
<u>MANCHU</u>	<u>MANDINKA</u>	<u>MANDJAK</u>	<u>MANGARAI</u> 🇲🇵
<u>MANGAREVA</u> (n) 🇲🇵🇲🇵🇲🇵	<u>MANGSENG</u> (n)	<u>MANO</u>	<u>MANOBO, Agusan</u>
<u>MANOBO, Ata</u>	<u>MANOBO, Cotabato</u>	<u>MANOBO, Dibabawon</u>	<u>MANOBO, Ilianen</u>
<u>MANOBO, Matigsalug</u>	<u>MANOBO, Sarangani</u>	<u>MANSAKA</u>	<u>MANSI</u> (r)
<u>MANX</u>	<u>MANYIKA</u> 🇲🇼🇲🇼	<u>MAORI</u> 🇲🇵🇲🇵	<u>MAPOR</u>
<u>MAPUCHE NT</u> (r) 🇲🇵	<u>MAQUIRITARE</u>	<u>MARATHI</u> 🇲🇵🇲🇵	<u>MARÉ</u> 🇲🇵🇲🇵
<u>MARI, Grassland</u>	<u>MARI, High</u>	<u>MARI, Low</u>	<u>MARIND</u> 🇲🇵🇲🇵
<u>MARQUESAN, South</u> 🇲🇵	<u>MARSHALLESE</u> 🇲🇵	<u>MARTU WANGKA</u>	<u>MARU</u>
<u>MASAI</u>	<u>MASBATENYO</u>	<u>MASSACHUSETT</u>	<u>MATACO</u>
<u>MATSÉS NT</u> (n)	<u>MATLATZINCA, Francisco</u>	<u>MAUWAKE</u> (n)	<u>MAYA</u> 🇲🇵
<u>MAYA, Mopán</u> 🇲🇵	<u>MAYO</u>	<u>MAZAHUA NT</u> (r)	<u>MAZATECO, Avautla NT</u> (n)
<u>MAZATECO, Chiquihuitlan NT</u> (n)	<u>MAZATECO, Felipe</u>	<u>MAZATECO, Huautla</u>	<u>MAZATECO, Jalapa NT</u> (n)
<u>MAZATECO, Tecoafl NT</u> (n)	<u>MBAI</u>	<u>MBOSI</u> 🇲🇵🇲🇵	<u>MBUKUSHU</u>
<u>MBUNDU, Loanda</u> 🇲🇵🇲🇵	<u>MEᵀNKIELE</u>	<u>MEITHEI</u>	<u>MEKEO</u> 🇲🇵
<u>MEKWENGO</u> 🇲🇵🇲🇵	<u>MELANAU</u> 🇲🇵🇲🇵	<u>MELPA</u>	<u>MENDE NT</u> (n)
<u>MENDE of Papua</u> (n)	<u>MENGEN</u> (n)	<u>MENOMINEE</u> 🇲🇵	<u>MEXICANO</u> 🇲🇵
<u>MEYAH</u> (n)	<u>MIAMI-ILLINOIS</u> 🇲🇵	<u>MIAN</u> (n)	<u>MIAO-QIANDONG</u> (n)
<u>MICHIF</u> 🇲🇵🇲🇵🇲🇵🇲🇵	<u>MICMAC</u> (r) 🇲🇵🇲🇵🇲🇵🇲🇵	<u>MIGABAC</u> (n)	<u>MIKIR</u> 🇲🇵
<u>MILANESE</u> 🇲🇵	<u>MINA</u> 🇲🇵	<u>MINANG</u>	<u>MINGRELIAN</u>
<u>MIRANDESA</u> 🇲🇵	<u>MISIMA</u> (n)	<u>MISKITO</u> (n)	<u>MIXE, Coatlan NT</u> (n)
<u>MIXE, Guichicovi NT</u> (n)	<u>MIXE, Juquila NT</u> (r)	<u>MIXE, Tlahuitoltepec NT</u> (n)	<u>MIXE, Totontepec NT</u> (n)
<u>MIXTECO, Alacatlalzala</u>	<u>MIXTECO, Alcozauca</u> 🇲🇵🇲🇵	<u>MIXTECO, Atatlauca NT</u> (n)	<u>MIXTECO, Central</u> 🇲🇵🇲🇵
<u>MIXTECO, Chavuco NT</u> (r)	<u>MIXTECO, Coatzospan NT</u> (n)	<u>MIXTECO, Colorado NT</u> (r)	<u>MIXTECO, Diuxi-Tilantongo</u>
<u>MIXTECO, Jamiltepec NT</u> (r)	<u>MIXTECO, Juxtlahuaca</u>	<u>MIXTECO, Ocotepec NT</u> (r)	<u>MIXTECO, Peñoles NT</u> (n)
<u>MIXTECO, Pinotepa Nacional NT</u> (n)	<u>MIXTECO, Silacavoapan NT</u> (n)	<u>MIXTECO, Sur de Puebla NT</u> (n)	<u>MIXTECO, Teita</u>
<u>MIXTECO, Tezoatlan NT</u> (n)	<u>MIXTECO, Tlaxiaco-Achiutla</u>	<u>MIXTECO, Yosondua NT</u> (r)	<u>MOHAWK</u> 🇲🇵
<u>MOCOVÍ</u>	<u>MOLIMA</u> (n)	<u>MON</u>	<u>MONÉGASQUE</u> 🇲🇵🇲🇵
<u>MONGOLIAN</u> 🇲🇵	<u>MONGO-NKUNDU</u>	<u>MONKOLE</u>	<u>MONOPOLITANO</u> 🇲🇵
<u>MONTAGNAIS</u> 🇲🇵	<u>MORDVIN-ERZYA</u>	<u>MORDVIN-MOKSHA</u>	<u>MÒORÉ</u> 🇲🇵
<u>MOORINGER</u>	<u>MORISYEN</u>	<u>MORO</u>	<u>MORTLOCK</u> 🇲🇵🇲🇵

MOSELFRÄNKISCH	MOSETÉNO 🇧🇪	MOSETÉNO, Tsimané 🇧🇪🇧🇼	MOSSI 🇧🇪🇧🇼
MOTA (r)	MOTU	MOUK-ARIA	MOVIMA
MOZABITE 🇧🇪🇧🇼	MOZARABIC	MPONGWE NT (r) 🇧🇪	MPOO 🇧🇪
MUINANE NT (n)	MULTANI	MUNA (n)	MUNDARI 🇧🇪
MUNDURUCU NT (r) 🇧🇪	MUNGAKA 🇧🇪🇧🇼	MURCIANO	MUSKOGEE
MUSSAU-EMIRA	MUYUW	MYU	

Total Number of Languages starting with letter M = 179

NAASIOI (r) 🇧🇪🇷🇺	NAGA, Angami 🇧🇪	NAGA, Konvak	NAGA, Lotha
NAGA, Mao 🇧🇪🇧🇼	NAGA, Tangkhul	NAGO 🇧🇪🇧🇼	NAHUATL, Central
NAHUATL, Classical	NAHUATL, Guerrero NT (n)	NAHUATL, Huasteca Central NT (n)	NAHUATL, Huasteca Occidental (r)
NAHUATL, Huasteca Oriental NT (n)	NAHUATL, Mecayapan NT (r)	NAHUATL, Michoacan NT (n)	NAHUATL, Norte de Oaxaca
NAHUATL, Norte de Puebla NT (r)	NAHUATL, Sierra de Puebla NT (r)	NAHUATL, Tetelcingo NT (n)	NAKANAI (n)
NALCA	NAMA 🇧🇪🇷🇺🇧🇪🇧🇼	NAMIAE (n)	NANAI
NAPULITANO 🇧🇪	NARRINYERI (n)	NASKAPI (r) 🇧🇪	NAURU (r) 🇧🇪🇧🇼
NAVAJO NT (r) 🇧🇪	NDAU	NDEBELE (r)	NDOGO 🇧🇪🇧🇼
NDONGA	NDUMU 🇧🇪🇧🇼	NDYUKÁ 🇧🇪	NEHAN
NEMBE	NENETS	NENGONE	NEPALI (r)
NEZ PERCÈ NT (r) 🇧🇪	NGAANYATJARRA	NGAJU NT (n)	NGANASAN
NGBANDI (r) 🇧🇪🇷🇺🇧🇪🇧🇼	NGIE 🇧🇪🇧🇼	NGIRERE	NGUMBA 🇧🇪🇧🇼
NGUNA TONGOA	NIAS NT (r) 🇧🇪	NICARD 🇧🇪	NICOBARESE, Nancowry NT
NIDWALDNER	NIFILOLI (n)	NIUE	NIVACLÉ 🇧🇪
NKONYA NT (n)	NKOSI 🇧🇪🇧🇼	NKUCHU 🇧🇪🇧🇼	NOGHAI
NOMATSIGUENGA NT (n)	NORN, Orkney	NORN, Shetland	NORSE, Old
NORWEGIAN 🇧🇪🇧🇼	NORWEGIAN, Bokmål 🇧🇪	NORWEGIAN, Nynorsk	NTLAKAPMUK 🇧🇪🇧🇼
NUER 🇧🇪🇧🇼	NUMANGGANG NT (r)	NUMIPU 🇧🇪🇧🇼	NUPE 🇧🇪
NYAKYUSA 🇧🇪🇧🇼	NYĀLAYU 🇧🇪🇧🇼	NYANJA 🇧🇪	NYINDROU
NYULNYUL	NZEMA 🇧🇪		

Total Number of Languages starting with letter N = 78

OCCITAN (r) 🇧🇪🇧🇼	ODOODEE (n)	ÖCHER PLATT	OGEA
OGONI, Khana	OIRAT	OJIBWA, Eastern 🇧🇪🇧🇼	OJIBWA, Northern 🇧🇪
OJIBWA, Western 🇧🇪🇧🇼	OKSAPMIN (n)	OLAL 🇧🇪🇧🇼	OLO
ONA 🇧🇪	ÓPATA	ÓPATA, Teguma	ORAON (Kurux) 🇧🇪🇧🇼

<u>OROKAIVA</u> (n)	<u>ORIYA</u> 🇧🇪	<u>OROKOLO</u>	<u>OROMO</u> (r) 🇧🇪
<u>ORYA</u>	<u>OSAGE</u> (r) 🇧🇪	<u>OSETIN</u>	<u>OSETIN</u> , Digor
<u>OSETIN</u> , Tagaur	<u>OSIKWAMBI</u> 🇧🇪🇷🇺🇳🇪	<u>OT DANUM</u> (n)	<u>OTOMÍ</u> , Eastern
<u>OTOMÍ</u> , Mexico	<u>OTOMÍ</u> , Mezquital NT (r)	<u>OTOMÍ</u> , Queretaro NT (r)	<u>OTOMÍ</u> , Sierra NT (n)
<u>OTOMÍ</u> , Tenango NT (r)	<u>OTOMÍ</u> , Texcatepec	<u>OTORO</u>	<u>OULA</u> 🇧🇪🇧🇪
<u>OUVEAN</u> 🇧🇪🇧🇪	<u>OWA</u> (n)		

Total Number of Languages starting with letter O = 38

<u>PAAMA</u> (n)	<u>PÁEZ</u> (r) 🇧🇪	<u>PAIWAN</u>	<u>PALAUAN</u> 🇧🇪
<u>PALAWANO</u> (n)	<u>PALI</u>	<u>PÄLZISCH</u>	<u>PAME</u> , Central
<u>PAME</u> , Luis	<u>PAME</u> , Purisima	<u>PAMPANGAN</u> 🇧🇪🇲🇻	<u>PANGASINAN</u> 🇧🇪
<u>PANAYANO</u> 🇧🇪	<u>PANJABI</u> , Eastern	<u>PANJABI</u> , Western 🇧🇪	<u>PAO</u> 🇧🇪🇧🇪
<u>PAPAGO-PIMA</u> NT (r) 🇧🇪	<u>PAPIAMENTO</u> NT (r) 🇲🇻🇧🇪🇷🇺🇳🇪	<u>PAPUAN</u> 🇲🇻	<u>PASHTO</u>
<u>PATPATAR</u> (n)	<u>PAUMARI</u> NT (n)	<u>PEAU-DE-LIÈVRE</u> 🇧🇪🇧🇪	<u>PEDI</u> 🇧🇪
<u>PEGON</u> (n)	<u>PENAN</u>	<u>PENNSYLVANIA DUTCH</u>	<u>PERSIAN</u> 🇲🇻🇧🇪
<u>PFÄLZISCH</u> , Süd	<u>PFÄLZISCH</u> , Vorder	<u>PFÄLZISCH</u> , West	<u>PIAPOCO</u> NT (n)
<u>PIAROA</u>	<u>PICARD (ROUCHI)</u>	<u>PIEMONTEIS</u> 🇲🇻	<u>PILAGÁ</u>
<u>PILENI</u> (n) 🇷🇺	<u>PIMA</u> 🇧🇪🇧🇪	<u>PIMA BAJO</u>	<u>PIMA BAJO</u> , Sonora 🇧🇪
<u>PIMO</u>	<u>PINJI</u> 🇧🇪🇧🇪	<u>PIPIL</u> (n)	<u>PIRATAPUYO</u> (n)
<u>PIROS</u>	<u>PLATTDEUTSCH</u> , Münster	<u>PLATTDUTSCH</u> , Ostfäil.	<u>PLATTDÜÜTSCH</u> 🇲🇻
<u>PLAUDIETSCH</u>	<u>POKOMO</u> , Lower	<u>POLABIAN</u>	<u>POLISH</u> (r) 🇲🇻🇧🇪🇷🇺🇳🇪
<u>PONAPEAN</u> 🇧🇪	<u>POPOLOCA</u> , San Marcos NT (r)	<u>POPOLUCA</u> , Sierra (n)	<u>PORTUGUÊS</u> (r) 🇲🇻🇧🇪
<u>PORTUGUÊS</u> , Cevlon 🇧🇪	<u>POTAWATOMI</u> 🇧🇪🇧🇪	<u>POUEBO</u> 🇧🇪🇧🇪	<u>PREKMURIAN</u> NT (n)
<u>PROTO-INDO-EUROPEAN</u> 🇧🇪🇳🇪	<u>PROVENÇAL</u> 🇲🇻	<u>PRUSSIAN</u> 🇧🇪	<u>PURÉPECHA</u> , Michoacan
<u>PURÉPECHA</u> , Queretaro	<u>PUNU</u> 🇧🇪🇧🇪	<u>PUNU, SIRA</u> 🇧🇪🇧🇪	

Total Number of Languages starting with letter P = 67

<u>QAOET</u> (n) 🇧🇪🇷🇺🇳🇪	<u>QUECHUA</u> , Avacucho	<u>QUECHUA</u> , Cajamarca NT (n)	<u>QUECHUA</u> , Conchucos Norte
<u>QUECHUA</u> , Conchucos Sur NT (n)	<u>QUECHUA</u> , Cuzco 🇲🇻🇧🇪	<u>QUECHUA</u> , Huamalties NT (n)	<u>QUECHUA</u> , Huaylas NT (n)
<u>QUECHUA</u> , Imbabura	<u>QUECHUA</u> , Lambaveque NT (n)	<u>QUECHUA</u> , Margos NT (n)	<u>QUECHUA</u> , Norte Junin NT (n)
<u>QUECHUA</u> , Pastaza (Peru) NT (n)	<u>QUECHUA</u> , San Martin NT (r)	<u>QUECHUA</u> , Wanca NT (r)	<u>QUECHUA</u> , Tigre 🇧🇪🇧🇪
<u>QUICHUA</u> , Pastaza (Ecuador) NT (n)	<u>QUICHÉ</u> , Cantel (r)	<u>QUICHÉ</u> , Cunén	

Total Number of Languages starting with letter Q = 19

<u>RAMOAAINA</u> (r)	<u>RAPOISI</u> (r) 🇧🇪🇷🇺	<u>RAROTONGAN</u> 🇧🇪	<u>RAVENSBIARGER</u> Mundart
--------------------------------------	---	--------------------------------------	--

<u>RAWA</u> (n)	<u>RESIAN</u> 🇧🇪🇷🇸🇬🇪	<u>ROMAGNOLO</u> 🇮🇹	<u>ROMANIAN</u> 🇷🇴🇧🇪
<u>ROMANIAN, Bănăţean</u> 🇷🇴	<u>ROMANIAN, Moldovean</u> 🇷🇴	<u>ROMANIAN, Valaha</u> 🇷🇴	<u>ROMANI, Anglo</u>
<u>ROMANI, Balkan</u>	<u>ROMANI, Baltic</u>	<u>ROMANI, Caló</u>	<u>ROMANI, Common</u> 🇷🇴
<u>ROMANI, Kalderash</u> (r) 🇷🇴	<u>ROMANI, Lovari</u> (r) 🇷🇴🇷🇸🇬🇪	<u>ROMANI, Rodi</u>	<u>ROMANI, Serbian</u> (n) 🇷🇴
<u>ROMANI, Sinte</u>	<u>ROMANI, Swed/Norv</u>	<u>ROMANI, Tserari</u> 🇷🇴	<u>ROMANI, Vlach</u>
<u>RROMANI</u>	<u>ROMANSH</u> 🇷🇴	<u>ROMANSH, Grischun</u>	<u>ROMANSH, Putèr</u>
<u>ROMANSH, Surmiran</u> 🇷🇴	<u>ROMANSH, Sursilvan</u>	<u>ROMANSH, Sutsilvan</u>	<u>ROMANSH, Vallader</u>
<u>RORO</u> 🇷🇴🇷🇴	<u>ROTOKAS</u> (n)	<u>ROTUMAN</u>	<u>ROVIANA</u>
<u>RUHAYA</u> 🇷🇴🇷🇴	<u>RUHAYA, Hamba</u> 🇷🇴🇷🇴	<u>RUMATARI</u>	<u>RUKAI</u>
<u>RUNGWA</u> 🇷🇴🇷🇴	<u>RUNYANKORE</u> 🇷🇴	<u>RUNYORO</u> 🇷🇴	<u>RUSHANI</u>
<u>RUSSIAN</u> 🇷🇺🇧🇪	<u>RUTHENIAN</u> 🇷🇴	<u>RUTHENIC</u>	

Total Number of Languages starting with letter R = 47

<u>S'AA</u> (n)	<u>S'AA-Ulawa</u> (n)	<u>SAAMI</u>	<u>SAAMI, Inari</u>
<u>SAAMI, Kildin</u>	<u>SAAMI, Lule</u>	<u>SAAMI, Muotka</u>	<u>SAAMI, Northern</u> 🇳🇴
<u>SAAMI, Skolt</u>	<u>SAAMI, Sombio</u>	<u>SAAMI, Ter</u>	<u>SAAMI, Utsjoki</u>
<u>SABAOT</u>	<u>SAKAO</u> (n)	<u>SAKE</u> 🇲🇵🇲🇵	<u>SALIBA</u> (n)
<u>SALT-YUI</u> (n)	<u>SAMA, Abaknon</u>	<u>SAMA, Central</u>	<u>SAMA, Pangutaran</u>
<u>SAMAREÑO</u> (r) 🇵🇭	<u>SAMARITAN</u> 🇵🇭	<u>SAMBAL, Botolan</u>	<u>SAMBAL, Tina</u>
<u>SAMBERIGI</u>	<u>SAMO</u> 🇲🇵🇲🇵	<u>SAMOAN</u> 🇲🇵🇲🇵	<u>SAN CRISTOBAL</u> 🇲🇵🇲🇵
<u>SANGIR</u> NT (n)	<u>SANGO</u> (r)	<u>SANIYO-HIYEWE</u> (n)	<u>SANSKRIT</u> 🇮🇳
<u>SANTA CRUZ</u> (n)	<u>SANTALI</u>	<u>SAPOSA</u> (n)	<u>SARAMACCAN</u> NT (r)
<u>SARDINIAN, Cagliari</u>	<u>SARDINIAN, Campidanesu</u>	<u>SARDINIAN, Gadduresu</u>	<u>SARDINIAN, Lugodoresu</u> 🇮🇹🇮🇹
<u>SARDINIAN, Nugoresu</u>	<u>SARDINIAN</u> (r) 🇮🇹🇷🇸🇬🇪	<u>SARNAMI</u> NT (r)	<u>SAXON, Medieval</u>
<u>SAXON, Old</u>	<u>SCHWÄBISCH</u>	<u>SCOTS</u>	<u>SCOTS, Braid</u>
<u>SCOTS, Doric</u> 🇬🇧	<u>SCOTTISH</u> 🇬🇧🇬🇪	<u>SEASHELL</u> 🇲🇵🇲🇵	<u>SEDIQ</u>
<u>SEKI</u> 🇲🇵🇲🇵	<u>SENA, Malawi</u> 🇲🇼	<u>SENECA</u> NT (r)	<u>SENOUFO, Nafara</u> 🇲🇵🇲🇵
<u>SEPEDI, Lebowa</u>	<u>SERBIAN</u> 🇷🇸	<u>SERERE</u> 🇲🇵🇲🇵	<u>SERI</u>
<u>SEROLONG</u> NT (n)	<u>SERRANO</u>	<u>SESELWA</u> 🇲🇵	<u>SESIVI</u> 🇲🇵🇲🇵
<u>SESOTHO</u> 🇲🇵🇲🇵	<u>SHARANAHUA</u> NT (n)	<u>SHAWNEE</u>	<u>SHELTA</u> 🇲🇵
<u>SHI/MASHI</u> 🇲🇵	<u>SHILLUK</u> 🇲🇵	<u>SHIPIBO-CONIBO</u> NT (n)	<u>SHONA</u>
<u>SHOR</u>	<u>SHUGNI</u>	<u>SICILIANU</u> 🇲🇵	<u>SICILIANU, Western</u> 🇲🇵
<u>SIEBENBÜRGISCH-SÄCHSISCH</u>	<u>SIKKA</u> 🇲🇵🇲🇵	<u>SILESIAN, Upper</u> (n)	<u>SIMPISKUEUSI</u> 🇲🇵🇲🇵
<u>SINDEBELE</u> 🇲🇵🇲🇵	<u>SINDHI</u>	<u>SINHALA</u> 🇲🇵🇲🇵	<u>SIONA</u> NT (r)





SIOUX	SIRA (n)	SIRIONÓ NT (r)	SLAVEY NT (r)
SLAVONIC	SLOVAK	SLOVENE	SOMALI
SORBIAN, Lower	SORBIAN, Upper	SPANISH (r)	SPANISH, American (r)
SPANISH, Early	SQUAMISH	SRANAN NT (r)	STALO
SUAU	SUBANUN, Lapuyan	SUBANUN, Sindangan	SUENA (n)
SUKUMA NT (r)	SULKA (n)	SUMBA-WEJEWA	SUMBWA
SUNDA NT (r)	SURABAYA (n)	SURINAAMS, Javaans NT (n)	SUSU
SVAN	SWAHILI (r)	SWAHILI,Shamba	SWAHILI,Unguja
SWAZI	SWEDISH (r)	SWEDISH, Dalecarlian	SWEDISH, Göta
SWEDISH, Nukkö	SWEDISH, Runö	SWISS-GERMAN (r)	SYLHETI
SYRIAC	SYRO-CHALDEAN		

Total Number of Languages starting with letter S = 126

TABASSARAN	TACANA	TAGALOG (r)	TAGALOG, Ancient
TAGALOG, Baybayin (r)	TAGBANWA, Aborlan	TAGBANWA, Calamian (r)	TAHITIAN
TAI LAI	TAINO	TAIRORA, North (n)	TAIRORA, South (n)
TAJIKI	TAKUDH NT (r)	TALIAN (n)	TALYSH (n)
TAMAJEQ, Tavart	TAMAZIGHT	TAMIL	TANANA
TANGA	TANGALE NT (n)	TANGANYIKA	TANNA, East
TANNA, North (n)	TARAHUMARA BAJA NT (r)	TARAHUMARA, Central	TARAHUMARA, North
TARAHUMARA, Southeast	TARAHUMARA, Southwest	TARIFIT	TASHLHIYT
TASIKO (n)	TATAR, Kazan	TATAR, Crimean	TATAR, Siberian
TATUYO NT (r)	TAUSUG NT (r)	TAWALA NT (n)	TECTITECO
TEHUELCHÉ	TEKE, Central	TEKE, Northern	TELEFOL (n)
TELUGU	TEN'A	TEPEHUA, Huehuetla	TEPEHUA, Tlachichilco NT (n)
TEPEHUAN, Norte NT (r)	TEPEHUAN, Sureste NT (r)	TEPUZCULANO	TERMANU (n)
TESHEN	TESO	TETELA	TETUN
TEWA	THAI	THAI MIEN (n)	THEMNE
TIBETAN	TICUNA NT (n)	TIGRÉ	TIGRINYA
TIKOPIA (n)	TIMORESE,Uab Meto (r)	TINPUTZ	TIRURAY
TIV	TLINGIT (r)	TO'ABAITA	TOARIPI NT (r)
TOBA	TOJOLABAL NT (r)	TOK PISIN	TOL NT (r)
TOMBULU	TONGA,Inhambane	TONGA,Zambezi	TONGAN
TORAJA	TORRES ISLAND (n)	TOTONACO, Coyutla NT (r)	TOTONACO, Filomena

<u>TOTONACO, Papantla NT (r)</u>	<u>TOTONACO, Pafla NT (r)</u>	<u>TOTONACO, Sierra NT (r)</u>	<u>TOTONACO, Xicotepec NT (n)</u>
<u>TRIQUI, Copala NT (n)</u>	<u>TRIQUI, San Martin NT (n)</u>	<u>TRIO</u>	<u>TSAKONIAN</u>
<u>TSAKHUR</u>	<u>TSIMSHIAN</u> 	<u>TSOGO (r)</u> 	<u>TSONGA</u>
<u>TSHWA</u>	<u>TSWANA</u> 	<u>TUAMOTUAN (n)</u> 	<u>TUBANO</u>
<u>TUBAR</u>	<u>TUCANO NT (r)</u>	<u>TULU</u> 	<u>TUMBUKA</u>
<u>TUNEBO (n)</u>	<u>TUNGAG (n)</u>	<u>TUPÍ</u> 	<u>TUPÍ, Cuminapanema</u> 
<u>TURKANA</u>	<u>TURKO-GREEK</u>	<u>TURKISH</u> 	<u>TURKMEN</u>
<u>TUVALU</u>	<u>TUVIN</u>	<u>TWI</u> 	<u>TZELTAL, Bachajón</u> 
<u>TZELTAL, Ocosingo</u>	<u>TZENDAL</u>	<u>TZOTZIL, San Andres</u>	<u>TZOTZIL, Chamula NT (r)</u> 
<u>TZOTZIL, Chenalho NT (r)</u>	<u>TZOTZIL, Huixtán NT (r)</u>	<u>TZOTZIL, Zinacanteco NT (r)</u> 	<u>TZUTUJIL, Eastern (r)</u> 
<u>TZUTUJIL, Western NT (r)</u>			

Total Number of Languages starting with letter T = 125

<u>UBIR</u>	<u>UDMURT</u>	<u>UDUK</u>	<u>UGHUR</u>
<u>UKRAINIAN</u> 	<u>ULA</u> 	<u>UMA</u>	<u>UMANAKAINA</u>
<u>UMBUNDU</u>	<u>URARINA NT (n)</u>	<u>URDU (r)</u> 	<u>URI</u>
<u>URIPIV (n)</u>	<u>URUM</u> 	<u>USAN (n)</u>	<u>USPANTECO NT (r)</u>
<u>UZBEK</u>			

Total Number of Languages starting with letter U = 17

<u>VAI</u>	<u>VALENCIANO (n)</u> 	<u>VANO (n)</u>	<u>VARA</u> 
<u>VATURANA (n)</u>	<u>VAUDOIS</u>	<u>VENDA</u>	<u>VENETO (r)</u> 
<u>VEPSIAN</u>	<u>VEPSIAN, Ishaira</u>	<u>VEPSIAN, Ladwa</u>	<u>VEPSIAN, Sheltozero</u>
<u>VIENNESE</u>	<u>VIETNAMESE</u> 	<u>VIKANERA NT (r)</u>	<u>VILI</u> 
<u>VILI, Yoombe</u> 	<u>VORARLBERGERISCH (n)</u>	<u>VOTIAN</u>	<u>VUKUTU</u> 

Total Number of Languages starting with letter V = 20

<u>WA</u>	<u>WAFFA (n)</u>	<u>WAIMAHA NT (n)</u>	<u>WAKHI</u>
<u>WALLISIAN</u> 	<u>WALLON</u>	<u>WALLON, Eastern</u>	<u>WALLON, Central</u>
<u>WALLON, Rifondu</u>	<u>WALLON, Southern</u>	<u>WALLON, Western</u>	<u>WAMPUKUAMP</u>
<u>WANO (n)</u>	<u>WANTOAT (n)</u>	<u>WAORANI NT (n)</u>	<u>WARAO</u> 
<u>WARIS (n)</u>	<u>WASKIA (n)</u>	<u>WAUNANA (n)</u>	<u>WAYANA</u>
<u>WAYUU NT (n)</u>	<u>WEASISI (n)</u>	<u>WEDAU (n)</u>	<u>WEJEW</u>
<u>WELSH</u> 	<u>WERI</u>	<u>WICHI, Güisnav</u>	<u>WICHI, Veioz</u>
<u>WINING-AWA</u>	<u>WIRADHURI (n)</u> 	<u>WIRU (n)</u>	<u>WITTLICHER PLATT</u>

[WOLOF](#) 🇨🇪🇨🇪[WOLAYTA](#)[WUVULU-AUA](#)[WYANDOT](#) 🇨🇪

Total Number of Languages starting with letter W = 36

[XAVÁNTE](#)[XHOSA](#) 🇨🇪[XHOSA, Gaika](#) 🇨🇪🇨🇪[XITSWA](#) 🇨🇪[XUKURU KARIRI](#) 🇨🇪🇨🇪🇨🇪

Total Number of Languages starting with letter X = 5

[YAGUA NT](#) (n)[YAHGAN NT](#) (r)[YAKAN](#)[YAKHA](#)[YAKIMA](#) 🇨🇪🇨🇪[YAKUT](#)[YALI, ANGguruk](#) (n)[YAMANO](#) (n)[YAMINAHUA NT](#) (n)[YAMDENA](#) 🇨🇪🇨🇪[YAMI](#)[YANIMOI](#)[YAO](#)[YAPESE](#)[YAQUI NT](#) (r)[YAQUI, Arizona](#)[YAQUI, San Jose](#)[YAREBA](#) (n)[YAWEYUHA](#)[YAWU](#)[YAZGULYAMI](#)[YESSAN-MAYO](#)[YIDDISH](#)[YIDDISH, Eastern](#)[YIDDISH, Western](#)[YINE NT](#) (n)[YOKUTS](#)[YOMBE](#) 🇨🇪🇨🇪[YONGKOM](#)[YOPNO](#)[YORUBA](#) 🇨🇪🇨🇪[YUCUNA](#) (n)[YUKAGHIR](#)[YUPIK, Kuigpaq](#) 🇨🇪[YUPIK, Kuskokwim](#)[YUPIK, Siberian](#) 🇨🇪🇨🇪

Total Number of Languages starting with letter Y = 36

[ZANDE](#) 🇨🇪🇨🇪[ZAPOTECO, Albarradas NT](#) (r)[ZAPOTECO, Amatlán NT](#) (r)[ZAPOTECO, Chichicapan NT](#) (r)[ZAPOTECO, Choapan NT](#) (r)[ZAPOTECO, Guelavia NT](#) (n)[ZAPOTECO, Istmo](#)[ZAPOTECO, Lachixio NT](#) (n)[ZAPOTECO, Miahuatlan NT](#) (n)[ZAPOTECO, Mitla NT](#) (n)[ZAPOTECO, Ocotlan NT](#) (n)[ZAPOTECO, Ozolotepec NT](#) (r)[ZAPOTECO, Quiégoalani NT](#) (n)[ZAPOTECO, Quióquitani NT](#) (n)[ZAPOTECO, Rincon NT](#) (n)[ZAPOTECO, Rincon Sur NT](#) (r)[ZAPOTECO, Tabaa NT](#) (n)[ZAPOTECO, Texmelucan NT](#) (n)[ZAPOTECO, Yalalag NT](#) (n)[ZAPOTECO, Yatee NT](#) (n)[ZAPOTECO, Yautepec](#)[ZAPOTECO, Zoogocho NT](#) (n)[ZARMA](#)[ZAZAKI](#)[ZOQUE, Copainalá](#)[ZOQUE, Leon NT](#) (r)[ZULU \(r\)](#) 🇨🇪🇨🇪[ZULU, Lala](#) 🇨🇪🇨🇪[ZÜRITÜÜTSCH](#) 🇨🇪

Total Number of Languages starting with letter Z = 29

[AAWAANIAAN](#) C[ADELIC](#) C[AOINSCH](#) C[APHTESALON](#) C[ARAHAU](#) (n) C[ARDENSI](#) C[ARIYANI](#) C[AUTRESSIAN](#) C[BAJINDI](#) C[BASIC ENGLISH](#) C[BETEBET](#) C[BITRUSCAN](#) C[BLANKARTESK](#) C[BOLAK](#) C[CALINESE](#) C[CARPOROPHILUS](#) C[COMMSPRACHE](#) C[DARSENI](#) C[DEGASPREGOS](#) C[EKLEKTU](#) C[EKSPRESO](#) C[ESPERANTO](#) 🇨🇪🇨🇪🇨🇪 C[ESPERANTO S.F.](#) C[EURANSI](#) C[EUROPANTO](#) C[FISSMARK](#) C[GLOSA](#) C[GOMAIN](#) C

GUPJIGABWI C	HÉLI C	IDIOM NEUTRAL C	IDO C
ITLANI  C	INTERLINGUA C	INTERGLOSA C	JEFFÁNA C
KACHIVISCH C	KEAUDI C	KIMBERLEE C	LANGO C
LATIN-IMAGINARI C	LATINESCE C	LATINO MODERNE C	LATINO sine Flex. C
VULGAR LATIN C	LENGA ROMANCE C	LINGUA FRANCA NOVA C	LINGUA KOMUN C
LINGVA XRONARI C	LITI C	LOJBAN C	LUDLANGE C
MANADEI C	MASNAVI C	MAULÍM C	MAYONESE C
MORAVIAN C	NASHINA C	NEO C	NIVSAAG C
NOVALINGUA C	NOVIAL C	NOVUM C	OCCIDENTAL C
OTG C	PANROMAN C	PASILINGUA C	PAULIC C
PITMAN'S Shorthand	QUENYA C	QUSUCHISCH C	REF. NEUTRAL C
ROMANAL C	ROMANOVA C	RYZANI C	SAILIG C
SENLOG C	SEVERSK C	SHAHZAHLLAM C	SICULIAN C   
SLAVĚNI C	SLAVISK C	SPOKIL C	S'NÔKE C
SULOHOSTI C	SVANS C	TAAJISTANI C	TLHINGAN HOL C
TOPONG C	TUTONISH C	ULLA C	UNITARIO C
UROPEA C	VABUNGULA (n) C	V₃RADEI C	VERDURIAN (r) C
VIATAINESE C	VOLAPÜK C	WATAKASSI C	WESTFINISCH-Classic C
WESTFINISCH-Modern C	YUGOLIAN C	ZELÓNOG C	ZINZUVISCH C
SAMPLES C			

Total Number of Constructed Languages = 105

From the abovementioned sources we bring the Christian's Lord's Prayer/Our Father/Pater Noster, which is a venerated prayer that, according to the New Testament, was taught by Jesus to his disciples. Two forms of it – in the Gospel of Matthew as part of the Sermon on the Mount, and in the Gospel of Luke, as Jesus told his disciples how to pray. Christianity and its prayers is the most cosmopolitan religion which spread to the whole world in almost all the languages. This time we bring samples of languages, which were not introduced in this book, some of them with reading capabilities and some of them completely different from the languages that I have learned, just in order to catch the flavor of the language and to read in the link to the language details on the different language. Some of the languages were already part of the 120 languages with reading capabilities of The Little Prince, but this time we bring also extinct languages.

1. [The Pater Noster](#) in **English** in the Gospel of Matthew and in standard English is as follows:

Gospel of Matthew

Our Father in heaven,
hallowed be your name.
Your kingdom come,

1988 ELLC – common text

Our Father in heaven,
hallowed be your name,
your kingdom come,

your will be done,
on earth, as it is in heaven.
Give us this day our daily bread,
and forgive us our debts,
as we also have forgiven our debtors.
And lead us not into temptation,
but deliver us from evil.

your will be done,
on earth as in heaven.
Give us today our daily bread.
Forgive us our sins
as we forgive those who sin against us.
Save us from the time of trial
and deliver us from evil.
For the kingdom, the power, and the glory
are yours now and for ever. Amen.

The **Greek and Latin** versions are as follows:

2. Original text in Greek

Πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς·
ἁγιασθήτω τὸ ὄνομά σου·
ἐλθέτω ἡ βασιλεία σου·
γενηθήτω τὸ θέλημά σου·
ὥς ἐν οὐρανῷ καὶ ἐπὶ γῆς·
τὸν ἄρτον ἡμῶν τὸν ἐπιούσιον δὸς ἡμῖν
σήμερον·
καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν,
ὥς καὶ ἡμεῖς ἀφήκαμεν τοῖς ὀφειλέταις ἡμῶν·
καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασμόν,
ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ.

3. Latin liturgical version

Pater noster, qui es in caelis:
sanctificetur Nomen Tuum;
adveniat Regnum Tuum;
fiat voluntas Tua,
sicut in caelo, et in terra.
Panem nostrum cotidianum da nobis
hodie;
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus
nostris;
et ne nos inducas in tentationem;
sed libera nos a Malo.

4. **AFRIKAANS, SOUTH AFRICA:** Onse Vader wat in die hemele is, laat u Naam geheilig word. Laat u koninkryk kom. Laat u wil geskied, soos in die hemel net so ook op die aarde. Gee ons vandag ons daaglikse brood, En vergeef ons ons skulde, soos ons ook ons skuldenaars vergewe. En lei ons nie in versoeking nie, maar verlos ons van die Bose. Want aan U behoort die koninkryk en die krag en die heerlikheid tot in ewigheid. Amen

5. GHEG ALBANIAN: ATI YNË

Ati ynë, që je në qiell, shejtnue kjoftë emni yt. Ardhtë mbretnia jote. U bafhtë vullnesa jote, si në qiell ashtu në dhe. Bukën tonë të përditshme epna ne sot. E ndiejna ne fajet e mëkatet tona, si i ndiejmë na fajtorët tanë. E mos na len me ra në keq; por largona prej gjith së keq. Ashtu kjoftë.

6. ALEUT – EASTERN (ESKIMO), CANADA

ТѢМѢННЪ ИДАКЪ ^{а)} ! ИМАНЪ
 АКЪХЪТХННЪ ННННЪ ^{б)} КЪНННЪ,
 ИСАНЪ АМЧЪГАСАДАГТА ^{в)} , ИКАЛННЪ
 АКЪГТА, ИХЪТНАТХННЪ МАЛГАГ-
 ТАНЪ ННННЪ ^{г)} КЪГАНЪ КАЮХЪ
 ТАНАМЪ КЪГАНЪ. КАЛГАДАМЪ
 АНЪХТАНА ^{а)} НННЪ АКАЧА ^{б)} ЯЛАМЪ:
 КАЮХЪ ТѢМѢНННЪ ^{в)} АДАНЪ НННЪ
 НГННДА, АМАКЪНЪ ТѢМАНЪ ^{з)}
 КАЮХЪ МАЛГАЛНННЪ НННЪ АДАГ-
 НАНЪ НГННАКАНЪ: КАЮХЪ ТѢМАНЪ
^{з)} СЛАТАЧХНАХЪТХННЪ, ТАГА
 АДАЮДАМЪ НАНЪ ТѢМАНЪ АГНЧА
^{и)} .

ИКАЛННЪ, КАЮНЪ КАЮХЪ ИАГЪН-
 АСАДАСННЪ АСАНЪ СЮГАНЪ АКЪНННЪ
 МАЛННЪ. АМИНЬ.

Отче нашъ, Иже еси на
 небесъхъ! да святится имя
 Твое, да придетъ Царствіе
 Твое, да будетъ воля Твоя,
 яко на небеси и на земли.
 Хлѣбъ нашъ насущный да-
 ждь намъ днесь; и остави
 намъ долги наша, якоже и
 мы оставляемъ должни-
 комъ нашимъ; и не введи
 насъ во искушеніе, но из-
 бави насъ отъ лукаваго.

Яко Твое есть Царство
 и сила и слава во вѣки.
 Аминь.

- ^{а)} ТИМАІАНЪ АДАМАСЪ. ^{б)} КЪЮДАСЪ. ^{в)} ИКАНАДАТАЛГАГТА.
^{г)} КЪЮДАМЪ. ^{а)} АНЪГАНЪ. ^{б)} АГАДА. ^{в)} ТИМАІАНЪ.
^{з)} ТИМАСЪ. ^{и)} ТИМАСЪ ИСАМНДА.

7. ALSATIAN, FRANCE: Unser Vadder wo im Himmel isch: Heilig sei dinner Nämme; Din Reich soll komme; Dinner Wille soll geschehn wie im Himmel au uf de Ard. Unser däjlich Brot gib uns hit; Un vergib uns unseri Schulde, wie mir au denne vergebe wo uns schuldig sinn; Un loss uns nitt in Versuchung komme, àwwer màch uns frei von àllem wàs schlecht isch. Amen.

8. AMHARI, ETHIOPIA:

⁹ ‘በሰማይ የምትኖር አባታችን ሆይ ፥
 ስምህ ይቀደስ፤
¹⁰ መንግሥትህ ትምጣ። ፈቃድህ በሰማይ
 እንደሆነ እንዲሁም በምድር ይሁን።
¹¹ የዕለት እንጀራችንን ዛሬም ስጠን።
¹² የበደሉንን ይቅር እንደምንል፥ በደላችንን
 ሁሉ ይቅር በለን።
¹³ ወደ ፈተናም አታግባን። ከክፉ ሁሉ
 ጠብቀን እንጂ። መንግሥትና ኃይል ፥
 ክብርም ለዘላለም የአንተ ነውና፤
 አሜን።’

9. ASTURIAN, SPAIN: Padre nuesu que tas en cielu: santificáu seya'l to nome, amiye'l to reinu, fáigase la to voluntá lo mesmo na tierra qu'en cielu. El nuesu pan de tolos díes dánoslo güei, perdónamos les nuses offenses lo mesmo que nós facemos colos que mos faltaren; nun mos dexes cayer na tentación, y llíbramos del mal. Amén.

10. BASQUE, SPAIN: Gure aita zeruetan zerana Santu izan bedi zure izena Etor bedi zure erreinua Egin bedi zure nahia zeruan bezela lurrean ere Emaiguzu gaur egun hontako ogia Barkatu gure zorrak Guk ere gure zordunei barkatzen diegun ezkerro Eta ez gu tentaldira eramane Bainan atera gaitzazu gaitzetik.

11. BAYERISCH, GERMANY: Insa vådar im himö, ghàiligt soi werdn dàì' nãm. Dài' ràich soi kema, dàì' wuin soi gschegn, wia-r-im himö, aso àf dar eadn. Gib ins hàind insa täglis broud, und vargib ins insar schuid, wia-r-à mia dene vagebm, dé an ins schuidig wordn sãn. Und fiar ins nét in d vasuachung, sundan darles ins vom ibö.

12. BELIZ KRIOL ENGLISH: Fi wee Faada weh deh da hevn, mek wi kip yu naym hoali. Kohn kohn set op yu kingdom, ahn mek evribadi obay yu pahn ert jos laik how evribadi obay yu da hevn. Pleez gi wi food evri day. Ahn fagiv wi fi evriting rang weh wi du jos laik how wee fagiv peepl weh du wee rang. Kip wi fahn temtayshan, ahn protek wi fahn eevl.' [Da yoo rool yu kingdom, ahn ga aala di powa ahn di gloari fareva ahn eva. Aymen.]

13. BENGALI, INDIA, BANGLADESH:

হে আমারদের স্বর্গস্থ পিতা তোমার নাম পবিত্র
মান্য হউক । তোমার রাজ্য প্রকাশ হউক । যেমন স্বর্গে
তেমন পৃথিবীতে তোমার উষ্ণ ক্রিয়া করা যাউক । অদ্য
আমারদের নিত্য ভক্ষ্য আমারদিগকে দেও । এবং যেমত
আমরা আমারদের ঋণধারিরদিগকে মাফ করি সেই মত
আমারদের ঋণ মাফ কর এবং আমারদিগকে পরীক্ষায়
লওয়াইও না কিন্তু আমারদিগকে আগ্রহহইতে পরিত্রাণ
কর কেননা মদা মৰ্যচ্ছক্কে রাজ্য ও শক্তি ও গৌরব তোমার ।
আমেন ॥

Transscription und Übersetzung.

He āmārder swargastha pitā tomār nām pabitra mānya haūk,
O unser himmelweilender Vater, dein Name heilig gehalten sei,
tomār rādžya prukāša haūk, yeman swarge temana prithibīte tomār ištā
dein Reich kommend sei, wie Himmel in so Erde auf dein Wille
kriya karā yāuka, adya āmārder nitya bhakšya āmārdigke deo, ebā
gethan gemacht werde, heute unsere tägliche Nahrung uns gieb, und
yemat āmrā āmārder ṛṇdhārirdigke māf kari se-i mat āmārder
wie wir unseren Schuldner Verzeihung machend sind auch unserer
ṛṇ māf kar ebā āmārdigke parikšāya laoyāio na
Schuld Verzeihung mache so, uns Versuchung in führen gehe nicht,
kintu āmārdigke āpad-haite paritraṇ kara kenanā sadā sarwatśakṣaṇe
sondern uns Uebel von Erlösung mache, denn stets immerwährend
rādžya o śakti o gaurab tomār. Amen.
Reich und Herrschaft und Herrlichkeit dein. Amen.

14. BRETON, FRANCE: Hon Tad, c'hwī hag a zo en Neñv, ra vo santelaet hoc'h ano. Ra zeuio ho Rouantelezh. Ra vo graet ho youl war an douar evel en neñv. Roit dimp hizio bara hor bevañs. Distaolit dimp hon dleoù evel m' hor bo ivez distaolet d' hon dleourion. Ha n' hon lezit ket da vont gant an temptadur, met hon dieubit eus an Droug.

15. BULGARIAN: Otche nash, kojto si na nebesata, da se sveti imeto Ti, da dojde carstvoto Ti, da ba'de voljata Ti kakto na nebeto, ta'j i na zemjata. Nasa'shtnijat ni khljab dai ni dnes, i prosti nam da'lgovete ni, kakto i nie proshtavame na dla'zhnitsite si, i ne ni va'vezhdaj v iskushenie, no izbavi ni ot lukavija. Amin.

16. BURMESE:

ကောင်းကင်ဘုံရှင်အကျွန်ုပ်တို့၏အဖ။ ကိုယ်တော်၏နာမတော်အား
ရိုသေလေးမြတ်ကြပါစေသော။ နိုင်ငံတော်တည်ပါစေသော။ အလိုတော်သည်
ကောင်းကင် ဘုံ၌ပြည့်စုံသကဲ့သို့ မြေကြီးပေါ်၌လည်း ပြည့်စုံပါစေသော။
ယနေ့အတွက် လိုအပ်သော အစားအစာကို၊ အကျွန်ုပ်တို့အား
ပေးသနားတော်မူပါ။ အကျွန်ုပ်တို့ကို ပြစ်မှားသောသူတို့၏ အပြစ်များကို
အကျွန်ုပ်တို့ဖြေလွှတ်သကဲ့သို့ အကျွန်ုပ်တို့၏အပြစ်များကိုလည်း
ဖြေလွှတ်တော်မူပါ။ အကျွန်ုပ်တို့အားကြီးမားသော စုံစမ်းသွေးဆောင်ခြင်းကို
ခံစေတော်မမူဘဲ၊ စာတန်မာရ်နတ်ဘေးရန်မှ ကာကွယ်တော်မူပါ။
အဖဘုရားသခင်၏ နိုင်ငံတော်၊ တန်ခိုးတော်နှင့် ဂုဏ်တော်သည် ထာဝရ
တည်ပါစေသော။ အာမင်။

17. CORSICAN, FRANCE: Patre nostru chì s'è in celu, ch'ellu sia santificatu u to nome; ch'ellu venga u to regnu; ch'ella sia fatta a to voluntà, in terra cum'è in celu. Dacci oghjoghjornu u nostru pane cutidianu; è rimettici i nostri debbiti, cum'è no i rimettimu à i nostri debbitori; ùn ci induce micca in tentazione, ma francaci da u male. Ame è cusì sia.

18. CREOLE REUNIONNAIS, REUNION: Bondië nout Papa dann sièl, Amont vréman kisa ou lé, Fé klèr bardžour out Royom, Fé viv out volonté partou toultan, parèy dann sièl. Donn anou žordī, žour pou žour, nout manžé pou la vi, Pardonn anou lè tor nou la fé, konm nou osi nü pardonn lézot, Lèss pa nou amay anou dann tantasion, tir la rasine lè mal èk nout tout. AMEN.

19. CROATIAN: Oče nas, koji jesi na nebesima, sveti se ime Tvoje, dodji kraljevstvo Tvoje, budi volja Tvoja kako na nebu tako i na zemlji. Kruh nas svagdanji daj nam danas i otpusti nam duge nase, kako i mi otpustamo dužnicima nasim,i ne uvedi nas u napast nego izbavi nas od zla, Amen.

20. CZECH: Otce nas, jenž jsi na nebesích, psvedceno buď jméno Tve, Přijď Kralovství Tve, But vůle Tva jako na nebi tak i na zemi. Chleba nas vždydaj nám dnes A odpusť nám naše viny Jakoz i my odpoustíme našim viníkům A neuveď nás v pokušení Ale zbav nás od zleho, Vždyd Kralovství je Tve, moc a slava až na věky věkův, Amen.

21. **ESTONIAN:** Meie Isa, kes Sa oled taevas, pühitsetud saagu Sinu nimi. Sinu riik tulgu, Sinu tahtmine sündigu kui taevas nõnda ka maa peal. Meie igapäevane leib anna meile tänapäev. Ja anna andeks meile meie võlad, kui ka meie andeks anname oma võlglastele. Ja ära saada meid mitte kiusatuse sisse, vaid päästa meid ära kurjast: sest Sinu päralt on riik, ja vägi, ja au igavesti, Aamen.

22. **BELARUSAN:**

Отче нашъ, иже еси на небесѣхъ! да святится имя Твое; да придетъ царствіе Твое; да будетъ воля Твоя, яко на небеси и на земли; хлѣбъ нашъ насущный даждь намъ днесь; и остави намъ долги наша, якоже и мы оставляемъ должникомъ нашимъ; и не введи насъ во искушеніе, но избави насъ отъ лукаваго.

23. **BOSNIAN:** Oše naš, koji jesi na nebesima, sveti se ime Tvoje! Doñi kraljevstvo Tvoje! Budi volja Tvoja, kako na nebu, tako i na zemlji! Kruh naš svagdanji daj nam danas! I otpusti nam duge naše, kako i mi otpuštamo dužnicima svojim! I ne uvedi nas u napast, nego izbavi nas od zla, jer je Tvoje kraljevstvo, sila i slava, zauvijek. Amen.

24. **ROMANIAN, GREECE:** Tată a nostru care es'ti în t'eru, s-aisească nuam a Ta, s-vină amiralia a Ta, s-facă vrerea a Ta, as'i cumu în t'eru, as'i s'i pisti locu. Pânea a noastră at'ea di tute dzâlele dă-nă o nau adzâ s'i nă li iartă amărtilili noastre as'i cumu li iartămu s'i noi unu a altui. S'i nu nă du pri noi la cârtire, ma nă aveagli di at'elu arău. Că a Ta easte amiralia s'i puterea a Tatălui s'i Hiliului s'i a Spiritului Sântu, tora, totana s'i tu eta etelor. Amin.

25. **BRAZILIAN:** Pai Nosso que estais nos céus, santificado seja o vosso nome, venha a nós o vosso reino, seja feita a vossa vontade assim na Terra como nos Céus. O pão nosso de cada dia nos dai hoje, perdoai as nossas ofensas assim como nós perdoamos a quem nos tem ofendido, não nos deixeis cair em tentação e livrai-nos do mal. Amén.

26. **FAROESE, DENMARK:** Faðir okkara, Tú, sum ert í Himli! Heilagt verði navn Títt! Komi ríki Títt! Verði vilji Tín, sum í Himli, so á jørðini við! Gev okkum í dag dagliga breyð okkara! Fyrigev okkum skuldir okkara, sum eisini vit fyrigeva skuldarum okkara. Leið okkum ikki í freistingar, men frels okkum frá illum! (Tí Títt er ríkið og valdið, Tín er heiðurin, í allar ævir.) Amen.

27. **FINNISH:** Isä meidän, joka olet taivaissa. Pyhitetty olkoon sinun nimesi. Tulkoon sinun valtakuntasi. Tapahtukoon sinun tahtosi myös maan päällä niin kuin taivaassa. Anna meille tänä päivänä jokapäiväinen leipämme. Ja anna meille anteeksi velkamme, niin kuin mekin annamme anteeksi velallisillemme. Äläkä saata meitä kiusaukseen, vaan päästä meidät pahasta. (Sillä sinun on valtakunta ja voima ja kunnia iankaikkisesti.) Aamen.

28. **FLEMISH, BELGIUM:** Onze Vader, die in de hemelen zijt, uw naam worde geheiligd; uw Koninkrijk kome; uw wil geschiede gelijk in den hemel alzo ook op de aarde; geef ons heden ons dagelijks brood; en vergeef ons onze schulden, gelijk ook wij vergeven onzen schuldenaren; en leid ons niet in verzoeking, maar verlos ons van den booze; Want uw is het Koninkrijk en de krachten de heerlijkheid in der eeuwigheid. Amen.

29. MIDDLE/MEDIEVAL ENGLISH, ENGLAND:

FADER oure þat art in hevene, ihalgeed bee þi nome, icume þi kineriche, yworthe þi wyllle, also is in hevene so be on erthe, oure iche dayes bred gif us to-day, and forgif us oure gultes, also we forgifet oure gultare, and ne led ows nowth into fondinge, auch ales ows of harme. So be hit.

[MS. of XIIIth Century.]

30. FRANKISH, EXTINCT GERMAN, GERMANY: Fater unser thu thar bist in himile: Si geheila got thin namo, queme thiuh rihhi: Si thin willo, so her in himile ist so si her in erdu. Unsar brot tagalihhaz gib unshuitu: Inti furlaz uns unsara sculdi, so nuir furlazemes unsaron sculdigon: Inti ni gileitest unsih in costunga: uzouh arlosi nusi fon ubile. Amen.

31. MEDIEVAL FRENCH, FRANCE:

FRENCH.

XIIIth Cent. MS.

SIRE Pere, qui es es ceaus, sanctifiez soit li tuens nons; avigne li tuens regnes. Soit faite ta volonte, si comme ele est faite el ciel, si soit ele faite en terre. Nostre pain de chascun jor nos donne hui. Et pardone-nos nos meffais, si comme nos pardonons a ços qui meffait nos ont. Sire, ne soffre que nos soions tempte par mauvesse temptation; mes, Sire, delivre-nos de mal. Amen.

32. FRISIAN, NETHERLANDS: Us heit, dy't yn de himelen binne; jins namme wurde hillige. Jins keninkryk komme. Jins wollen barre allyk yn 'e himel, sa ek op ierde. Jow ús hjoed ús deistich brea. En forjow ús ús skulden, allyk ek wy forjowe ús skuldners. En lied ús net yn forsiking, mar forlos ús fan 'e kweade. Hwant Jowes is it keninkryk en de krêft en de hearlikheit oant yn ivichheit.

33. FRIULIAN, ITALY: Pari nestri, che tu sês tai cil: ch'al sedi santificât il to non, ch'al vegni il to reàm, che sedi fate la tô volontât, come in cil, cussí in tiere. Dànus vuê il pan che nus covente, e parinus jù i nestris debiz, come che nô ur ai parin jù ai nestris debitôrs: e no sta molânus te tentazion, ma libèrinus dal mâl. Amen.

34. GAGAUZ, MOLDOVA:

² Иисус деди: «Ачан дуа едерсиниз дейăсиниз:

„Бизим Бобамыз, ани варсын Сăн гөклердă.

Ко айозлансын Сенин адын.

Гелсин Сенин Падишахлыын.

Олсун Сенин истедиин, нижă гөктă, öлă ердă дă*.

³ Еергүнкү екмеемизи еер гүнү бизă вер.

⁴ Афет бизим гүнахларымызы, зерă биз дă афедериз хепсини

35. GALICIAN, SPAIN: Noso pai que estás no Ceo, Santificado sexa o teu Nome, Veña a nós o teu Reino, e fágase a túa vontade, aquí na terra como no Ceo, O noso pan de cada día, dánolo hoxe, E perdóano-las nosas ofensas, coma tamén nós perdoamos a quen nos ten ofendido, e non nos deixes caer na tentación, mais ceibanos do mal, Amen.

36. GOTHIC, OLD GERMAN: Atta unsar þu in himinam, weihnai namo þein, quimai þiudinassus þeins, wairþai wilja þeins, swe in himina jah ana airþai. hlaif unsarana þana sinteinan gib uns himma daga, jah aflet uns þatei skulans sijaima, swaswe jah weis afletam þaim skulam unsaraim, jah ni briggais uns in fraistubnjai, ak lausei uns af þamma ubilin; unte þeina ist þiudangardi jah mahts jah wulþus in aiwins. Amen.

37. ANCIENT GREEK, GREECE:

GREEK (Ancient.)

Πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς, ἁγιασθήτω τὸ
 ὄνομάσου, ἐλθέτω ἡ βασιλεία σου, γενηθήτω τὸ
 θέλημά σου, ὡς ἐν οὐρανῷ καὶ ἐπὶ τῆς γῆς τὸν ἄρτον
 ἡμῶν τὸν ἐπιούσιον δὸς ἡμῖν σήμερον, καὶ ἄφες ἡμῖν
 τὰ ὀφειλήματα ἡμῶν ὡς καὶ ἡμεῖς ἀφίεμεν τοῖς
 ὀφειλέταις ἡμῶν καὶ μὴ εἰσενέγκῃς ἡμᾶς εἰς πειρασ-
 μὸν ἀλλὰ ῥύσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ. Ὅτι σοῦ
 ἐστὶν ἡ βασιλεία καὶ ἡ δύναμις καὶ ἡ δόξα εἰς τοὺς
 αἰῶνας. Ἀμήν.

38. GREENLANDIC: Ataatarput qilammiusutit, aqqit illernarsili, naalagaaffiit tikiulli, peqqusat qilammisut nunamissaaq pili, inuutissatsinnik ullumi tunisigut, akiitsukkatsinnillu isumakkeerfigitigut, soorlu uaguttaaq akiitsortivut isumakkeerfigivut, ussernartumullu pisinnata, ajortumilli annaatsigut. Amen.

39. GUARANI, PARAGUAY: Ore Ru, yvágape reiméva, toñembojeroviákkena nde réra; taoreañuamba ne mborayhu; tojejapo ne rembipota ko yvy ári, yvagapeguáicha. Eme'ê oréve ko árape ore rembi'urâ, opa ára roikotevêva; ehjareíkkena oréve ore rembiapo vaikue, rohejareiháicha ore rapichápe hembiapo vaikue orendive. Aníkkena reheja roike rojepy'ara'â vai haguáme ha orepe'a opa mba'e vaigui. Amen.

40. GUJARATI, INDIA:

‘૯ માટે તમે આ પ્રમાણે પ્રાર્થના કરો : ઓ
આકાશમાંના અમારા બાપ, તારું નામ પવિત્ર
મનાઓ; ૧૦ તારું રાજ્ય આવે; જેમ આકાશમાં
તેમ પૃથ્વી પર તારી ઈચ્છા પૂરી થાઓ. ૧૧ દિવસની
અમારી રોટલી આજ અમને આપ. ૧૨ અને
જેમ અમે અમારા જણીઓને માફ કર્યા છે, તેમ તું
અમારા જણો અમને માફ કર. ૧૩ અને અમને
પરીક્ષામાં ન લાવ, પણ ભૂંડાથી અમારો છૂટકો કર.
[[કેમ કે રાજ્ય તથા પરાક્રમ તથા મહિમા સર્વજન
સુધી તારાં છે. આમીન.]]

41. HAUSA, NIGERIA:

HAUSA.

*Obamu, da ke tšikin alitšana, sunanka ši
samma keaokeawa. Sarautanka, tana sakkua,
abin da ka ke so anayinsa kamma tšikin alitšana
hakkana tšikin dunia. Ka bamu yao abintšimu
dakulum. Ka yafe mamu sunubaimu, kammada
mu muna yafe masu, woddanda suna yi mamu
sunufi. Kada ka kaimu tšikin rudi, amma ka
tšietšiemu daga mugu. Don Sarauta taka tše,
da alhorma, da haske, hal abbada abbada.*

Amin.

42. HAWAIIAN, US: E ko mākou Makua i loko o ka lani, E ho'āno 'ia Kou inoa. E hiki mai Kou aupuni; E mālama 'ia Kou makemake ma ka honua nei, E like me ia i mālama 'ia ma ka lani lā; E hā'awi mai ia makou i kēia la i 'ai na makou no nēia lā; E kala mai ho'i iā mākou i kā mākou lawehala 'ana, Me mākou e kala nei i ka po'e i lawehala i kā mākou. Mai ho'oku'u 'Oe iā mākou i ka ho'owalewale 'ia mai; E ho'opakele nō na'e iā mākou i ka ino. [No ka mea, Nou ke aupuni, a me ka mana, a me ka ho'onani 'ia, a mau loa aku. Amene.]

43. HINDI, INDIA:

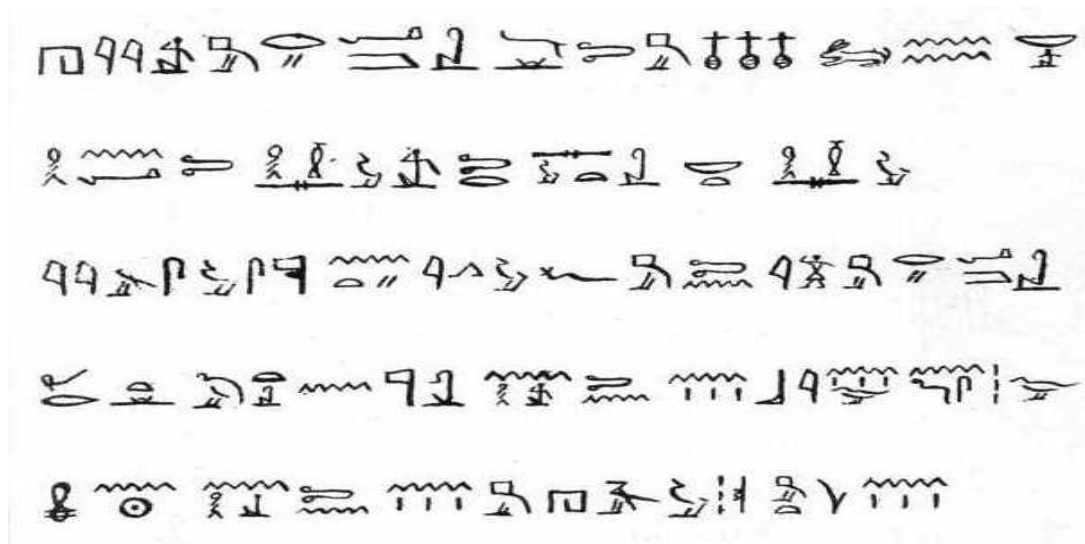
किन वस्तुओं की आवश्यकता है। ६ अतः
इस प्रकार प्रार्थना करो,

प्रभु की प्रार्थना

“हे हमारे स्वर्गिक पिता,
तेरा नाम पवित्र माना जाए,
१० तेरा राज्य आए,
तेरी इच्छा जैसे स्वर्ग में पूरी होती है,
वैसे पृथ्वी पर भी हो।
११ हमें आज उतना भोजन दे जो हमारे
लिए आवश्यक है।*
१२ हमारे अपराध क्षमा कर, जैसे हम दूसरों
के अपराध क्षमा करते हैं।
१३ हमारे विश्वास को मत परख, वरन् शैतान
से हमें बचा।†
(† क्योंकि राज्य, पराक्रम और महिमा
सदा तेरे ही हैं, आमेन।) ”

44. HUNGARIAN: Mi Atyánk, ki vagy a mennyekben, szenteltessék meg a Te neved; Jöjjön el a Te országod; legyen meg a Te akaratod, mint a mennyben, úgy a földön is. A mi mindennapi kenyerünket, add meg nekünk ma; és bocsásd meg vétkeinket, miképpen mi is megbocsátunk azoknak, akik ellenünk vétkeztek; És ne vígy minket kísértetbe, de szabadíts meg minket a gonosztól, mert tiéd az ország és a hatalom és a dicsőség mind örökké. Ámen!

45. HIEROGLYPHS, ANCIENT EGYPT (HAIL MARY)



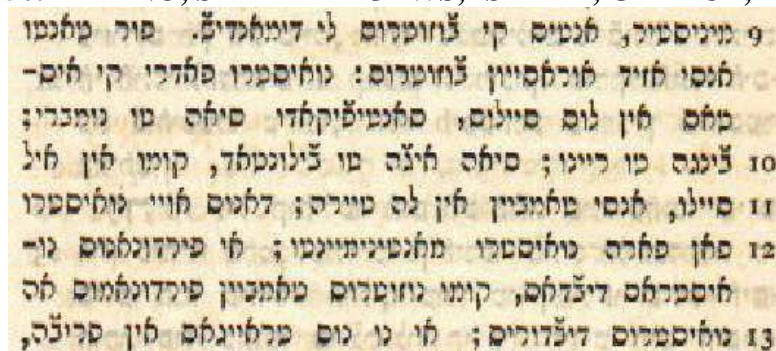
46. BAHASA INDONESIA: Bapa kami yang ada di surga, dimuliahkanlah nama-Mu. Datanglah kerajaan-Mu. Jadilah kehendak-Mu di atas bumi seperti di dalam surga. Berilah kami rezeki pada hari ini, dan ampunilah kesalahan kami, seperti kami pun mengampuni yang bersalah kepada kami. Dan janganlah masukkan kami ke dalam pencobaan, tetapi bebaskanlah kami dari yang jahat. Amin.

47. INUIT, EASTERN CANADIAN ESKIMO: Attatavut killangmetotit, akkit usorolirsuk; nallegaueet aggerle. Pekkuset killangme nuuametog tamaikile; tuunisigut ullume nekiksautivnik. Pissaraunatnlo akeetsorauta, pissengilaguttog akeetsortivut. Ursennartomut pisitsarauneta; annatigulle ajortomit. Amen.

48. IRISH GAELIC: Ár n-athair, atá ar neamh: go naofar d'ainm. Go dtaga do riocht. Go ndéantar do thoil ar an talamh, mar dhéantar ar neamh. Ár n-arán laethiúl tabhair dúinn inniu, agus maith dúinn ár bhfiacha, mar mhaithimid dár bhféichiúnaithe féin. Agus ná lig sinn i gcathú, ach saor sinn ó olc. Óir is leatsa an Ríocht agus an Chumhacht agus an Ghloir, tré shaol na saol. Amen.

49. ROMANI COMMON/GYPSY INTERNATIONALIZED: Amaro Dad, savo san ade bolipe, Teyavel arasno tiro lov, Teyavel tiro rayan, Teyavel tiro kam. Sir pe bolipe, ad'a i pe phu. De amenge, adadives, amaro sabdivesuno maro; I khem amenge amare dosha Sir i ame khemas amare doshvalenge ; I naliya amen ade perik Ne muk amen fuyipastar: Ad'a teyavel.

50. LADINO, SEPHARDI JEWS, ISRAEL, GREECE, TURKEY



51. JUDAEO-ARABIC, IRAQ, ISRAEL:

JUDÆO-ARABIC.

אבאנא אלדי פי אלסמוואת : ליתקדס אסמך : לתת
 מלכותך : לתכן משיתך כמא פי אלסמא ועלי אלארץ :
 לבזא כפאפנא אעטנא אליום : ואנפר לנא כטאיאנא
 כמא נגפר נדון למן אכטא אלינא : ולא תדכלנא
 פי אלתגארב לכן נגנא מן אלשריר. אמין.

52. JAPANESE: Ten ni imasu watashitachi no chichi yo O-na ga agameraremasu yoo ni O-kuni ga kimasu yoo ni Mikokoro ga ten de okonawareru yoo ni Chi de mo okonawaremasu yoo ni Watashitachi no higoto no kate o kyoo mo o-atae kudasai Watashitachi no oime o o-yurushi kudasai Watashitachi mo watashitachi ni oime no aru hitotachi o yurushimashita Watashitachi o kokoromi ni awasenaide, aku kara o-sukui kudasai Kuni to chikara to sakae wa tokoshie ni anata no mono da kara desu Aamen.

天にまします我らの父よ、
 ねがわくは、み名をあがめさせたまえ、
 み国を來たさせたまえ。
 みこころの天になるごとく、地にもなさせたまえ。
 我らの日用の糧を、今日も与えたまえ。
 我らに罪をおかす者を我らがゆるすごとく、
 我らの罪をもゆるしたまえ。
 我らをこころみにあわせず、悪より救い出したまえ。
 国とちからと栄えとは、限りなく汝のものなればなり
 アーメン

53. LATVIAN: Mūsu Tēvs debesīs! Svētīts lai top Tavs vārds. Lai nāk Tava valstība. Tavs prāts lai notiek kā debesīs, tā arī virs zemes. Mūsu dienīdīo maizi dod mums šodien. Un piedod mums mūsu parādus, Kā arī mēs piedodam saviem parādniekiem. Un neieved mūs kārdināšanā. Bet atpestī mūs no ļauna. Jo Tev pieder valstība, spēks un gods mūžīgi. Āmen.

54. LITHUANIAN: Teve Musu kuris esi dangujė! Teesie veėtas tavo vardas, teateinie tavo karalyste, Teesie tavo valią kaip danguje, taip ir zemeje. Kasdienes musu dėonos dėok mlms iaėndien ir atlėisk mums musu kaltės, kaip ir mes atleidziame savo kaliniėkams. Ir nelėisk musu glėndyti, bėt gėlbek mls nuo pikto.

55. KOREAN:

엇인지를 아신다. 9 그러므로 너희는 이렇게 기도하라.

하늘에 계신 우리 아버지,
아버지의 이름을 거룩히 받들게 하옵소서.

10 아버지의 나라가 임하옵소서.

아버지의 뜻이 하늘에서 이루어진 것같이
땅에서도 이루어지옵소서.

11 오늘 우리에게 필요한 양식을 주옵소서.

12 우리에게 죄지은 사람들을 우리가 용서한
것같이

우리의 죄를 용서하옵소서.

13 우리를 유혹에 빠지지 않게 하옵시고 악
에서 구원하여 주옵소서.

56. LUXEMBOURGISH: Eise Papp am Himmel helleg sief däin Numm. Däi Räich soll kommen. Däi Wëll soll geschéien op der Äerd ewéi am Himmel. Géff äis haut eist deeglecht Brout, verzei äis eis Schold, wéi mär och dene verzeien, déi an eiser Schold sin. Féier äis nët an d'Versuchung, mä maach äis fräi vum Béisen... well dir gehéiert d'Reich an d'Kraaft an d'Herrlechkeet an Eiwegkeet. Amen.

57. MACEDONIAN: Oče naš, što si na neboto, da se sveti tvoeto ime. Da dojde tvoeto carstvo. Da bide tvojata volja, kako na neboto, taka i na zemjata. Lebot naš nasušen daj ni go deneska. I prosti ni gi dolgovite, kako i nie što im gi proštavane na našite dolžnici. I ne vovedubaj ne vo iskušenie, tyky izbavi ne od zloto.

58. MALAY: Bapa kami yang ada di Syurga Dimuliakanlah nama-Mu Datanglah Kerajaan-Mu Jadilah kehendak-Mu di atas Bumi seperti di dalam Syurga Berikanlah kami makanan hari ini dan ampunilah kesalahan kami seperti kamipun mengampuni yang bersalah kepada kami dan jaganlah masukkan kami ke dalam percobaan tetapi bebaskanlah kami dari yang jahat. Amin.

59. MOZARABIC, SPAIN: Padre nuoso dal ciel sanctificadu sia al teu nomne venga a nos al teu reynu ed faya-se al tua voluntade ansi en al tierra quomo en al ciel. Al pane nostru de cada dia da-nos-lu huoi e perdonad-nos al nuosttras offensas quomo nos autrossi perdonamos al qui nos offended ed non nos layšes cadere in al tentatzione ed liberad-nos dal male Amen.

60. MONEGASQUE, MONACO:

Païre nostru che si' ünt'u celu
 sice santificàu u to' nume
 che u to' regnu arrive sciü de nui
 che ün celu cume ün terra, sice fà a to' vuruntà
 Dane anchoei cuma tüti i giurni u nostru pan,
 perduna i nostri pecài
 cuma perdunamu ün acheli che n'an fàu de mà
 nun ne lascia piyà d'a tentaciun
 e libèrane d'u mà

61. NAHUATL CENTRAL, MEXICO: ToTajtzin aquin tinemi ne ilhuicac, ma mitzyectenehua nochi tlatatl. Ma huajla on tonaltin ijcuac ticmandaros nochi tlatatl. Ipan in tlalticpactli on tlacamej ma quichihuacan on tlen ticnequi ijcon quen nochihua ne ilhuicac. Aman xtechmaca tlen ticuasquej on yejhuan mojmmostla ica tipanotoquej. Niman xtechtlapojpolhuili totlajtlacolhuan ijcon quen tejhuamej tiquintlapojpolhuiyaj on yejhuan tlahtlamach xcualji techchihuiliaj. Niman xtechpalehui para ma ca titlajtlacosquej, yej xtehejcuanilij nochi tlen xcuajli. Timitztlahtlaniliaj yejhua in pampa ticpia tequihuaajyotl, nimal poder, niman hyueyilistli para nochipa. Amén.

62. NORWEGIAN NYNORSK, NORWAY: Fader vår, du som er i himmelen! Lat namnet ditt helgast. Lat riket ditt koma. Lat viljen din råda på jorda som i himmelen. Gjev oss i dag vårt daglege brød. Forlat oss vår skuld, som vi òg forlet våre skuldmenn. Før oss ikkje ut i freisting, men frels oss frå det vonde. For riket er ditt, og makta og æra i all æve. Amen.

63. NORWEGIAN BOKMAL, NORWAY: Fader vår, du som er i himmelen! La ditt navn holdes hellig. La ditt rike komme. La din vilje skje på jorden som i himmelen. Gi oss i dag vårt daglige brød. Forlat oss vår skyld, som vi òg forlater våre skyldnere. Led oss ikke inn i fristelse, men frels oss fra det onde. For riket er ditt, og makten og æren i evighet. Amen.

64. PAPIAMENTO, ARUBA, CURACAO, BONAIRE: Nos Tata, ku ta na shelu, bo nòmber sea santifiká 10. laga bo reino bini bo boluntat sea hasí na tera meskos ku na shelu. 11. Duna nos awe nos pan di kada dia; 12. i pordoná nos nos faltanan meskos ku nos ta pordoná esnan ku a falta ku nos; 13. i no laga nos kai den tentashon, ma libra nos di e malbado.

65. PENNSYLVANIA DUTCH/DEITSH/GERMAN/AMISH, US: Unsah Faddah im Himmel, dei nohma loss heilich sei. 10 Dei Reich loss kumma. Dei villa loss gedu sei, uf di eaht vi im Himmel. 11 Unsah tayklich broht gebb uns heit. 12 Un fagebb unsah shulda, vi miah dee fagevva vo uns shuldich sinn. 13 Un fiah uns naett in di fasuchung, avvah hald uns fu'm eevila. Fa dei is es Reich, di graft, un di hallichkeit in ayvichkeit. Amen.

66. PLATTDEUTSCH, GERMANY: Usse Vader in'n Himmel. Mogg doch dienen Namen ümmers hillig brukt wär'n. Dien Riek laot to us kuemmen. Dienen Willen sall hier up de Äer so daon wär'n, äs bi die in'n Himmel. Watt wi daogsüöwer an Braut brukt, giw us datt auk vandagg. Vergiw us, watt wi Leig's daon häbbt! Wi willt auk de nich watt naodriägen, well us watt andaorn häbbt! Laot an us Schlecht's nich herankuемmen. Niemm von us wegg, watt nich guett is. Denn dien is dat Riek un de Kraft un de Herrlichkeit in Ewigkeit. Amen.

67. POLISH, POLAND: Ojcz nasz, Który jesteś w niebie Świeć się imię Twoje Przyjdź Królestwo Twoje Bądź wola Twoja Jako w niebie, tak i na ziemi. Chleba naszego powszedniego daj nam dzisiaj I odpusc nam nasze winy, jako i my odpuszczamy naszym winowajcom I nie wódz nas na pokuszenie, Ale nas zbaw ode złego Amen.

68. INDO-PORTUGUES, INDIA: Pai nosse qui está ne céos, santificádo seja tua nomi, venho nós a tua Reyno, seja fêto a tua vontade, assi ne terra, como ne céos; O pan nosse de cada dia nos dá ojo, e perdová nós nosse dívidas, assi como nós perdovamos nosse dividóris, e nan nos desse caí em tentaçan, mas livra nós de mal. Amen.

69. PROTO-INDO-EUROPEAN, the hypothetical common ancestor of the Indo-European languages:

pāter nos djeusu

putom estōt nōmēn tōwom

gʷemtōt ɲs reǵjom tōwom

drāoito welmenom twēd

djewi eti swe dh̥gemi :

ēdām nos opnibʰjos agʰrbʰjos dēdʰi ɲsmei tosmi agʰer

eti pause ɲsmei agos nos

swe ɲsmēs pausoməs onobʰjos jōs ɲs pējonti :

mēkʷe ɲs aǵes en agos

ē ɲs bʰeugʰe apo upelōd :

nā tōwe senti reǵjom, magʰtis

kīrtiskʷe semper : estōt

→ *o* = *e* oder *o* (Ablaut)

70. PERSIAN, FARSI, IRAN:

ای پدرِ ما که در آسمانی نامِ تو مقدّس باد ملکوتِ تو بیایاد
وارادتِ تو چنانکه در آسمان است بر زمیَر نافذ باد نانِ
روزینهء ما را درین روز بما به بخش و آن چنان که قرضدارانِ
خود را می بخشیم قرضهای ما را بما به بخش و ما را در معرضِ
آزمایش میآور بلکه از شریر خلاصی ده زیرا که مَلِک و قدرت
وجلّال تا ابد از آن تو است آمین

71. QUECHUA CUZCO, PERU: Yayayku hanaq pachapi kaq, sutyki yupaychasqa kachun. Kamachikuq-kayniyki takyachisqa kachun, munayniyki kay pachapi ruwakuchum, Imaynan hanaq pachapipas ruwakun hinata. Sapa p'unchay mikhunaykuta qowayku. Huchaykutapas pampachawayku, imaynan ñoqaykupas contraykupi huchallikuqniykuta pampachayku hinata. Amataq wateqasqa kanaykuta munaychu, aswanpas saqramanta qespichiwayku. Qanpan kamachikuq-kaypas, atiyas, wiñaypaqmi yupaychasqa kanki.

72. ROMANIAN, ROMANIA, MOLDOVA:

- 9 *Tatăl nostru carele ești în ceruri: sfințească-se numele tău.*
 10 *Vie împărăția ta. Facă-se voia ta, precum în cer așa și pe pământ.*
 11 *Pâinea noastră cea spre ființa dă-ne-o nouă astăzi.*
 12 *Și ne iartă nouă greșalele noastre, precum și noi iertăm greșiților noștri.*
 13 *Și nu ne duce pe noi în ispită, ci ne izbăvește de cel rău. Că a ta este împărăția și puterea și mărirea în veci.*

73. ROMANIAN MOLDOVEAN, ROMANIA, MOLDOVA:

MOLDAVIAN.

TATUL nostru Kare jeste ntscherjul,
 Sphinzasky numelui tu Fie npyryzija ta
 Fie nwoja ta, kum ntscherjul ascha schi
 pre pymynt.

Pynja noastrы tscha di purure dyni
 nou astys, Schi ni jarty nou grescherilor
 noastre, kum schi noi jertym grescherilor
 noastre, schi nu ni dutschi prenoi ntrois-
 pyty.

Schi ni isbyweshte pre noi di tschel
 ryu, kum schi ata jeste npyryzija schi
 sila, schi, slawa, a weki wekow. AMEN.

74. SAMOAN, SAMOA, AMERICAN SAMOA, FIJI, TONGA: Lo matou Tamä e, `o i le lagi, ia paia lou suafa. Ia oo mai lou malo. Ia faia lou finagalo i le lalolagi, e pei ona faia i le lagi. Ia e foai mai ia te i matou i le aso nei a matou mea e 'ai e tatau ma le aso. Ia e faamagalo ia te i matou i a matou agasala, e pei o i matou foi ona matou faamagaloina atu i e ua agaleaga mai ia te i matou. Aua foi e te ta'ita'iina i matou i le tofotofoga; a ia e laveai ia i matou ai le leaga. Auä e ou le malo, ma le mana, atoa ma le viiga, E faavavau lava, Amene.

75. SARDU, SARDINIAN, SARDINIA, ITALY: Babbu nostru, Chi stas in sos celos, Santificadu siat Su numene Tuu; Benjat a nois Su rennu Tuu; Siat fatta sa voluntade Tua Comente in su celu In sa terra. Dae-nos oe Su pane nostru cotidianu, Perdona-nos Sos peccados nostros Comente nois los perdonamus; Libera da onji tentathione, Libera-nos a male.

76. CHINESE/MANDARIN, CHINA:

Miǎn wǒmende zhài rútóng wǒmen miǎnle rén de zhài Bú jiào wǒmen
¹²免 我们的 债, 如同 我们 免了 人的 债。¹³不 叫 我们
 yùjiàn shìtan jiù wǒmen tuōlǐ xiōng'è (huò zuò tuōlǐ èzhě) Yīnwei guódù
 遇见 试探; 救 我们 脱离 凶恶 (或作“脱离 恶者”)。因为 国度、
 quánbīng róngyào quán shì nide zhídào yǒngyuǎn Āmen (yǒu gǔjuǎn wú
 权柄、 荣耀, 全 是你的, 直到 永远。 阿们 (有 古卷 无
 Yinwei zhī Āmen dēng zì) Nimen ráoshù rén de guòfàn nimen de tiānfù yě
 “因为”至“阿们”等字)。¹⁴你们 饶恕 人的 过犯, 你们的 天父 也

77. SCOTS, SCOTLAND, UK: Faither o us aa, bidin abune, thy name be halie. Let thy reign begin. Thy will be dune, on the erthe, as it is in Hevin. Gie us ilka day oor needfu fendin an forgie us aa oor ill-deeds, e'en as we forgie thae wha dae us ill as lat us no be testit, but sauf us frae the Ill-Ane, for the croon is thine ain, an the micht, an the glorie, for iver an iver.

78. SERBIAN, SERBIA, MONTENEGRO: Oče naš, koji si na nebesima, da se sveti ime Tvoje. Da doe carstvo Tvoje. Da bude volja Tvoja i na zemlji kao na nebu. Hljev naš potrebnj daj nam danas. I oprostj nam dugove naše kao i mi što opraštamo dužnicima svojijem. I ne navedi nas u napast, no izbavi nas od zla. [Jer je tvoje carstvo, i sila, i slava va vijek.] Amin.

79. SICILIANU, SICILIA, ITALY: Patri nostru cca si 'n celu, Sia santificatu 'u nomi teu; Venga 'u to rregnu, Sia fatta 'a tò voluntati, Comu 'n celu accusà 'n terra. Dani oggi 'u nostru pani quotidianu, Rimeti a niàutri i nostri debiti, Comu niàutri li rimettemu ai nostri debitori E nun ni lassàri cadiri 'nta'a tentazziuni E libèrani d'u mali Amen.

80. SLOVAK, SLOVAKIA: Otce náš, ktorý si na nebejiach! Posväť sa meno Tvoje; prid k nám kráľ'ostvo Tvoje; bud' vólá Tvoja jako v nebi, tak i na zemi! Chlieb náš vzd'ajsi daj nám dnes, a odpust' nám nase viny, jako i my odpúšť'ame nasim vinnikom; a neuvvod' nás v pokusenie; ale zbav nás od zlého! Amen.

81. SLOVENE, SLOVENIA: Oče naš, ki si v nebesih, posvečeno bodi tvoje ime, pridi k nam tvoje kraljestvo, zgodi se tvoja volja, kakor v nebesih, tako na zemlji. Daj nam danes naš vsakdanji kruh in odpusti nam naše dolge, kakor tudi mi odpuščamo svojim dolžnikom, in ne vpelji nas v skušnjava, temveč reši nas hudega. Amen.

82. SPANISH, LATIN AMERICA: Padre Nuestro que estás en el cielo, santificado sea tu nombre, venga a nosotros tu reino, hágase tu voluntad así en la tierra como en el cielo. Danos hoy nuestro pan de cada día, y perdona nuestras ofensas como nosotros perdonamos a los que nos ofenden. No nos dejes caer en la tentación y libranos del mal. Amén.

83. SPANISH, SPAIN:

La Nueva Biblia de los Hispanos 2005

'Padre nuestro que estás en los cielos,
 Santificado sea Tu nombre.
 'Venga Tu reino.
 Hágase Tu voluntad, Así en la tierra como en el cielo.
 'Danos hoy el pan nuestro de cada día.
 'Y perdónanos nuestras deudas (ofensas, pecados),
 como también nosotros hemos perdonado a nuestros deudores
 (los que nos ofenden, nos hacen mal).
 'Y no nos metas (no nos dejes caer) en tentación,
 sino libranos del mal (del maligno).
 Porque Tuyo es el reino y el poder y la gloria para siempre.
 Amén.'

84. EARLY SPANISH, SPAIN IN THE SIXTEENTH CENTURY:

✠ ¶ El pater noster. ✠
 PADRE nuestro que estas en
 los cielos, sanctificado sea el tu
 nombre. Tenga anos el tu reyno.
 Hagase tu voluntad, asi en la tier
 ra como en el cielo. El pan nues
 tro de cada día danoslo oy. Y per
 donanos nuestras deudas. asi co
 mo nosotros las perdonamos a
 nuestros deudores. Y no nos de
 xes caer en la tentacion. Mas
 libranos de mal. Amen. //o//o//o//

85. SRANAN, SURINAME CREOLE ENGLISH: Wi Tata na hemel, joe nem moe de santa! 10. Joe kondre moe kom ! Joe wani moe go doro na grontapo so leki na hemel ! 11. Gi wi tidei da njanjam vo wi ! 12. Gi wi pardon vo dem ogri, di wi doe, so leki wi toe de gi pardon na dem soema, disidi doe wi ogri ! 13. No meki wi kom na ini tesi ! Ma poeloe wi na da ogriwan ! Bikasi ala kondre da vo joe en ala tranga nanga glori da vo joe, teego. Amen .

86. SWAHILI, KENYA, TANZANIA: Baba yetu uliye mbinguni: Jina lako litukuzwe. Ufalme wako ufike. Utakalo lifanyike duniani kama mbinguni. Utupe leo chakula chetu tunachohitaji. Utusamehe makosa yetu, kama nasi tunavyowasamehe waliotukosea.

Usitutie katika majaribu, lakini utuokoe na yule Mwovu. Is Baadhi ya makala za zamani zina; Kwa kuwa ufalme ni wako, na nguvu, na utukufu, hata milele. Amina.

87. SCHWYZERDUETSCH, SWISS GERMAN: Üse Vater im Himmel: Din Name wird gheiliget; Dis Rich mög zu üs cho; Din Wille söll im Himmel und uf Erde gscheh. Gib üs hüt üses Brot was mer jede Tag bruchet; Vergib üs üseri Schuld, wie mer üsere Mitmensche/Schuldner vergend; Gib üs nöd de Versuechig pris, sondern bewahr üs vo allem Böse.

88. TAGALOG, PHILIPPINES: Ama namin na nasa langit ka, Sambahin nawa ang pangalan mo. Dumating nawa ang kaharian mo. Gawin nawa ang iyong kalooban, kung paano sa langit, gayon din naman sa lupa. Ibigay mo sa amin ngayon ang aming kakanin sa araw-araw. At ipatawad mo sa amin ang aming mga utang, gaya naman namin na nagpatawad sa mga may utang sa amin. At huwag mo kaming ihatid sa tukso, kundi iligtas mo kami sa masama. Sapagka't iyo ang kaharian, at ang kapangyarihan, at ang kaluwalhatian, magpakailan man. Siya nawa.

89. TAHITIAN, FRENCH POLYNESIA, NEW CALEDONIA: E to matou Metua i te ao ro, ia raa to oe i'oa. Ia tae to oe ra hau. ia haapaohia to oe hinaaro i te fenua nei, mai tei te ao atoa na. Ho mai i te maa e au ia matou i teie nei mahana. E faaore mai i ta matou hara, mai ia matou atoa e faaore i tei hara ia matou nei. E eiaha e faarue ia matou ia roohia-noahia e te ati, e faaora râ ia matou i te ino. No oe hoi te hau, e te mana, e te hanahana e a muri noa 'tu, Amene.

90. TIBETAN, CHINA/TIBET, INDIA, NEPAL, BHUTAN

ཁྱེད་ཀྱིས་སྒྲིན་ལམ་འདི་ལྟར་ལྷན་ཤིག། ཁྱམས་མཁར་
བཞུགས་པའི་དེད་ཀྱི་ཡབ། ཁྱེད་མཚན་དམ་པར་སྤང་
བར་ཤོག། ༡༠ ཁྱེད་ཀྱི་རྒྱལ་སྤྱི་འོང་བར་ཤོག།
ཁྱེད་ཀྱི་དགོངས་པ་ནམས་མཁའ་ལ། ལྷུ་ལྟར་ས་ལའང་
སྤྱབ་པར་ཤོག། ༡༡ ཁྱེད་ཀྱི་ཉི་མ་མེད་ཁ་ཟས། ཁྱེད་
མིང་ཡང་ཉི་གནང་བར་མཛོད། ༡༢ ཁྱེད་ཀྱིས་གཞན་
ཉིས་སེལ་བ་ལྟར། ཁྱེད་ཀྱི་ཕྱི་ལ་སེལ་བར་མཛོད།
༡༣ ཁྱམས་སངས་ལྟ་བུ་མ་འབྲིད་པར། ཁང་བ་ལས་
དེད་ཐར་པར་མཛོད། ལྷུ་སྤྱི་དབང་དང་གཟི་བུ་ནི།
ལྷུ་ནས་ལྷུ་དུ་ཁྱེད་ཀྱི་འོ།
ཨ་མེན། ༡༤ ཁྱེད་ཀྱིས་གཞན་ལ་བཟོད་པ་བྱེད་ན།

91. TAMIL, INDIA, SRI LANKA:

9 ஆகையால், நான் சொல்லித் தருகிறபடி அவரிடம் வேண்டுதல் செய்யுங்கள் :

விண்ணுலகிலிருக்கிற எங்கள் தந்தையே, உமது திருப்பெயர் தூயதெனப் போற்றப் படுவதாக;

10 உமது அருளாட்சி வருவதாக ;

உமது திருவுளம் விண்ணுலகில் நிறை வேறுவதுபோல மண்ணுலகிலும் நிறை வேறுவதாக.

11 அன்றன்று எங்களுக்கு வேண்டிய உணவை இன்று எங்களுக்குத் தந்தருளும்.

12 †எங்களுக்குத் தீமை செய்தவர்களை நாங்கள் மன்னித்திருக்கிறது போல நாங்கள் செய்த தீமைகளை எங்களுக்கு மன்னித் தருளும்.

13 எங்களைச் சோதனைக்கு உட்படுத்தாதேயும்;

‡ தீமையினின்று எங்களை விடுவித்தருளும்;

[ஆட்சியும் வல்லமையும் மாட்சிமையும் என்றென்றைக்கும் உம்முடையவையே,] ஆமேன்.

92. TURKISH, TURKEY:

`Göklerdeki Babamız,
adın kutsal kılınsın.
Egemenliğin gelsin.
Gökte olduğu gibi, yeryüzünde de
senin istediğin olsun.
Bugün bize gündelik ekmeğimizi ver.
Bize karşı suç işleyenleri bağışladığımız gibi,
sen de bizim suçlarımızı bağışla.
Ayartılmamıza izin verme.
Kötü olandan bizi kurtar.
Çünkü egemenlik, güç ve yücelik
sonsuzlara dek senindir. Amin.'

93. UKRAINIAN, UKRAINE:

Отче наш, що єси на небесах! Нехай святиться Ім'я
 Твоє; Нехай прїїде Царство Твоє, нехай буде воля
 Твоя, як на небі, так і на землі, Хліба нашого
 насущного дай нам сьогодні; І прости нам довги наші,
 як і ми прощаємо винуватцям нашим; І не введи нас
 у випробовування але визволи нас від лукавого;
 Бо Твоє є царство, і сила, і слава навіки. Амінь.

94. URDU, PAKISTAN, INDIA:

نوح کا نسب نامہ یہ ہے۔ نوح مردِ راستباز اور اپنے
 زمانہ کے لوگوں میں بے عیب تھا اور نوح خدا کے ساتھ ساتھ
 چلتا رہا۔ اور اُس سے تین بیٹے تسم، حام اور یافث پیدا
 ہوئے۔ پر زمین خدا کے آگے ناراست ہو گئی تھی اور وہ ظلم
 سے بھری تھی۔ اور خدا نے زمین پر نظر کی اور دیکھا کہ وہ
 ناراست ہو گئی ہے کیونکہ ہر بشر نے زمین پر اپنا طریقہ بگاڑ لیا تھا۔
 اور خدا نے نوح سے کہا کہ تمام بشر کا خاتمہ میرے سامنے
 آپہنچا ہے کیونکہ اُنکے سبب سے زمین ظلم سے بھر گئی۔ سو دیکھ
 میں زمین سمیت اُنکو ہلاک کروں گا۔ تو گوپھر کی لکڑی کی ایک
 کشتی اپنے لیے بنا۔ اُس کشتی میں کوٹھریاں تیار کرنا اور

95. VENETO, VENETIAN, ITALY: Pare Nostro Che Te si nei ciei Sia santificà el to nome
 Vegna el to Regno Sia fata ea To voeontà in tera così come ea xe fata nei ciei. Dane unquo
 el nostro pan quotidiano Rimeti a nialtri i nostri debiti Come noialtri i rimetemo ai nostri
 debitori E non sta portarne in tentathion Ma liberane dal maigno. Amen.

96. VIETNAMESE, VIETNAM:

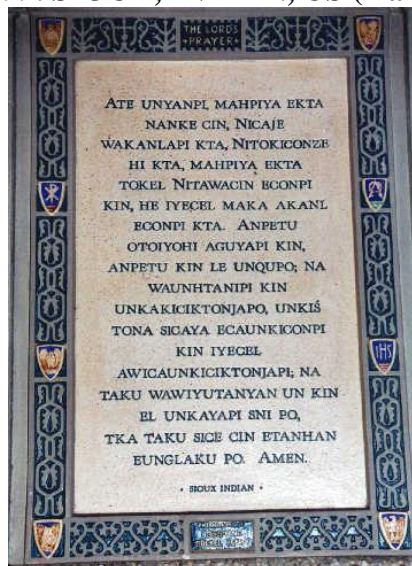
"Lạy Cha chúng con là Đấng ngự trên trời,
xin làm cho danh thánh Cha vinh hiển,
triều đại Cha mau đến,
ý Cha thể hiện dưới đất cũng như trên trời.
Xin Cha cho chúng con hôm nay lương thực hằng ngày;
xin tha tội cho chúng con như chúng con cũng tha
cho những người có lỗi với chúng con;
xin đừng để chúng con sa chước cám dỗ,
nhưng cứu chúng con cho khỏi sự dữ.

97. XHOSA, SOUTH AFRICA: Bawo wethu osezulwini! Maliphathwe ngcwele igama lakho, mabufike ubukumkani bakho, mayenziwe intando yakho emhlabeni, njengokuba isenziwa ezulwini. Siphe namhla isonka sethu semihla ngemihla. Sixolele amatyala ethu njengokuba nathi sibaxolela aabo banamatyala kuthi. Ungasingenisi ekulingweni, kodwa sihlangule ebubini. Amen.

98. YIDDISH, EASTERN, ISRAEL:

אונזר פֿאַטער דר דוא בישט אין הימל, גיהיליגט זאל דיין נאמען זיין: מעג
דיין קיניגרייך קומען. דיין ווילן זאל גיטאן וועדין אויף ערדן אזו וויא אין הימל:
גיב אונז היינט אונזר מעגליך ברוט: אונז, פֿרעג אונז אונזרי שולדן, אזו וויא
מיר פֿר געבין אונזרי שולדנר: אונז, ברענג אונז גיט צו קיין גסיון, זונדן בישערם
אונז פֿון ביידן. ווארן דיין איז דאש קיניגרייך, אונז, דיין מאכט, אונז, דיין
הערליכקייט, אויף אייביג, אמן:

99. SIOUX, INDIAN, US (Hail Mary):



100. DUTCH, NETHERLANDS: Onze Vader in de hemel, wij eren Uw heilige naam. Laat Uw Koninkrijk spoedig komen. Laat Uw wil op de aarde worden gedaan, net zoals in de hemel. Geef ons vandaag het eten dat wij nodig hebben. Vergeef ons onze zonden, zoals wij

105. MAORI, NEW ZEALAND: E to matou Matua i te rangi, Kia tapu tou ingoa. Kia tae mai tou rangatiratanga. Kia meatia tau e pai ai ki runga ki te whenua, kia rite ano ki to te rangi. Homai ki a matou aianeî he taro ma matou mo tenei ra. Murua o matou hara, me matou hoki e muru nei i o te hunga e hara ana ki a matou. Aua hoki matou e kawea kia whakawaia; engari whakaorangia matou i te kino. Amine.

106. THAI, THAILAND: Ka tae prabida kong kappachao tang lai Praong satid eu nai sawan Pranam kong praong jong pen ti sakkara Pra-anajak knog praong ja ma tueng Ko hai tuk sing pen pai tam nampratai Nai paendin muan nai sawan Ko pratan ahan prajam wan kae kappachao tanglai nai wan ni Prod yok tod hai kappachao Muan kappachao yok hai pu uen Ya ploi hai kappachao tuuk prajon Tae prod chuia hai pon pai Amen.



107. GASCON LANDAIS, FRANCE: Noste Pay qui èts au Cèu, que lou bos nom siyi santifiat, que lou bos règne arribi, que boste boulountat siyi hèyte sus le Tèrre com au Cèu. Balhats-nous oey lou nos pan de chaque your. Perdounats-nous les nostes ofenses, com les perdounam aus qui nous an ofensat é ne nous dachits pas cade hens le tentacioun, mès deliurats-nous dou mau, Atau siyi.

108. WALLON STANDARD, BELGIUM: Vos, nosse Père qu'est la-hôt, Qui vosse nom seuye bèni cint côps. Qui li djoû vègne qu'on v' ricnoxhe come mèsse. Qu'on vos schoûte sul tère come à cîr. Dinez nos âdjoûrdu li pwin po nosse djournêye. Fijoz ène crwès su tos nos pètchîs Come nos l' fijans èto su les pètchîs dâs ôtes. Nî nos lèyîz nén tchèr dins l'inveye di mà fé Mins tchessîz li mà lon èrî di nos ôtes.

109. PICARD, FRANCE: Eùl Pâtêr Vous no Pa, qu' vos êtes ô Cièl, Qu' vo nom sunche sanctifieu, Qu' vo rin.gne ariviche, Qu' tout chô qu' vos voleuz sunche fêt Dôchi, come é ôt. Douneuz-nous ôjorwî eùl pin qu' nos d' avons danjeu tous lès joûs. Pardouneuz-nous chô qu' nos avons fêt d' mô dè l' min.me manière què nos pardounons à lès ciuns qui nos ont fêt du tôrt. Èt fêtes què nos n' sunche gneu ratireus pô djâle, mès dèlèbèreuz-nous dou mô. Âmèn.

110. IDO, CONSTRUCTED LANGUAGE: Patro nia, qua esas en la cielo, tua nomo santigesez; tua regno advenez; tua volo facesez quale en la cielo tale anke sur la tero. Donez a ni cadie l'omnidiala pano, e pardonez a ni nia ofensi, quale anke ni pardonas a nia ofensanti, e ne duktez ni aden la tento, ma liberigez ni del malajo.

111. ITALIAN, ITALY: Padre nostro, che sei nei cieli, sia santificato il Tuo nome. Venga il Tuo regno. Sia fatta la Tua volontà anche in terra com'è fatta nel cielo. Dacci oggi il nostro pane quotidiano. Rimetti a noi i nostri debiti, come noi li rimettiamo ai nostri debitori. e non esporci alla tentazione, ma liberaci dal maligno. perché tuo è il regno, la potenza e la gloria. Per sempre. Amen.

112. FRENCH, FRANCE: Notre Père, qui es aux cieux, que ton nom soit sanctifié, que ton règne vienne, que ta volonté soit faite sur la terre comme au ciel. Donne-nous aujourd'hui notre pain de ce jour. Pardonne-nous nos offenses comme nous pardonnons aussi à ceux qui nous ont offensés. Et ne nous soumetts pas à la tentation, mais délivre-nous du mal, car c'est à toi qu'appartiennent le règne, la puissance et la gloire, aux siècles des siècles. Amen.

113. GERMAN, GERMANY: Vater Unser im Himmel, Geheiligt werde Dein Name, Dein Reich komme. Dein Wille geschehe, Wie im Himmel, so auf Erden. Unser tägliches Brot gib uns heute, Und vergib uns unsere Schuld, Wie auch wir vergeben unseren Schuldigern. Und führe uns nicht in Versuchung, Sondern erlöse uns von dem Bösen. Denn Dein ist das Reich und die Kraft und die Herrlichkeit, in Ewigkeit. Amen.

114. ARABIC, EGYPT, SYRIA, IRAQ, ALGERIA, LEBANON, YEMEN, SUDAN....:

ابونا الذي في السموات ليتقدس اسمك لتات ملكوتك لتكن مشيتك كما في السماء
وعلي الارض خبزنا كغافنا اعطنا اليوم واغفر لنا خطايانا كما نغفر نحن لمن اخطاء اليانا
ولا تدخلنا في التجارب لكن نجنا من الشرير امين

115. DANISH, DENMARK: Vor Fader, du som er i Himlene! Helliget vorde dit navn; komme dit rige; ske din vilje på jorden, som den sker i Himmelen; giv os i dag vort daglige brød; og forlad os vor skyld, som også vi forlader vore skyldnere; og led os ikke ind i fristelse; men fri os fra det onde; thi dit er Riget og magten og æren i evighed! Amen.

116. PORTUGUESE, PORTUGAL, BRAZIL:

João Ferreira de Almeida Atualizada Version

Pai nosso, que estás nos céus,
santificado seja o teu nome.
Venha o teu Reino.
Seja feita a tua vontade, tanto na terra como no céu.
O pão nosso de cada dia dá-nos hoje.
Perdoa-nos as nossas dívidas,
assim como nós perdoamos aos nossos devedores.
E não nos induzas à tentação,
mas livra-nos do mal;
porque teu é o Reino, e o poder, e a glória, para sempre.
Amém!

117. RUSSIAN, RUSSIA:

Отче наш, сущий на небесах!
 Да святится имя Твое;
 да приидет Царствие Твое;
 да будет воля Твоя и на земле,
 как на небе;
 хлеб наш насущный дай
 нам на сей день; и прости
 нам долги наши, как и мы
 прощаем должникам нашим;
 и не введи нас в искушение,
 но избавь нас от лукавого.
 Ибо Твое есть Царство
 и сила и слава во веки.
 Аминь.

118. SWEDISH, SWEDEN: Vår Fader, du som är i himmelen. Låt ditt namn bli helgat. Låt ditt rike komma. Låt din vilja ske på jorden så som i himlen. Ge oss idag det bröd vi behöver. Och förlåt oss våra skulder, liksom vi har förlåtit dem som står i skuld till oss. Och utsätt oss inte för prövning, utan rädda oss från det onda. Ditt är riket, din är makten och äran, i evighet. Amen.

119. HEBREW, ISRAEL:

אָבִינוּ שֶׁבַשְׁמַיִם, יִתְקַדֵּשׁ שְׁמֶךָ,
 תָּבוֹא מַלְכוּתֶךָ, יַעֲשֶׂה רְצוֹנֶךָ
 כְּבַשְׁמַיִם, כֵּן בָּאָרֶץ.
 אֶת לֶחֶם חֻקֵּנוּ תֵן לָנוּ הַיּוֹם
 וּסְלַח לָנוּ עַל חַטָּאֵינוּ
 כְּפִי שְׂסוּלְחִים גַּם אֲנַחְנוּ לַחֲטָאִים לָנוּ
 וְאַל תְּבִיאֵנוּ לַיְדֵי גְסִיוֹן,
 כִּי אִם חַלְצֵנוּ מִן הָרָע.
 כִּי לֶךָ הַמַּמְלָכָה, הַגְּבוּרָה וְהַתְּפָאֶרֶת
 לְעוֹלָמֵי עוֹלָמִים. אָמֵן.

Avinu shebashamayim yitkadesh shimcha, tavo malchutecha, yease retsoncha kebashamayim ken ba'aretz. Et lechem chukenu ten lanu hayom, uslach lanu al chataeinu, kefi shesolchim gam anachnu lachot'im lanu. Veal tevienu lijdei nisajon ki im chaltzenu min hara. Ki lecha hamamlacha hagvura vehatif'eret leolmei olamim. Amen.

120. ARAMAIC, THE LANGUAGE THAT JESUS SPOKE:



Abwoon d'bwashmaya, Nethqadash shmakh, Teytey malkuthakh. Nehwey tzevyanach aykanna d'bwashmaya aph b'arha. Hawvlan lachma d'sunqanan yaomana. Washboqlan khaubayn (wakhtahayn) aykana daph khnan shbwoqan l'khayyabayn. Wela tahlan l'nesyuna. Ela patzan min bisha. Metol dilakhie malkutha wahayla wateshbukhta l'ahlam almin. Amen.

We [brought in](#) this chapter 120 translations of [Pater Noster](#), but [this time we](#) didn't confine ourself only to the languages that I learned and the related languages, mainly the Germanic, Romance and Slavic languages. In this chapter we brought first of all the main languages of Chritianity, French, English, Spanish, Portuguese, Swedish, Norwegian, Danish, German, Dutch, Polish, Ukrainian, Russian, Arabic..., as well as the earliest Christianity languages – Hebrew, Latin, Greek and Aramaic. Then we brought the important/interesting languages, at least according to me (we had to chose among 1,800+ languages) – Chinese, Hindi, Malay, Urdu, Persian, Indonesian, Tagalog, Japanese, Thai, Finnish, Hungarian, Zulu, Xhosa, Wolof, Hausa..., and finally chosen languages from all the six continents: Sioux, Eskimo, Nahuatl, Quechua, Maori, Samoan, Hawaian, Albanian, Latvian, Lithuanian, Estonian, Pidgins and Creoles, local languages in France, Germany, Italy, Spain, etc... Almost all the links have also details on the languages, different versions of the prayer in every language, and Hail Mary as well.

As in some languages we have only the [Hail Mary](#) version, we have in Wikisource 70+ [translations/versions](#), we bring here the current English & Latin version as follows, with accents added to indicate how the prayer is said in the current ecclesiastical pronunciation of Latin:

Áve María, grátia pléna,
Dóminus técum.
Benedícta tu in muliéribus,
et benedíctus frúctus véntris túi, Iésus.
Sáncta María, Máter Déi,
óra pro nóbis peccatóribus,
nunc et in hóra mórtis nóstrae. Ámen.

In English:

Hail Mary, full of grace,
 the Lord is with thee;
 blessed art thou amongst women,
 and blessed is the fruit of thy womb, Jesus.
 Holy Mary, Mother of God,
 pray for us sinners,
 now and at the hour of our death. Amen.

We bring here the list of the 120 translations of Pater Noster that we brought above: 1. English. 2. Greek. 3. Latin. 4. Afrikaans, South Africa. 5. Albanian. 6. Aleut Eastern, Eskimo, Alaska US, Kamchatka, Russia. 7. Alsatian, France. 8. Amhari, Ethiopia. 9. Asturian, Spanish. 10. Basque, Spain. 11. Bayerisch, Germany. 12. Belize Kriol English. 13. Bengali, India, Bangladesh. 14. Breton, France. 15. Bulgarian. 16. Burmese. 17. Corsican, France. 18. Creole Reunionnais, Reunion. 19. Croatian. 20. Czech. 21. Estonian. 22. Belorussian. 23. Bosnian. 24. Aromanian, Romania. 25. Brazilian. 26. Faroese, Faroe Islands, Denmark. 27. Finnish, Finland. 28. Flemish, Belgium. 29. Middle English, Medieval England. 30. Frankish, Extinct German. 31. Medieval French. 32. Frisian, Netherlands. 33. Friulian, Italy. 34. Gagauz, Moldova. 35. Galician, Spain. 36. Gothic, ancient German. 37. Ancient Greek. 38. Greenlandic, Greenland, Denmark. 39. Guarani, Paraguay. 40. Gujarati, India. 41. Hausa, Nigeria. 42. Hawaiian, Hawaii Islands, US. 43. Hindi, India. 44. Hungarian. 45. Hieroglyphs, Ancient Egypt. 46. Bhasa Indonesia. 47. Inuit, Eskimo, Canada. 48. Irish Gaelic. 49. Romani Common, Gypsy, Romania. 50. Ladino, Sephardic Jews, Israel, Greece, Turkey. 51. Judeo-Arabic, Iraq, Israel. 52. Japanese. 53. Latvian. 54. Lithuanian. 55. Korean. 56. Luxembourgish. 57. Macedonian. 58. Malay. 59. Mozarabic, medieval Spain. 60. Monegasque, Monaco. 61. Nahuatl Central, Mexico. 62. Norwegian Nynorsk. 63. Norwegian Bokmal. 64. Papiamentu, Aruba. Curacao, Bonaire. 65. Pennsylvania Dutch/German/Amish, US. 66. Plattdeutsch, Germany. 67. Polish, Poland. 68. Indo-Portugues, India. 69. Proto – Indo – European, the hypothetical common ancestor of the Indo-European languages. 70. Persian, Farsi, Iran. 71. Quechua, Cuzco, Peru. 72. Romanian, Romania, Moldova. 73. Romanian Moldovean, Romania, Moldova. 74. Samoan, Samoa, American Samoa, Tonga, Fiji. 75. Sardu, Sardinian, Italy. 76. Chinese Mandarin, China. 77. Scots, Scotland, UK. 78. Serbian, Serbia, Montenegro. 79. Sicilianu, Sicilia, Italy. 80. Slovak, Slovakia. 81. Slovene, Slovenia. 82. Spanish – Latin America. 83. Spanish – Spain. 84. Early Spanish, Spain in the 16th century. 85. Sranan, Suriname Creole English. 86. Swahili, Kenya, Tanzania. 87. Swiss German, Schwyzerduetsch, Switzerland. 88. Tagalog, Philippines. 89. Tahitian, French Polynesia, New Caledonia. 90. Tibetan, Tibet, China, India, Nepal. Bhutan. 91. Tamil, India, Sri Lanka. 92. Turkish, Turkey. 93. Ukrainian, Ukraine. 94. Urdu, Pakistan, India. 95. Veneto, Venetian, Italy. 96. Vietnamese, Vietnam. 97. Xhosa, South Africa. 98. Yiddish Eastern, Israel. 99. Sioux, Indian, US (Hail Mary). 100. Dutch, Netherlands. 101. Zulu, South Africa. 102. Wolof, Senegal. 103. Mongolian, Mongolia. 104. Maltese, Malta. 105. Maori, New Zealand. 106. Thai, Thailand. 107. Gascon Landais, France. 108. Wallon Standard, Belgium. 109. Picard, France. 110. Ido constructed language. 111. Italian, Italy. 112. French, France. 113. German, Germany. 114. Arabic, Egypt, Syria, Algeria... 115. Danish, Denmark. 116. Portuguese, Portugal. 117. Russian, Russia. 118. Swedish, Sweden. 119. Hebrew, Israel. 120. Aramaic, the language of Jesus Christ.

This list can be compared to the translations that I brought in a previous chapter of an extract of The Little Prince. Those extracts were based on the languages that I have learned and the languages of the same families. We mention in **bold** the languages that don't appear in both lists.

1. French, France. 2. **Provençal, France**. 3. **Occitan Languedoc, France**. 4. **Occitan-Provençal Piedmont, Italy**. 5. Gascon, France. 6. **Bourguignon, France**. 7. **Franco-Provençal, Aosta Valley, France**. 8. **Limousin, France**. 9. **Aranese, Spain**. 10. **Nicard, France**. 11.

Borain, Belgium. 12. **Liegeois, Belgium.** 13. Picard, France. 14. Walloon, Belgium. 15. **Creole, French Guyana.** 16. **Creole, Guadeloupe.** 17. **Creole Haitian, Haiti.** 18. **Creole Mauritius.** 19. **Creole Seychelles.** 20. Creole Reunion. 21. Spanish, Spain. 22. **Catalan, Spain.** 23. Ladino, Sephardic Jews, Israel, Greece, Turkey. 24. Galego, Spain. 25. Asturiano, Spain. 26. **Aragonese, Spain.** 27. **Estremenu, Spain.** 28. **Eonaviego/Galego-Asturiano, Spain.** 29. **Valencia, Spain.** 30. **Leonese, Spain.** 31. Papiamentu, Aruba, Bonaire, Curacao. 32. Portuguese, Portugal. 33. Portuguese Brasileiro, Brazil. 34. **Creole, Cape Verde.** 35. **Casamance/Upper Guinea Creole, Guinea-Bissau, Senegal.** 36. **Mirandes, Portugal.** 37. **Fala Galician Portuguese, Spain.** 38. Italian, Italy. 39. Corsu, Corsican, France. 40. Sardu, Sardinian, Italy. 41. **Rumagnol, San Marino.** 42. Sicilianu, Italy. 43. **Napolitano, Italy.** 44. **Ticinese, Switzerland.** 45. Veneto, Italy. 46. **Bergamasco, Italy.** 47. Furlan, Friulian, Italy. 48. **Milanese, Italy.** 49. **Ladin, Italy.** 50. **Genoese, Italy.** 51. **Bolognese, Italy.** 52. **Piemonteis, Italy.** 53. **Romanesco, Italy.** 54. **Parmigiano, Italy.** 55. Latin, Vatican. 56. **Rhaeto-Romansh/Rumantsch Grischun, Switzerland.** 57. **Rumantsch Valader, Switzerland.** 58. **Rumantsch Surmiran, Switzerland.** 59. **Romontsch Sursilvan, Switzerland.** 60. Romanian, Romania. 61. Moldovan, Moldova. 62. English, US, UK, Canada, Australia... 63. German, Deutsch, Germany. 64. Luxemburgisch, Luxembourg. 65. Yiddish, Ashkenazi Jews, Israel, US, Russia. 66. **Badisch-Alemanisch, Germany.** 67. Alsatian, France. 68. Frankisch, Germany. 69. **Ruhrdeutsch, Germany.** 70. **Limburgisch, Germany.** 71. **Saarlandisch, Germany.** 72. **Schwabisch, Germany.** 73. **Berlinisch, Germany.** 74. **Berndeutsch, Switzerland.** 75. Bairisch, Germany. 76. **Hessisch, Germany.** 77. **Hunsruckisch, Brazil.** 78. **Carinthian, Slovenia.** 79. **Kolsch, Germany.** 80. **South Tyrolean, Italy.** 81. **Tyrolean, Austria.** 82. **Wienerisch, Austria.** 83. **Oberosterreichisch, Austria.** 84. Pennsylvania German, US. 85. **Pfalzisch, Germany.** 86. Plattdeutsch, Germany. 87. **Plautdietsch, Canada.** 88. Dutch/Nederlands/Flemish/Vlaams, Netherlands, Belgium. 89. Afrikaans, South Africa. 90. **Drents, Netherlands.** 91. Frysk/Frisian, Netherlands. 92. Swedish, Sweden. 93. **Elfdalian, Sweden.** 94. Norwegian, Norway. 95. Danish, Denmark. 96. Faroese, Faroe Islands, Denmark. 97. **Icelandic, Iceland.** 98. Russian, Russia. 99. Slovak, Slovakia. 100. Slovene, Slovenia. 101. **Sorbian, Germany.** 102. Serbian, Serbia. 103. Belarusian, Belarus. 104. Croatian, Croatia. 105. **Molise Slavic, Italy.** 106. Bosnian, Bosnia. 107. **Lemko, Poland.** 108. Czech, Czech Republik. 109. Ukrainian, Ukraine. 110. Macedonian, Macedonia. 111. Polish, Poland. 112. Bulgarian, Bulgaria. 113. **Esperanto, Constructed Language.** 114. Ido, Constructed Language. 115. Hebrew, Israel. 116. Arabic, Egypt, Syria, Algeria... 117. Greek, Greece. 118. **Interlingua, Constructed Language.** 119. **Ladin-Verschiun-Badiot, Italy.** 120. **Ladin-Gherdeina, Italy.** Four more languages that I don't have reading capacities in them, but we have affinities to them as explained in this book: 1. Turkish. 2. Chinese Mandarin, China. 3. Romani/Gypsy, Romania/Europe. 4. Ancient Egypt Hieroglyphs.

The total number of languages with special references in chapters of this book amounts to 36 – English, French, Ladino, Italian, Spanish, German, Romanian, Hebrew, Interlingua, Portuguese, Aramaic, Dutch, Latin, Russian, Haitian, Greek, Yiddish, Arabic, Provencal, Norwegian, Danish, Swedish, Icelandic, Catalan, Polish, Esperanto, Turkish, Chinese/Mandarin, Mozarabic, Bulgarian, Irish Gaelic, Rumantsch, Asturiano, Gascon, Friulian, Galego.

Languages with extracts in this book amounts to 200+ as follows: 120 languages of Pater Noster (above) from the links of 1817 languages of the prayers, out of the 120 languages of the Little Prince with reading capabilities from the links of 250+ languages of the book – 67 (in bold above) are not included in the languages of Pater Noster and the additional 4 without reading capabilities are included in the languages of Pater Noster, so in total of the two lists of 120 + 120 +4, we have 187 (120+67) languages. On top of that we have 3 additional languages in the 100+

languages of the Internationale – Kurdish in Iraq, Syria and Turkey, Lappish/Sami in northern Russia, Sweden, Norway and Finland, Welsh in western UK. We have 5 more languages in the 444+ languages of the UN Universal Declaration of Human Rights: Forro – Angolan Portuguese, Angola, Nigerian Pidgin English, Nigeria, Occitan Auvergnat – France, Pijin – Solomons Pidgin, Solomon Islands, Sammarinese, San Marino. Finally, 11 more languages from the 400+ languages of the Bible: Azeri – Azerbaijan, Malagasi – Madagascar, Uzbek – Uzbekistan, Cebuano – Philippines, Kabyle – Berber, Algeria, Georgian – Georgia, Chamorro – Guam, Fula/Fulani/Fulfulde – West and Central Africa, Manx Gaelic/Manx, Isle of Man, Uma – Indonesia, Armenian – Armenia. In total 200+ languages (120+67+3+5+11) out of about 2000 languages of the prayers Pater Noster, Hail Mary and others, the Bible, the UN Declaration, the Little Prince, and the Internationale. It is somewhat eclectic to take extracts in this book from various sources as: Pater Noster and the Internationale (they nie kagda meet except in my book, as I have respect and appreciate every cosmopolitan source – communist or religious). The Bible and the Little Prince, with all due respect to Antoine de Saint-Exupery and the hidden messages of his children book it is a miracle how his book was translated in hundreds of languages almost as much as the Bible, which is the best book ever written in human history. I give elsewhere in this book the list of the most translated books and The Little Prince is the most translated (with Pinocchio...), and they exceed by far the best books ever written as Shakespeare's plays, Hugo's and Zola's novels, Goethe's novels and plays, Dante's Divine Comedy, Homer's Odyssey...

I would prefer of course that the most translated books would be the classics, unless the world would adopt my recommendations to learn at least 5 languages at school and read the classics in the original language without losing their flavor. It is encouraging that the best children books are also the most translated – The Little Prince, Pinocchio, Alice's adventures in the wonderland, Andersen's fairy tales, and to a lesser extent Asterix and Tintin. To those we should add classic authors for the youth – Jules Verne, Mark Twain, Heidi, Harry Potter, and the Diary of Anne Frank. This list is in itself cosmopolitan, with authors from France, England, Denmark, Italy, Switzerland, US and Netherlands, but with a strong presence of French authors. There are of course adult cosmopolitan best sellers as Quo Vadis, the Da Vinci Code, and Sherlock Holmes. The classics were translated into 50-100 languages: 100+ for Shakespeare – German, Korean, French, Italian, Japanese, Polish, Finnish, Dutch, Estonian, Czech, Hebrew, Spanish, Ukrainian, Russian, Romanian, Arabic, Chinese, Hindi, Vietnamese, Portuguese, many others and even constructed languages as Esperanto and Interlingua. About 50 translations for Ibsen, Camus, Scott Fitzgerald, Cervantes, dozens of translations to the works by Victor Hugo, Emile Zola... What does it mean? Is it good or bad that the classics were not translated into as many languages as The Little Prince, since indoubtedly their intellectual value exceeds by far this book? As a matter of fact it doesn't matter, as most of the classics were translated into languages that encompass about 95% of the world's population. It is exotic to notice that The Little Prince was translated also in Bourguignon in France, Aragonese in Spain, Ladin in Italy and Saarlandisch in Germany, but all those who still speak those languages (including the Ancient Egyptians) speak currently French, Spanish, Italian, German and Arabic and can read Shakespeare in those languages even if it was not translated to regional languages, to Pidgin or to all the 100+ constructed that exist in the world and have translations of Pater Noster. This is not a race for the largest number of languages, it is a race for the largest number of readers, and I am very pleased to notice that the best authors reach the largest audiences, which increases the cosmopolitanism of the world, as most of the Indians, Chinese, Arabs, Europeans, Africans can read Shakespeare in their mother tongue, unless they live in Papua where there are hundreds of local languages...

You can find herebelow 170+ languages that have an entry on William Shakespeare on Wikipedia, and most of them – more than 100 – have also translations of at least one play of

Shakespeare. I have read several plays of Shakespeare, Moliere, Pirandello, novels of Cervantes, Amado, Goethe, and other classics, on top of English, Spanish, Italian, Portuguese, German, and French, translations into those languages as well as into: Haitian, Esperanto, Rumantsch, Interlingua, Romanian, Ladino, Hebrew, Galego, Catalan, Asturiano, Dutch, Swedish, Norwegian, Danish, Afrikaans, Ido, Plattdeutsch, Greek, Arabic, Frysk, Yiddish, Papiamentu... As a matter of fact, when I have problems reading classics in a new language, I read either the classic with a translation in dual language books in German, Russian, Latin, etc. or I read a translation of a classic in the new language, as I have done with Arabic, Catalan, Frysk, etc., and all the translations of The Little Prince, the UN Declaration, the Bible, prayers, poems, songs... In the following list you can find the language with a link to the entry on Shakespeare in the Wikipedia, as well as the name of the language in the original language and in English. Thus, Shqip is Albanian, Hrvatski is Croatian, Suomi is Finnish, Ellinika is Greek, Deutsch is German, Espanol is Spanish, Ivrit is Hebrew, Magyar is Hungarian, Lietuviu is Lithuanian, Eesti is Estonian, Cymraeg is Welsh, Norsk is Norwegian, Cestina is Czech, Srpski with five consecutive consonants is Serbian, and the most difficult: [Slovenčina](#) is Slovak, & [Slovenščina](#) is Slovenian...

[Аԥсшәа](#) – Abkhazian, [Afrikaans](#), [Alemannisch](#), [አማርኛ](#) - Amharic, [Aragonés](#), [Ænglisc](#) – Old English, [العربية](#) – Arabic, [مصرى](#) – Egyptian Arabic, [অসমীয়া](#) – Assamese, [Asturianu](#), [Aymar aru](#), [Azərbaycanca](#) – Azerbaijani, [Башҡортса](#) – Bashkir, [Boarisch](#) – Bavarian, [Žemaitėška](#) – Samogitian, [Bikol Central](#), [Беларуская](#) – Belarusian, [Беларуская \(тарашкевіца\)](#) – Belarusian Taraskievica, [Български](#) – Bulgarian, [भोजपुरी](#) - Bhojpuri, [বাংলা](#) – Bengali, [བོད་སྐད་](#) - Tibetan, [Brezhoneg](#) – Breton, [Bosanski](#) – Bosnian, [Буряад](#) - Buryat, [Català](#) – Catalan, [Ming-dǝng-ngṳ̌](#) - Min Dong Chinese, [Нохчийн](#) – Chechen, [کوردیی ناوەندی](#) – Central Kurdish, [Corsu](#) – Corsican, [Čeština](#) – Czech, [Чӑвашла](#) – Chuvash, [Cymraeg](#) – Welsh, [Dansk](#) – Danish, [Deutsch](#) – German, [Zazaki](#), [Ελληνικά](#) – Greek, [Esperanto](#), [Español](#) – Spanish, [Eesti](#) – Estonian, [Euskara](#) – Basque, [فارسی](#) – Farsi/Persian, [Suomi](#) – Finnish, [Võro Fõroyskt](#) – Faroese, [Français](#) – French, [Furlan](#) – Friulian, [Frysk](#) – Western Frisian, [Gaeilge](#) – Irish Gaelic, [贛語](#) – Gan Chinese, [Gàidhlig](#) – Scottish Gaelic, [Galego](#) – Galician, [Avañe'ẽ](#) - Guaraní, [ગુજરાતી](#) – Gujarati, [客家語/Hak-kâ-ngî](#) – Hakka Chinese, [Hawai'i](#) – Hawaiian, [עברית](#) – Hebrew, [हिन्दी](#) – Hindi, [Fiji Hindi](#), [Hrvatski](#) – Croatian, [Kreyòl ayisyen](#) – Haitian, [Magyar](#) – Hungarian, [Հայերեն](#) – Armenian, [Interlingua](#), [Bahasa Indonesia](#) – Indonesian, [Ilokano](#) – Iloko, [Ido](#), [Íslenska](#) – Icelandic, [Italiano](#) – Italian, [日本語](#) – Japanese, [Lojban](#), [Basa Jawa](#) – Javanese, [ქართული](#) - Georgian, [Qaraqalpaqsha](#) – Karakalpak, [Taqbaylit](#) – Kabyle, [Адыгэбзэ](#) – Kabardian, [Қазақша](#) – Kazakh, [ភាសាខ្មែរ](#) - Khmer, [ಕನ್ನಡ](#) – Kannada, [한국어](#) – Korean, [Къарачай-малкъар](#) – Karachay-Balkar, [Kurdî](#) – Kurdish, [Kernowek](#) – Cornish, [Latina](#) – Latin, [Ladino](#), [Lëtzebuergesch](#) – Luxembourgish, [Лезги](#) – Lezghian, [Limburgs](#) – Limburgish, [Ligure](#) – Ligurian, [Lumbaart](#) – Lombard, [Lietuvių](#) – Lithuanian, [Latviešu](#) – Latvian, [Malagasy](#), [Baso Minangkabau](#), [Македонски](#) – Macedonian, [മലയാളം](#) – Malayalam, [МОНГОЛ](#) – Mongolian, [मराठी](#) – Marathi, [Кырык мары](#) – Western Mari, [Bahasa Melayu](#) – Malay, [Malti](#) – Maltese, [Mirandés](#), [မြန်မာစာ](#) - Burmese, [مازرونی](#) – Mazanderani, [Nāhuatl](#), [Plattdüütsch](#) – Low German, [Nedersaksies](#) – Low Saxon, [नेपाली](#) – Nepali, [नेपाल भाषा](#) – Newari, [Nederlands](#) – Dutch, [Norsk nynorsk](#) – Norwegian Nynorsk, [Norsk bokmål](#) – Norwegian, [Nouormand](#), [Occitan](#), [ଓଡ଼ିଆ](#) – Oriya, [Ирон](#) – Ossetic, [ਪੰਜਾਬੀ](#) – Punjabi, [Pangasinan](#), [Kapampangan](#) – Pampanga, [Papiamentu](#), [Picard](#), [Polski](#) – Polish, [Piemontèis](#) – Piedmontese, [پنجابی](#) – Western Punjabi, [پښتو](#) – Pashto, [Português](#) – Portuguese, [Runa Simi](#) – Quechua, [Română](#)

– Romanian, [Armăneashti](#) – Aromanian, [Русский](#) – Russian, [Русиньский](#) – Rusyn/Ruthenian, [संस्कृतम्](#) – Sanskrit, [Саха тыла](#) – Sakha, [Sardu](#) – Sardinian, [Sicilianu](#) – Sicilian, [Scots](#), [Sámeigiella](#) – Northern Sami, [Srpskohrvatski / српскохрватски](#) – Serbo-Croatian, [සිංහල](#) – Sinhala, [Simple English](#), [Slovenčina](#) – Slovak, [Slovenščina](#) – Slovenian, [Shqip](#) – Albanian, [Српски / srpski](#) – Serbian, [Basa Sunda](#) – Sundanese, [Svenska](#) – Swedish, [Kiswahili](#) – Swahili, [Ślůnski](#) – Silesian, [தமிழ்](#) – Tamil, [తెలుగు](#) – Telugu, [Тоҷикӣ](#) – Tajik, [ไทย](#) – Thai, [Tagalog](#), [Türkçe](#) – Turkish, [Татарча/tatarça](#) – Tatar, [Удмурт](#) – Udmurt, [Українська](#) – Ukrainian, [اردو](#) – Urdu, [O‘zbekcha/Ўзбекча](#) – Uzbek, [Vèneto](#) – Venetian, [Vepsän kel’](#) – Veps, [Tiếng Việt](#) – Vietnamese, [Volapük](#), [Winaray](#) – Waray, [IsiXhosa](#) – Xhosa, [მარგალური](#) – Mingrelian, [יידיש](#) – Yiddish, [Yorùbá](#), [Vahcuengh](#) – Zhuang, [中文](#) – Chinese, [文言](#) – Classical Chinese, [Bân-lâm-gú](#) – Chinese (Min Nan), [粵語](#) – Cantonese, [मैथिली](#) – Maithili.

In case that somebody would wonder how I, who am a complete atheist, have devoted so many pages to the translations of Pater Noster, I want to reiterate that my reasons are completely linguistic and the reader who would be converted because of the texts, is doing so a ses risques et perils – at his own peril. I write with great admiration about the Jewish Bible, the New Testament and the Quran, but I refer to them as history, morality and sociological books and not as religious books. Without [emitting any opinion](#) on the content of the Pater Noster, I bring here an opposite poem by Jacques Prevert, my favorite poet, from his book *Paroles*, which I have in my library and read it many times with great admiration: *Notre Pere qui êtes aux cieux Restez-y*, Our Father who art in heaven Stay there – you have to be a great poet in order to transmit all your attitude towards religion in one line, if there is a God in heaven please stay there as we can manage our affairs much better than when you interfere in religious wars, in endless crimes committed on behalf of religion, on sanctifying the social order where the rich and the mighty control the world with the assistance of religion and its keepers, who participate in the plunder.

Prevert says that we have enough mysteries as good as that of the Trinity, and he juxtaposes the great and small mysteries - the little canal at Ourcq with the great wall of China, the Pacific Ocean with the two basins of the Tuileries Gardens. One should think that because of the simplicity of Prevert's poems it is easy to translate him, this may be true in most of the cases but sometimes there are innuendos that are to the point in French but lose their punch in the translation. Thus - **Avec ses bons enfants et ses mauvais sujets** - is translated by - With its good children and bad people – which is a literal translation that does not convey the true meaning of Prevert's words. We know too well Prevert to understand that he doesn't like the "good boys", or rather the good ol' boys – he doesn't mean good boys, he means the conformist people, the clique, those who go to church every Sunday but during the week they oppress their employees, their family, or the judges who condemn the poor. On the contrary Prevert admires the "bad people", the bad subjects, who are called bad because they don't pray the Pater Noster, but who are in fact the best people who assist the dejected, like L'Auvergnat, who kiss their sweethearts on the bancs publics, who are not bourgeois and think outside the social norms but in a positive sense, who are not hypocrites as all those whom my grandmother used to call them in Ladino "rovan pitas i besan mezuzot" – in Prevert's context steal from the poor and go to the church to get absolved, with a nice donation to the politicians, good jobs for the civil servants, donations to the church/synagogue, to a school, an hospital or a university, a donation which amounts only to a few percents of the money that they have robbed, in most cases legally from the state, the society or their fellow citizens. Those subtle nuances can never be translated accurately.

Prevert says that we don't need the mysteries of religion as the world is full of marvelous events but also outrageous misfortunes, as he places the priests in the same context of the masters, the traitors, the troops, reminding us also Tango Cambalache – the priests according to him who have betrayed their true calling to help the poors and not to assist the rich, as Jesus did in his times standing with the wretched and opposing the masters and the troops. It goes without saying that all the liars who accuse the Jews of crucifying Jesus have only one purpose – to divert the just rage of the oppressed population against the Jews and not against their masters. Jesus was a Jewish social activist opposing the rich and mighty who collaborated with the Romans, and that is why he was crucified by the rich and the Romans, which if I wanted to attribute the same fallacy of blaming the 20th century Jews of what did two thousand years ago the rich Jews against a Jewish social activist, I would say that the Italians are to blame of the crucification because the Romans were their ancestors, which is of course completely false, but why is it false against the Italians and it is true against the Jews? Jesus was crucified for his activism, for assisting the poors against the rich, but his followers according to Prevert have forgotten his teachings, and religion is in many cases a reactionary institution that receives donations from the rich and the mighty, and give the poors opium for the masses, with all the prayers, the statues, the paintings, the processions, the mysteries, the religious schools, while having forgotten God.

Pater Noster

Notre Père qui êtes aux cieux

Restez-y

Et nous nous resterons sur la terre

Qui est quelquefois si jolie

Avec ses mystères de New York

Et puis ses mystères de Paris

Qui valent bien celui de la Trinité

Avec son petit canal de l'Ourcq

Sa grande muraille de Chine

Sa rivière de Morlaix

Ses bêtises de Cambrai

Avec son Océan Pacifique

Et ses deux bassins aux Tuileries

Avec ses bons enfants et ses mauvais sujets

Avec toutes les merveilles du monde

Qui sont là

Simplement sur la terre

Offertes à tout le monde

Éparpillées

Émerveillées elles-même d'être de telles merveilles

Et qui n'osent se l'avouer

Comme une jolie fille nue qui n'ose se montrer

Avec les épouvantables malheurs du monde

Qui sont légion

Avec leurs légionnaires

Avec leur tortionnaires

Avec les maîtres de ce monde

Les maîtres avec leurs prêtres leurs traîtres et leurs reîtres

Avec les saisons

Avec les années

**Avec les jolies filles et avec les vieux cons
Avec la paille de la misère pourrissant dans l'acier des canons.**

Pater noster
Our Father who art in heaven Stay there
And we'll stay here on earth
Which is sometimes so pretty
With its mysteries of New York And its mysteries of Paris
At least as good as that of the Trinity
With its little canal at Ourcq Its great wall of China
Its river at Morlaix Its candy canes
With its Pacific Ocean And its two basins in the Tuileries
With its good children and bad people
With all the wonders of the world
Which are here Simply on the earth Offered to everyone Strewn about
Wondering at the wonder of themselves And daring not avow it
As a naked pretty girl dares not show herself
With the world's outrageous misfortunes
Which are legion With legionaries With torturers
With the masters of this world
The masters with their priests their traitors and their troops
With the seasons With the years With the pretty girls and with the old bastards
With the straw of misery rotting in the steel of cannons.

And finally, one of the most touching songs ever written: La Priere, The Prayer, Hail Mary, by Francis Jammes, with [music of Georges Brassens](#), the song with French/English subtitles.

Par le petit garçon qui meurt près de sa mère	Par les gosses battus, par l'ivrogne qui rentre
Tandis que des enfants s'amuse au parterre	Par l'âne qui reçoit des coups de pied au ventre
Et par l'oiseau blessé qui ne sait pas comment	Et par l'humiliation de l'innocent châtié
Son aile tout à coup s'ensanglante et descend	Par la vierge vendue qu'on a déshabillée
Par la soif et la faim et le délire ardent	Par le fils dont la mère a été insultée
Je vous salue, Marie.	Je vous salue, Marie.

Par la vieille qui, trébuchant sous trop de poids
S'écrie : « Mon Dieu ! » par le malheureux dont les bras
Ne purent s'appuyer sur une amour humaine
Comme la Croix du Fils sur Simon de Cyrène
Par le cheval tombé sous le chariot qu'il traîne
Je vous salue, Marie.

Par les quatre horizons qui crucifient le monde
Par tous ceux dont la chair se déchire ou succombe
Par ceux qui sont sans pieds, par ceux qui sont sans mains
Par le malade que l'on opère et qui geint
Et par le juste mis au rang des assassins
Je vous salue, Marie.

Par la mère apprenant que son fils est guéri
Par l'oiseau rappelant l'oiseau tombé du nid
Par l'herbe qui a soif et recueille l'ondée
Par le baiser perdu par l'amour redonné
Et par le mendiant retrouvant sa monnaie
Je vous salue, Marie

18. UN'S UNIVERSAL DECLARATION OF HUMAN RIGHTS, DOCUMENT MOST TRANSLATED IN THE WORLD ~ 444 LANGUAGES, LINKS, LISTS, LADINO, FORRO, NIGERIAN PIDGIN, SOLOMONS PIDGIN, OCCITAN AUVERGNAT, SAMMARINESE...

[UNITED NATIONS](#) UNIVERSAL DECLARATION OF HUMAN RIGHTS – THE DOCUMENT MOST TRANSLATED IN THE WORLD TO ~ 444 LANGUAGES. AT CORY'S LIBRARY IN ~ 100 LANGUAGES, INCLUDING LADINO TRANSLATED BY CORY ET AL, READING CAPABILITIES: 70+.

The Universal Declaration of Human Rights is the Most Universal Document in the World

The Office of the High Commissioner for Human Rights has been awarded the Guinness World Record for having collected, translated and disseminated the Universal Declaration of Human Rights into more than 300 languages and dialects: from Abkhaz to Zulu. The Universal Declaration is thus the document most translated - indeed, the most "universal" - in the world.

In the words of the former High Commissioner for Human Rights, Mary Robinson: "This project bears a special symbolism. It immediately brings to us a sense of the world's diversity; it is a rich tapestry with so many different languages and peoples. But, at the same time, it shows that all of us, in our different forms of expression, can speak the "common language of humanity", the language of human rights, which is enshrined in the Universal Declaration of Human Rights."

This project, developed in the framework of the United Nations Decade for Human Rights Education (1995-2004), provides an example of what global partnership for human rights is about. It was made possible thanks to the cooperative efforts by many partners within and outside the United Nations system: OHCHR and its field presences; the UN Department of Public Information (DPI) and many of its Information Centres and Services (UNICs and UNISs) around the world; the International Telecommunication Union (ITU); the United Nations Development Programme and its field presences (UNDP); UNESCO with some of its National Commissions and Regional Office); various Governments and their Permanent Missions to the United Nations; selected universities and linguistic institutes; numerous international, regional and local non governmental organizations; and the Government of the Republic of San Marino, who generously sponsored the final phase of this project.

We have gathered in this book in one document (on the UN's website there are several documents) links to all the 444 translations of the UN Universal Declaration of Human Rights, but this number increases every year as there are much more languages throughout the world. Among the translations we can find Ladino, mother tongue of Jacques Cory, who initiated this translation, received the instructions and approvals of the UN, translated with Ladinokomunita the document, and edited it with Rachel Bortnick. Cory has reading capabilities of more than 70 languages, and has in his library more than 100 translations of the Declaration. We included the full translation into Ladino, translation of the first 7 articles in Forro – Angolan Portuguese, Nigerian Pidgin English, Occitan Auvergnat, Pijin – Solomon's Pidgin, Sammarinese – San Marino.

Translation	Translation Source
Abkhaz	Office of the High Commissioner for Human Rights - Georgia Field Office
Achehnese	Asnawi Ali
Achuar Chicham	Office of the High Commissioner for Human Rights - Ecuador Field Office
Achuar-Shiwiar	Coordinadora Nacional de Derechos Humanos, Peru
Adja	Commission béninoise des Droits de l'Homme, Benin
Adyghe	Federation of Caucasian Associations in Turkey (Kaffed)
Afaan (Oromiffa)	Oromo Dema Translation and Editing Service
Afrikaans	United Nations Information Centre, Namibia
Aguaruna	Coordinadora Nacional de Derechos Humanos, Peru
A'ingae	Office of the High Commissioner for Human Rights - Ecuador Field Office
Akuapem Twi	National Association of Negro Business and Professional Women's Clubs, US

Albanian	United Nations Department of Public Information, NY
Altay	Office of the High Commissioner for Human Rights - Russian Federation
Amahuaca	Coordinadora Nacional de Derechos Humanos, Peru
Amarakaeri	Coordinadora Nacional de Derechos Humanos, Peru
Amazigh	Réseau Amazigh pour la Citoyenneté
Amharic	National Commission for UNESCO, Ethiopia
Amuesha-Yanesha	Coordinadora Nacional de Derechos Humanos, Peru
Ao	People's Watch, India
Arabela	Coordinadora Nacional de Derechos Humanos, Peru
Arabic (Alarabia)	United Nations Department of Public Information, NY
Armenian	United Nations Department of Public Information, NY
Asante	National Association of Negro Business and Professional Women's Clubs, US
Asháninca	Coordinadora Nacional de Derechos Humanos, Peru
Ashéninca	Coordinadora Nacional de Derechos Humanos, Peru
Assamese	United Nations Department of Public Information, NY
Assyrian (Atoraya)	Journal of Assyrian Academic Studies, USA (Philimon Darmono)
Asturian (Bable)	Academia de la Llingua Asturiana, Spain
Awadhi	People's Watch, India
Awapit	Office of the High Commissioner for Human Rights - Ecuador Field Office
Aymara	Coordinadora Nacional de Derechos Humanos, Peru
Azeri/Azerbaijani (Cyrillic)	United Nations Department of Public Information, NY
Azeri/Azerbaijani (Latin)	United Nations Department of Public Information, NY
Bable (Asturian)	Academia de la Llingua Asturiana, Spain
Bahasa Indonesia	United Nations Information Centre, Indonesia
Bahasa (Malay)	Melayu Diffusion Multilingue des Droits de l'Homme, France
Bai Coca	Office of the High Commissioner for Human Rights - Ecuador Field Office
Balanda Viri	United Nations Mission In Sudan
Balinese	United Nations Information Centre, Indonesia
Balochi	United Nations Information Centre, Pakistan
Bambara	Diffusion Multilingue des Droits de l'Homme, France, in cooperation with l'Agence de Coopération Culturelle et Technique
Baoulé/Baule	Diffusion Multilingue des Droits de l'Homme, France
Baram	Nepal Baram Association
Bari	United Nations Mission In Sudan
Basque (Euskara)	United Nations Information Centre, Spain
Batonu (Bariba)	Commission béninoise des Droits de l'Homme
Belarus (Belaruski)	Permanent Mission of the Republic of Belarus to the United Nations Office in Geneva
Bemba	United Nations Information Centre, Zambia
Bengali	United Nations Department of Public Information, NY
Béti	United Nations Information Centre, Cameroon
Bhojpuri	United Nations Information Centre, India
Bichelamar	Amnesty International, UK
Bikol/Bicolano	Carpio Center for Human Rights, The Philippines
Bora	Coordinadora Nacional de Derechos Humanos, Peru
Bosnian script)	(Cyrillic) United Nations Mission In Bosnia and Herzegovina

Bosnian (Latin script)	United Nations Mission In Bosnia and Herzegovina
Breton	Diffusion Multilingue des Droits de l'Homme, France
Bugisnese	United Nations Information Centre, Indonesia
Bulgarian (Balgarski)	United Nations Information Centre, Bulgaria
Burmese/Myanmar	United Nations Information Centre, Myanmar
Cakchiquel	Instituto de Linguistica, Argentina
Campa pajonalino	Coordinadora Nacional de Derechos Humanos, Peru
Candoshi-Shapra	Coordinadora Nacional de Derechos Humanos, Peru
Caquinte	Coordinadora Nacional de Derechos Humanos, Peru
Cashibo-Cacataibo	Coordinadora Nacional de Derechos Humanos, Peru
Cashinahua	Coordinadora Nacional de Derechos Humanos, Peru
Catalan (Català)	United Nations Information Centre, Spain
Cebuano	United Nations Information Centre, The Philippines
Chaa'pala	Office of the High Commissioner for Human Rights - Ecuador Field Office
Chamorro	United Nations Department of Public Information, NY
Changane (Mozambique)	Procuradoria-Geral da Republica, Portugal
Chantyal	Nepal Chhantyal Association
Chayahuita	Coordinadora Nacional de Derechos Humanos, Peru
Chechewa (Nyanja)	Amnesty International, UK
Chhattisgarhi	People's Watch, India
Chickasaw	Catherine Willmond and Pamela Munro (University of California, Los Angeles, US)
Chin Falam	United Nations Department of Public Information, Myanmar
Chin Hakha	United Nations Department of Public Information, Myanmar
Chin Matu (Nga La)	Chin Human Rights Organization
Chin Tiddim	United Nations Department of Public Information, Myanmar
Chinanteco	United Nations Department of Public Information, NY, in cooperation with the Ministry of Education, Mexico
Chinanteco, Ajitlán	Amnesty International, UK
Chinese (Mandarin)	United Nations Department of Public Information, NY
Chiquitano	Office of the High Commissioner for Human Rights - Bolivia
Chuuk (Trukese)	United Nations Department of Public Information, NY
Cokwe	United Nations Educational, Scientific and Cultural Organization, Angola
Corsican	Diffusion Multilingue des Droits de l'Homme, France
Crioulo (Cabo Verde)	Procuradoria-Geral da Republica, Portugal
Crioulo da Guiné-Bissau (Guinea Bissau Creole)	Procuradoria-Geral da Republica, Portugal
Croatian	Permanent Mission of the Republic of Croatia to the United Nations Office in Geneva
Cymraeg (Welsh)	United Nations Association, Wales
Czech (Cesky)	United Nations Information Centre, NY
Dagaare	United Nations Department of Public Information, NY, jointly with Bureau des langues du Ghana and Association of Negro Business and Professional Women's Clubs
Dagbani	United Nations Department of Public Information, NY, jointly with Bureau des langues du Ghana and Association of Negro Business and Professional Women's Clubs
Dangme	United Nations Department of Public Information, NY, jointly with Bureau des langues du Ghana and Association of Negro Business and Professional Women's Clubs

Danish (Dansk)	United Nations Information Centre, Denmark
Danuwar	Danuwar Jagaran Samiti
Dari	Cooperation Centre for Afghanistan and UNDP/UNOCHA, Pakistan
Dendi	Commission béninoise des Droits de l'Homme
Dhivehi (Maldivian)	Human Rights Commission of the Maldives, Maldives
Dine, Navajo (Navaho)	Navajo Interpreting Services, US
Dinka	United Nations Mission In Sudan
Diola (Jola-Fogny)	Tostan, Senegal
Dioula	United Nations Operation in Cote d'Ivoire
Ditamari	Commission béninoise des Droits de l'Homme, Benin
Dutch (Nederlands)	United Nations Department of Public Information, NY
Dzongkha/Bhutanese	United Nations Information Centre, India
Edo	United Nations Information Centre, NY
Efik (Ibibio)	United Nations Department of Public Information, NY
Ellinika' (Greek)	United Nations Information Centre, Greece
English	United Nations Department of Public Information, NY
Español (Spanish)	United Nations Department of Public Information, NY
Esperanto	Universala Esperanto Asocio Rotterdam, The Netherlands
Estonian (Eesti)	Estonian Human Rights Institute, Estonia
Euskara (Basque)	United Nations Information Centre, Spain
Even	Amnesty International, UK
Evenki	Office of the High Commissioner for Human Rights - Russian Federation
Ewe/Eve	United Nations Department of Public Information, NY, jointly with Bureau des langues du Ghana and Association of Negro Business and Professional Women's Clubs
Fante	United Nations Department of Public Information, NY, jointly with Bureau des langues du Ghana and Association of Negro Business and Professional Women's Clubs
Faroese	United Nations Information Centre, Denmark
Farsi/Persian	United Nations Information Centre, Iran
Fijian	United Nations Development Programme, Fiji
Filipino (Tagalog)	United Nations Department of Public Information, NY
Finnish	United Nations Information Centre, Denmark
Fiote (Angola)	Procuradoria-Geral da Republica, Portugal
Fon	Commission béninoise des Droits de l'Homme, Benin
Forro	Procuradoria-Geral da Republica, Portugal
Francoprovençal, Fribourg	Anne-Marie Yerly
Francoprovençal, Savoie	Anne-Marie Bimet
Francoprovençal, Valais	Alphonse Dayer
Francoprovençal, Vaud	Marie-Louise Goumaz
French (Français)	United Nations Department of Public Information, NY
Frisian	United Nations Information Centre, Belgium
Friulian (Friulano)	Associazione Proiezione Peters, Italy
Ga	United Nations Department of Public Information, NY, jointly with Bureau des langues du Ghana and Association of Negro Business and Professional Women's Clubs
Gaeilge (Irish Gaelic)	United Nations Department of Public Information, NY

Gagauz	Amnesty International, UK
Gàidhlig (Scottish Gaelic)	Albanach Diffusion Multilingue des Droits de l'Homme, France
Galician (Galego)	United Nations Information Centre, Spain, in cooperation with the Dirección Xeral de Política Lingüística de la Consellería de Educación y Ordenación Universitaria de la Xunta de Galicia
Garhwali	People's Watch, India
Garifuna	Coordinadora Nacional de Derechos Humanos, Peru
Georgian	Caucasian Institute, Georgia
German (Deutsch)	UN Department for General Assembly and Conference Management German Translation Service, NY
Gondi, Northern	People's Watch, India
Gonja	United Nations Department of Public Information, NY, jointly with Bureau des langues du Ghana and Association of Negro Business and Professional Women's Clubs
Greek (Ellinika')	United Nations Information Centre, Greece
Greenlandic (Inuktitut)	United Nations Information Centre, Denmark
Guarani	Consejo Indio de Sur America, Peru
Guarayo	
Guen (Mina)	Commission béninoise des Droits de l'Homme, Benin
Gujarati	United Nations Department of Public Information, NY
Gurung	Tamu Hyula Chhojdhin
Haitian Creole (Kreyol)	United Nations Department of Public Information, NY
Haitian (popular)	Creole United Nations Development Programme, Haiti
Hani	United Nations Development Programme, China
Hankuko (Korean)	United Nations Educational, Scientific and Cultural Organization, Paris
Hausa/Haoussa	Diffusion Multilingue des Droits de l'Homme, France, in cooperation with l'Agence de Coopération Culturelle et Technique
Hawaiian	Hawaii Institute for Human Rights, US
Hebrew	Permanent Mission of Israel to the United Nations Office in Geneva
Hiligaynon	United Nations Information Centre, The Philippines
Hindi	United Nations Department of Public Information, NY
Hmong (Miao)	United Nations Development Programme, China
Northern East-Guizhou	
Hmong (Miao)	United Nations Development Programme, China
Southern East-Guizhou	
Hmong (Miao), Sichuan-Guizhou-Yunnan	United Nations Development Programme, China
Ho	People's Watch, India
Hrvatski (Croatian)	Permanent Mission of the Republic of Croatia to the United Nations Office in Geneva
Huastec, Veracruz	Comisión de Derechos Humanos del Estado de Veracruz
Huasteco	United Nations Information Centre, Mexico in cooperation with the National Human Rights Commission Indígena
Huitoto Murui	Ministerio de Educación, Peru
Hungarian	United Nations Department of Public Information, NY
Hyolmo	Nepal Hyolmo Social Service Association
Ibibio	United Nations Department of Public Information, NY
Icelandic (íslenska)	United Nations Information Centre, Denmark

Ido	International Language Ido, Germany
Igbo	Diffusion Multilingue des Droits de l'Homme, France, in cooperation with l'Agence de Coopération Culturelle et Technique
Iloko/Ilocano	Commission on Human Rights, The Philippines
Indonesian	United Nations Information Centre, Indonesia
Interlingua	Union Mundial pro Interlingua, The Netherlands
Inuktitut (Greenlandic)	United Nations Information Centre, Denmark
Inuktitut	Permanent Mission of Canada to the United Nations Office in Geneva
Irish Gaelic	United Nations Department of Public Information, NY
Italian	United Nations Information Centre, Italy
Ivrit (Hebrew)	Permanent Mission of Israel to the United Nations Office in Geneva
Japanese (Nihongo)	United Nations Information Centre, Japan, and the Ministry of Justice and Human Rights NGOs
Javanese	United Nations Information Centre, Indonesia
Jirel	Jirel Association Nepal
Jñatrjo (Mazahua)	United Nations Information Centre, Mexico, in cooperation with the Ministry of Education
Jola-Fogny (Diola)	Tostan, Senegal
Kabardian	Federation of Caucasian Associations in Turkey (Kaffed)
Kabyè	United Nations Information Centre, Togo
Kanauji	People's Watch, India
Kannada	Former OHCHR Intern
Kanuri Yerwa	United Nations Information Centre, NY
Kaonde	United Nations Information Centre, Zambia
Kapampangan	Komisyon ng Karapatang Pantao, The Philippines
Karelian	Office of the High Commissioner for Human Rights - Russian Federation
Karen (Pwo)	United Nations Information Centre, Burma
Karen (S'gaw)	United Nations Information Centre, Burma
Kasem	United Nations Department of Public Information, NY, jointly with Bureau des langues du Ghana and Association of Negro Business and Professional Women's Clubs
Kashmiri	United Nations Information Centre, India
Kazakh	United Nations Department of Public Information, Kazakhstan
Khakas	Office of the High Commissioner for Human Rights - Russian Federation
Khalkha (Mongolian)	CHR Technical Cooperation Branch, Mongolia
Kharia	People's Watch, India
Khasi	Meghalaya Peoples Human Rights Council
Khmer	Cambodia Documentation Commission, Cambodia
Kibushi	Service linguistique du Conseil Général de Mayotte
K'iche' (Quiché)	Instituto de Linguística, Argentina
Kichwa	Office of the High Commissioner for Human Rights - Ecuador Field Office
Kikongo ya L'Etat (Kikongo/Kituba)	Office of the High Commissioner for Human Rights - Congo Field Office
Kimbundu	United Nations Educational, Scientific and Cultural Organization, Angola
Kinyamwezi (Nyamwezi)	United Nations Development Programme, Tanzania
Kinyarwanda	United Nations Department of Public Information, NY
Kisan	Kisan Community Development Foundation

Koits-Sunuwar	Sunuwar Welfare Society
Komi-Permian	Office of the High Commissioner for Human Rights - Russian Federation
Korean (Hankuko)	United Nations Educational, Scientific and Cultural Organization, Paris
Koulango	United Nations Operation in Cote d'Ivoire
Kpelewo	Ministère de l'Education Nationale, Guinea
Kreyol (Haitian Creole)	United Nations Department of Public Information, NY
Krio	National Commission for Democracy and Human Rights, Sierra Leone
Kurdish	Kurdish Institute, France
Kurmanji	United Nations Development Programme, Iraq
Kurug	People's Watch, India
Kyrgyz	Permanent Mission of the Kyrgyz Republic to the United Nations Office in Geneva
Ladin	Office for Language Issues and Press Office of the Autonomous Province of Bolzano/Bozen/Balsan
Ladino	Ladinokomunita
Lamnso' (Lám nso')	Executive Committee of the Nso' Language Organisation
Lao	United Nations Department of Public Information, NY
Latin (Latina)	Classes 3AB1 - 3B2 Gymnase de Nyon, Suisse
Latin (Latina)	Liceo Ginnasio Statale "Socrate" Rome, Italy
Latvian	Human Rights Institute of the University of Latvia
Lhomi	Lhomi (Shingsa) Kalyan Kendra and Nepal Lhomi Society
Ligurian	A Compagna di Zoeni
Limba	National Commission for Democracy and Human Rights, Sierra Leone
Limbu	Kirat Yakthung Chumlung
Lingala	United Nations Information Centre, Democratic Republic of the Congo
Lithuanian (Lietuviskai)	Amnesty International, UK
Lobiri	United Nations Operation in Cote d'Ivoire
Low German (Niederdeutsche)	Institute for Low German
Lozi	United Nations Information Centre, Zambia
Luba-Kasai (Tshiluba)	Bibliothèque Nationale du Congo, Democratic Republic of Congo
Luganda/Ganda	NGO, Uganda
Lunda/Chokwe-lunda	United Nations Information Centre, Zambia
Luvale	United Nations Information Centre, Zambia
Luxembourgish (Lëtzebuergesch)	Ministère de l'Education, Luxembourg
Macedonian	Macedonian Board, Skopje
Madurese	United Nations Information Centre, Indonesia
Magahi	United Nations Information Centre, India
Magar (Dhut)	Nepal Magar Association
Magyar (Hungarian)	United Nations Department of Public Information, NY
Maithili	People's Watch, India
Majhi	Nepal Majhi Utthan Sangha
Makonde	United Nations Development Programme, Tanzania
Makua (Mozambique)	Procuradoria-Geral da Republica, Portugal
Malagasy	United Nations Information Centre, Madagascar
Malay (Bahasa Melayu)	Diffusion Multilingue des Droits de l'Homme, France
Malayalam	United Nations Department of Public Information, NY

Maldivian (Dhivehi)	Human Rights Commission of the Maldives, Maldives
Maltese	Maltese University, Malta
Mam	Instituto de Linguística, Argentina
Maninka	Ministère de l'Éducation Nationale, Guinea
Manipuri	People's Watch, India
Maori	New Zealand Human Rights Commission, New Zealand
Maori (Cook Islands) (Rarotongan)	Ministry of Foreign Affairs and Immigration, Cook Islands
Mapudungun (Mapuzgun)	United Nations Information Centre, Argentina/Uruguay
Marathi	United Nations Department of Public Information, NY
Marshallese	United Nations Information Centre, NY
Marwari	United Nations Information Centre, NY
Matsés	Coordinadora Nacional de Derechos Humanos, Peru
Mayan (Yucateco)	United Nations Information Centre, Mexico
Mazahua (Jñatrjo)	United Nations Department of Public Information, NY, in cooperation with the Ministry of Education, Mexico
Mazateco	United Nations Department of Public Information, NY, in cooperation with the Ministry of Education, Mexico
Mbundu (Kimbundu)	United Nations Educational, Scientific and Cultural Organization, Angola
Mende	National Commission for Democracy and Human Rights, Sierra Leone
Mikmaq/Micmac	Permanent Mission of Canada to the United Nations Office in Geneva
Minangkabau	United Nations Information Centre, Indonesia
Miskito	Comité para la Defensa de los Derechos Humanos, Honduras
Mixe	VIDES International
Mixteco	United Nations Information Centre, Mexico
Mizo	People's Watch, India
Mongolian (Khalkha)	CHR Technical Cooperation Branch, Mongolia
Mooré/More	National Commission for UNESCO, Burkina-Faso
Mozarabic (Ajami)	
Mundari	People's Watch, India
Ñahñú (Otomí)	Casa del Escritor Indígena, Mexico
Nahuatl	United Nations Information Centre, Mexico
Nanai	Office of the High Commissioner for Human Rights - Russian Federation
Navaho (Dine, Navajo)	Navajo Interpreting Services, US
Ndebele	United Nations Information Centre, Zimbabwe
Netherlands (Dutch)	United Nations Department of Public Information, NY
Nenets	Office of the High Commissioner for Human Rights - Russian Federation
Nepali	United Nations Department of Public Information, NY
Newar	Newa: Dey Daboo
Nganasan	Office of the High Commissioner for Human Rights - Russian Federation
Ngangela (Nyemba)	United Nations Educational, Scientific and Cultural Organization, Angola
Niederdeutsche (Low German)	Institute for Low German
Nigerian Pidgin English	United Nations Information Centre, Nigeria
Nihongo (Japanese)	United Nations Information Centre, Japan, and the Ministry of Justice and Human Rights NGOs
Nivkh	Office of the High Commissioner for Human Rights - Russian Federation
Nomatsiguenga	Coordinadora Nacional de Derechos Humanos, Peru

Northern Sotho/Pedi/Sepedi	Diffusion Multilingue des Droits de l'Homme, France, in cooperation with UNESCO
Norwegian (Bokmål) (Norsk, Bokmål)	United Nations Information Centre, Denmark
Norwegian (Nynorsk) (Norsk, Nynorsk)	Diffusion Multilingue des Droits de l'Homme, France
Nuer	United Nations Mission In Sudan
Nyamwezi (Kinyamwezi)	United Nations Development Programme, Tanzania
Nyanja (Chechewa)	Amnesty International, UK
Nyanja/Chinyanja	United Nations Information Centre, Zambia
Nzema	United Nations Department of Public Information, NY, jointly with Bureau des langues du Ghana and Association of Negro Business and Professional Women's Clubs
Occitan Auvergnat	Diffusion Multilingue des Droits de l'Homme, France
Occitan Languedocien	Diffusion Multilingue des Droits de l'Homme, France
Ogiek	Peter Kiplangat Cheruiyot, Former OHCHR Fellow
Ojibway (Ojibwe)	Permanent Mission of Canada to the United Nations Office in Geneva
Oriya	United Nations Department of Public Information, NY
Oromiffa (Afaan Oromo)	Dema Translation and Editing Service
Osetin (Ossetian)	Kazbek T Boutaev, (University of Pennsylvania, Philadelphia, US)
Oshiwambo (Ndonga)	United Nations Information Centre, Namibia
Otomí (Ñahñú)	Casa del Escritor Indígena, Mexico
Otuho	United Nations Mission In Sudan
Paez	Centro Colombiano de Estudios de Lenguas Aborígenes from the University of Los Andes, Colombia
Pai Koka	Office of the High Commissioner for Human Rights - Ecuador Field Office
Palauan	United Nations Department of Public Information, NY
Papiamentu	Ramon Todd, Former OHCHR Fellow
Pashto/Pakhto	United Nations Development Programme, Pakistan
Persian/Farsi	United Nations Information Centre, Iran
Peuhl	Ministère de l'Education Nationale, Guinea
Picard	Diffusion Multilingue des Droits de l'Homme, Belgium
Pijin (Solomons Pidgin)	United Nations Development Programme, Solomons Islands
Pipil	Office of the High Commissioner for Human Rights and the Government of El Salvador
Polish (Polski)	United Nations Department of Public Information, NY
Ponapean	United Nations Department of Public Information, NY
Portuguese	United Nations Information Centre, Portugal
Prouvençau	Prof. Philippe Blanchet. Université de Rennes, France
Pulaar	United Nations Information Centre, Senegal
Pulr	Ministère de l'Education Nationale, Guinea
Punjabi/Panjabi	United Nations Department of Public Information, NY
Purhépecha	United Nations Department of Public Information, Mexico, in cooperation with the Casa del Escritor Indígena
Q'echi/Kekchi	Instituto de Linguistica, Argentina
Quechua	United Nations Information Centre, Bolivia
Quechua de Ambo-Pasco	Coordinadora Nacional de Derechos Humanos, Peru

Quechua de Ayacucho	Coordinadora Nacional de Derechos Humanos, Peru
Quechua de Cajamarca	Coordinadora Nacional de Derechos Humanos, Peru
Quechua de Cotahuasi (Arequipa)	Coordinadora Nacional de Derechos Humanos, Peru
Quechua de Huamalies (Huanuco)	Coordinadora Nacional de Derechos Humanos, Peru
Quechua de Margos (Sur de Dios de Mayo, Huanuco)	Coordinadora Nacional de Derechos Humanos, Peru
Quechua de Pomabamba (Ancash)	Coordinadora Nacional de Derechos Humanos, Peru
Quechua del Callejon de Huaylas	Coordinadora Nacional de Derechos Humanos, Peru
Quechua del Cusco	Coordinadora Nacional de Derechos Humanos, Peru
Quechua del Norte de Junin	Coordinadora Nacional de Derechos Humanos, Peru
Quichua	Sociedad Ecuatoriana Para Los Derechos Humanos, Instituto de Derechos Humanos-Universidad Central del Ecuador, Fundacion Friedrich Naumann
Rajasthani	People's Watch, India
Rajbansi	Rajbansi Society Development
Rarotongan (Maori (Cook Islands))	Ministry of Foreign Affairs and Immigration, Cook Islands
Rhaeto-Romance (Rumantsch)	NGO, Switzerland
Romani	Diffusion Multilingue des Droits de l'Homme, France, in cooperation with Institut National des Langues et Civilisations Orientales
Romanian (Româna)	United Nations Department of Public Information, NY
Rukonzo (Konjo)	NGO, Uganda
Rundi/Kirundi	Ligue burundaise des droits de l'homme, Burundi
Runyankore-rukiga/Nkore-kiga	NGO, Uganda
Russian (Russky)	United Nations Department of Public Information, NY
Sami/Lappish	Diffusion Multilingue des Droits de l'Homme, France
Sammarinese	C. Guidi, Biblioteca Popolare di Serravalle, San Marino
Samoaan	United Nations Development Programme, Samoa
Sango (Sangho)	United Nations Development Programme, Central African Republic
Sanskrit	United Nations Information Centre, India
Santhali	People's Watch, India
Sapara Atupama	Office of the High Commissioner for Human Rights - Ecuador Field Office
Saraiki	Actaf Hussain
Sardinian	Amnesty International, UK
Sarnámi Hindustani	Deep Mahangi, Former OHCHR Fellow
Scots	Amnesty International, UK
Scottish Gaelic	Diffusion Multilingue des Droits de l'Homme, France
Seereer	United Nations Information Centre, Senegal
Serbian (Cyrillic) (Srpski)	Permanent Mission of the Federal Republic of Yugoslavia to the United Nations Office in Geneva
Serbian (Latin) (Srpski)	Permanent Mission of the Federal Republic of Yugoslavia to the United Nations Office in Geneva
Seselwa Creole French	
Shan	United Nations Information Centre, Burma
Sharanahua	Coordinadora Nacional de Derechos Humanos, Peru
Sherpa	Nepal Sherpa Association
Shilluk	United Nations Mission In Sudan
Shimaore	Service linguistique du Conseil Général de Mayotte
Shipibo-Conibo	Coordinadora Nacional de Derechos Humanos, Peru

Shona	United Nations Information Centre, Zimbabwe
Shor	Office of the High Commissioner for Human Rights - Russian Federation
Shqip (Albanian)	United Nations Department of Public Information, NY
Shuar Chicham	Office of the High Commissioner for Human Rights - Ecuador Field Office
Sia Pedee	Office of the High Commissioner for Human Rights - Ecuador Field Office
Sindhi	United Nations Information Centre, India
Sinhala	Human Rights Centre of the Sri Lanka Foundation, Sri Lanka
Siswati	United Nations Information Centre, Swaziland
Slovak (Slovenscina)	United Nations Department of Public Information, NY
Slovenian (Slovenscina)	Permanent Mission of the Republic of Slovenia to the United Nations in Geneva
Solomons Pidgin (Pijin)	United Nations Development Programme, Solomons Islands
Somali	Diffusion Multilingue des Droits de l'Homme, France, in cooperation with l'Agence de Coopération Culturelle et Technique
Soninké (Soninkanxaane)	Tostan, Senegal
Sorbian	Permanent Mission of Germany to the United Nations Office in Geneva
Southern Sotho/Sotho/Sesotho/Sutu/Sesutu	Diffusion Multilingue des Droits de l'Homme, South Africa
Spanish (Español)	United Nations Department of Public Information, NY
Sukuma	United Nations Development Programme, Tanzania
Sundanese	United Nations Information Centre, NY
Suomi (Finnish)	United Nations Information Centre, Denmark
Sussu/Soussou/Sosso/Soso/Susu	Ministère de l'Education Nationale, Guinea
Swahili/Kiswahili	United Nations Department of Public Information, NY
Swampy Cree	Permanent Mission of Canada to the United Nations Office in Geneva
Swedish (Svenska)	United Nations Information Centre, Denmark
Tahitian	Diffusion Multilingue des Droits de l'Homme, France
Tajik	The Presidential Apparatus of the Republic of Tajikistan, Tajikistan
Tajpuriya	Tajpuriya Society Welfare Council
Talysh	Human Rights Center of Azerbaijan
Tamang (Tam)	Nepal Tamang Ghedung, Nepal
Tamasheq	Association Tagazt
Tamazight (Beraber)	Observatoire National de Droits de l'Homme, Algeria
Tamil	Human Rights Centre of the Sri Lanka Foundation, Sri Lanka
Tatar	The Committee for the Protection of Human Rights, Republic of Tatarstan
Tchocwe (Angola)	Procuradoria-Geral da Republica, Portugal
Telugu	United Nations Department of Public Information, NY
Tének (Huasteco)	United Nations Department of Public Information, NY, in cooperation with the Ministry of Education, Mexico
Tetum	On-Call Interpreters and Translators Agency, Australia
Thai	United Nations Department of Public Information, NY
Thakali	Thakali Sewa Samittee
Thangmi	Nepal Thangmi Society
Tharu-Dangaura	Tharu Kalyankari Sabha
Themne (Temne)	National Commission for Democracy and Human Rights, Sierra Leone
Tibetan	Office of the Representative of the H.H. the Dalai Lama, Tibet

Ticuna	Coordinadora Nacional de Derechos Humanos, Peru
Tigrinya (Tigrigna)	Dema Translation and Editing Service
Tiv	United Nations Information Centre, NY
Toba	United Nations Information Centre, Argentina/Uruguay
Tojol-a'b'al	United Nations Information Centre, Mexico
Tok Pisin	Baua Baua Popular, Papua New Guinea
Tonga	United Nations Information Centre, Zambia
Tongan (Tonga)	Tongan Human Rights and Democracy Movement, Tonga
Totonaco	United Nations Department of Public Information, NY, in cooperation with the Ministry of Education, Mexico
Trukese (Chuuk)	United Nations Department of Public Information, NY
Tsafiki	Office of the High Commissioner for Human Rights - Ecuador Field Office
Tshiluba (Luba-Kasai)	Bibliothèque Nationale du Congo, Congo
Tshivenda	University of Cape Town, Faculty of Law, South Africa
Turkish (Türkçe)	Secretariat of the Human Rights Coordinating Committee, Turkey
Turkmen	National Commission for UNESCO, Turkeminstan
Tuvan	Office of the High Commissioner for Human Rights - Russian Federation
Tzeltal	United Nations Information Centre, Mexico
Tzotzil	United Nations Information Centre, Mexico
Uighur	United Nations Development Programme, China
Uilta	Office of the High Commissioner for Human Rights - Russian Federation
Ukrainian (Ukrayins'ka)	Ukrainian Union of Jurists, Ukraine
Umbundu	United Nations Educational, Scientific and Cultural Organization, Angola
Uranw-Jhangad	Nepal Jhangad (Uranw) Kodrem Sudhar Karya Guthiyar Aa Karyan Sudhar Samittee
Urarina	Coordinadora Nacional de Derechos Humanos, Peru
Urdu	United Nations Information Centre, Pakistan
Uzbek (Cyrillic)	United Nations Educational, Scientific and Cultural Organization, Uzbekistan
Uzbek (Latin)	United Nations Educational, Scientific and Cultural Organization, Uzbekistan
Vai	Sterling Memorial Library in Yale University
Venetian	Governo Nasionae Veneto
Veps	Office of the High Commissioner for Human Rights - Russian Federation
Vietnamese	United Nations Development Programme, Viet Nam
Vlach	UN Department for General Assembly and Conference Management German Translation Service, NY
Walloon/Wallon	Waremmé - Ville de la Paix, Wallonie, Belgique
Wama	Commission béninoise des Droits de l'Homme, Benin
Wao Tededo	Office of the High Commissioner for Human Rights - Ecuador Field Office
Waray	Komisyon ng Karapatang Pantao, The Philippines
Wayuu	Centro Colombiano de Estudios de Lenguas Aborígenes from the University of Los Andes, Colombia
Welsh (Cymraeg)	United Nations Association Wales, UK
Western Sotho/Tswana/Setswana	Diffusion Multilingue des Droits de l'Homme, South Africa
Wolof	United Nations Information Centre, Senegal
Xhosa	Diffusion Multilingue des Droits de l'Homme, France, in cooperation with UNESCO
Yagua	Coordinadora Nacional de Derechos Humanos, Peru

Yakut	Office of the High Commissioner for Human Rights - Russian Federation
Yanomamö	International Institute of Mary Our Help of the Salesians of Don Bosco
Yao	United Nations Office of the High Commissioner for Human Rights, Geneva
Yapese	United Nations Department of Public Information, NY
Yi	United Nations Development Programme, China
Yiddish	Raphael Finkel and Sholem Berger, University of Kentucky, USA
Yoruba (Yorùbá)	Diffusion Multilingue des Droits de l'Homme, France, in cooperation with l'Agence de Coopération Culturelle et Technique
Yukagir	L'Auravet'an Foundation, NY
Zapoteco	United Nations Department of Public Information, NY, in cooperation with the Ministry of Education, Mexico
Zapoteco, San Lucas Quiaviní	Felipe H. Lopez and Pamela Munro (University of California, Los Angeles, US)
Zhuang	United Nations Development Programme, China
Zulu	Community Law Centre, South Africa

Text of the translation of the Declaration into Ladino, initiated by Jacques Cory, contacting the UN offices, getting the UN approvals, the translation was executed by Jacques Cory with Ladinokomunita, edited by Cory and Rachel Bortnick, the details on the Ladino language:

Profile		
Native	Name	None
Total Speakers	120,000 (estimated)	
Usage	By	Country
Estimated number of home speakers in 2010: Israel (60, 000), Turkey (6,000), and fewer in Greece, Bulgaria, France, Spain, United States, Latin America, and other countries throughout the world where Sephardic Jews live.		
Background		
Ladino is a Spanish-based language spoken by the Sephardic Jews of the former Ottoman Empire. "Sephardic" derives from Sepharad, the Hebrew word for Spain, and refers to the Iberic origin of these Jews who, having been expelled en masse from Spain in 1492 and from Portugal shortly thereafter, were dispersed throughout Europe and the Mediterranean basin. Ladino developed as a distinct Jewish language in the Ottoman Empire, where most of the Sephardic exiles (about 200,000) had settled. Though basically Medieval Castilian, with influence of other Medieval Iberic languages (such as Aragonese, Catalan, and Portuguese) it incorporates many words and phrases from Hebrew, Turkish, Greek, Italian, French, and other languages with which it came in contact. (A parallel Judeo-Spanish dialect, Haketia, developed in North Africa with much Arabic influence.) Its grammatical structure is close to that of Spanish, and the language can be understood by Spanish speakers if the foreign loan words are kept to a minimum.		
Until the twentieth century Ladino was written in Hebrew letters, mostly in the Rashi type, both in print and in cursive writing. It has been written in Latin characters since the advent of Western education, and, in Turkey, since the alphabet reform of 1928 (which instituted the Latin alphabet for Turkish.) The spelling system preferred by most native speakers today, and used in this translation, was established 30 years ago by the Israeli all-Ladino cultural review "Aki Yerushalayim", and is, in essence, the phonetic transcription in Latin letters of the former writing in Hebraic letters.		
Received 10/27/2011 Posted 10/27/2011 Checked 10/27/2011		

Deklarasion Universal de Diritos Umano

Prefasio

Konsiderando ke la libertad, la djustisia i la paz en el mundo tienen por baza el rekonosimiento de la dinyidad propia esensiala i de los diritos iguales i no violavles de todos los miembros de la famiya umana,

Konsiderando ke el deskonosimiento i el despresio de los diritos umanos tienen kavzado aktos de barbaridad ke solevantan la konsensia de la umanidad; i ke fue proklamado komo la

aspirasion mas alta del ombre, la yegada de un mundo en el kual los umanos, liberados del espanto i de la mizeria, gozaren de la libertad de la palavra i de la libertad de kreencias, Konsiderando ke es esensial ke los diritos umanos sean protejados por un rejimen de derecho, para ke el ombre no se veyga ovligado, komo ultimo remedio, de revoltarse kontra la tirania i la opresion,

Konsiderando tambien ke es esensial de favorizar la formasion de relaciones de amistad entre las nasiones,

Konsiderando ke los pueblos de las Naciones Unidas afirmaron de nuevo en la Karta sus fey en los diritos fundamentales del ombre, en la dinyidad i la valor de la persona umana i en la igualdad de diritos de ombres i mujeres; i se deklararon dechididos a favorizar el progreso sosial i a elevar el nivel de vida kon un konsepto mas ancho de la libertad,

Konsiderando ke los Estados Miembros prometieron de asigurar, en kooperasion kon la Organizasion de las Naciones Unidas, el respekto universal i efektivo a los diritos i libertades fundamentales del ombre, i

Konsiderando ke una konsepsion komuna de estos diritos i libertades es de la mas grande emportansa para kumplir kompletamente la dicha prometa,

La Asamblea Jenerala

Proklama la prezente Deklarasion Universal de Diritos Umanos komo ideal komun ke deven esforsarsen de alkansar todos los pueblos i todas las nasiones para ke kada persona i kada asosiasion, enspirandosen siempre de esta deklarasion, perkuren, kon la ensenyansa i la edukasion, a expandir el respekto a estos diritos i libertades, i asiguren, por mezuras progresivas nasionalas i internasionales, su rekonosimiento i su aplikasion universal a i efektiva, tanto entre los pueblos de los Estados Miembros komo entre los de los territorios ke estan debasho de sus djuridiksion.

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 internasionala 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.

Artikolo 8

Kada persona tiene el diritto de adresarse a los tribunales nasionales para topar un remedyo efektivo en kavzo de violasion de sus diritos fundamentales rekonosidos por la konstitusion o por la ley.

Artikolo 9

Dinguno no podra ser, arbitrariamente, detenido, metido en prezo, o deportado.

Artikolo 10

Kada persona tiene diritto, en perfekta igualdad, de ser djuzgado aviertamente i kon djustisia por un tribunal independiente i imparsial, para la determinasion de sus diritos i ovligaciones o para examinar kualkera akuzasion kriminala kontra su persona.

Artikolo 11

1. Todo el ke esta akuzado de ofensa ke yeva kastigo tiene el diritto de ser konsiderado inosente, asta ke es provado kulpavle, sigun la ley i el djuisio publiko ke le asigura las garantias menesterozas para su defensa.

2. Dinguno sera kondonado por kavza de algun akto o omision ke no era kastigavle asigun la ley nasionala o internacionala en el momento ke el akto fue kometido. Ni se podra impozar kastigo mas grave del ke era aplikavle en el momento ke el akto fue kometido.

Artikolo 12

Dinguno sera sometido a intervenciones arbitrarias en su vida privada, su famiya, su kaza o korrespondensia, ni a atakos sovre su onor o su famiya. Todos tienen el diritto de ser protejados por la ley kontra este modo de intervenciones o atakos.

Artikolo 13

1. Kada persona tiene diritto de sirkular livremente i elejir su morada adientro de las fronteras de un Estado.

2. Todos tienen el diritto de salir de kualker paez, inkluyendo el suyo, i retornar a su paez.

Artikolo 14

1. En kavzo de persekusion, kada uno tiene el diritto de bushkar i topar azilo en otro paez.

2. Este diritto no podra ser aplikado kontra una aksion djuridika en kavzos de aktos kriminales non-politikos, o de aktos ke kontradizen los prinsipios de las Naciones Unidas.

Artikolo 15

1. Kada persona tiene diritto a una nasionalidad.

2. Dinguno no podra ser privado, arbitrariamente, de su nasionalidad, ni del diritto de trokar de nasionalidad.

Artikolo 16

1. Los ombres i las mujeres de edad de kazarsen tienen diritto, sin dinguna restriksion por motivos de rasa, nasionalidad o relijion, de kazarsen i fondar una famiya. Eyos tendran diritos iguales en el kazamiento, durante el matrimonio i en kavzo de disolusion del matrimonio.

2. El kazamiento se podra azer solo kon el konsentimiento libre i kompleto de los futuros espozos.

3. La famiya es el elemento natural i fundamental de la sosiedad i tiene diritto a la proteksion de la sosiedad i del Estado.

Artikolo 17

1. Kada persona tiene diritto de tener una propiedad individual o djuntos kon otra djente.

2. Dinguno no podra ser privado de su propiedad arbitrariamente.

Artikolo 18

Kada persona tiene diritto a la libertad de pensamiento, de konsensia i de relijion; este diritto

inkluye la libertad de trokar de relijion o de kreyensa, i la libertad de manifestar su relijion o su kreensia, solo o djuntos kon otros, tanto en publiko komo en privado, para la ensenyansa, la praktika, el kulto i la observasion.

Artikolo 19

Kada uno i uno tiene dirito de libertad de opinion i de ekspresion. Este dirito inkluye el de no estar molestado a kavza de sus opiniones, i bushkar, resivir, i difundir informasion i ideas, por kualker medio de komunikasion, sin limitasion de fronteras.

Artikolo 20

1. Kada persona tiene dirito de la libertad de reunion i de asosiasion pasifika.
2. Dinguno podra ser ovligado a apartener a una asosiasion.

Artikolo 21

1. Kada persona tiene dirito de partisipar en el governo de su paez direktamente o por medio de reprezentantes libremente eskojidos.
2. Kada persona tiene dirito de partisipar al governo de su paez en kondisiones de igualdad.
3. La voluntad del pueblo sera la baza de la autoridad del governo. Esta voluntad se ekspresara por medio de eleksiones legales ke seran organizadas regularmente kon votasion universal, iguala i sekreta, o de manera ekivalente en protejando la libertad del voto.

Artikolo 22

Kada persona, komo miembra de la komunidad, tiene dirito a la seguridad sosiala, i merese, por medio de esforsos nasionales i de la kooperasion internacionala, i en akodro kon la organizasion i los rekorsos de kada estado, a la realizasion i la satisfaksion de los diritos ekonomikos, sosiales i kulturales indispensables para su dinyidad i al libre dezvelopamiento de su personalidad.

Artikolo 23

1. Kada persona tiene dirito al lavoro, a eskojer su lavoro libremente, a kondisiones de lavoro djuisiozas i favoravles i a la proteksion kontra la dezokupasion.
2. Kada persona, sin dinguna diskriminasion, tiene el dirito de pagamiento igual por lavoro igual.
3. Kada persona ke lavora tiene dirito a un pagamiento djusto i favoravle, el kual asigurara para el i su famiya una existensia konforme a la dinyidad umana, i ke sera ajustado, si ay menester, por otras formas de proteksion sosiala.
4. Kada persona tiene el dirito de fondar i de partisipar en sendikatos para protejar sus enteresos.

Artikolo 24

Kada persona tiene el dirito de repozo, de gozarse del tiempo libre, inkluzo la limitasion djuisioza de las oras del lavoro i vakansas periodikas pagadas.

Artikolo 25

1. Kada persona tiene dirito a un nivel de vida adekuado para la salud i el bienestar suyos i de su famiya – inkluzo el komer, el vistir, la morada, la asistensia medikala i los servicios sosiales menesterozos; de mezmo, el tiene dirito de ser asgurado en kavzos de dezokupasion, hazinura, invalidez, bivdez, vejez i otros kavzos de piedrita del mantenimiento por sirkonstansias ke no dependen de el.
2. Las madres i los rezin nasidos tienen dirito a kudios espesiales i a ayudo. Todas las kriaturas, nasidas komo fruto de kazamiento legal, o no, gozaran de la mezma proteksion sosiala.

Artikolo 26

1. Kada persona tiene dirito a la edukasion. La edukasion deve ser debaldes, a lo manko en el nivel elementario i fundamental. La edukasion elementaria sera ovligatoria. La

edukasion teknika i profesionala deve ser jeneralmente disponivle; el aksesu a los estudios superiores sera igual para todos, tomando en konsiderasion los alkanses de kada uno i uno.

2. La edukasion tendra por buto el dezvelopamiento kompleto de la personalidad umana i el enfortesimiento del respekto a los diritos umanos i a las libertades fundamentales; favorizara el entendimiento, la tolerensia i la amistad entre todas las nasiones i todos los grupos etnikos o relijiozos; i solevantara las aktividades de las Naciones Unidas para el mantenimiento de la paz.

3. Los djenitores tendran dirito a eskojer el tipo de edukasion ke eyos preferan dar a sus ijos.

Artikolo 27

1. Kada persona tiene dirito de tomar parte, libremente, en la vida kulturala de la komunidad, a gozar de los artes i a partisipar en el progreso sientífico i a aprovecharse de sus resultados.

2. Kada persona tiene dirito a la proteksion de los enteresos morales i materiales ke rezultan de las produksiones sientifikas, literarias o artistikas ke fueron su kreasion.

Artikolo 28

Kada persona tiene dirito a un orden sosial i internasional en el kual se realizaran kompletamente los diritos i libertades proklamados en esta Deklarasion.

Artikolo 29

1. Kada persona tiene doveres en respekto a la komunidad, porke su personalidad puede dezveloparse kompletamente solo en la komunidad.

2. En el exersisio de sus diritos i de sus libertades, kada persona estara solamente sujeta a las limitaciones estabilidas por la ley kon el uniko buto de asigurar el rekonosimiento i el respekto de los diritos i libertades de los otros, i de satisfazer las djustas exijensias de la moral, del orden publiko i del bienestar jeneral en una sosiedad demokratika.

3. Estos diritos i libertades no podran en dingun kavzo ser exersidos en opozision a los butos i prinsipios de las Naciones Unidas.

Artikolo 30

Dingun artikolo en la prezente Deklarasion podra ser interpretado en el sentido ke da dirito a algun Estado, a un grupo o a una persona, de tomar parte en aktividades o de realizar aktos kon el buto de destruir kualker de los diritos i libertades proklamados en esta Deklarasion.

There are five additional languages, based on languages that I have learned, that were not included in the former chapters, and can be found in UN's Declaration of Human Rights website.

Forro, Angolan Portuguese, Angola:

Assembleia Geral - Ca ploclamá Declaraçon Universal di Dirêtu di Hóme sé cuma ua cuá buá pa tudu pôvô cu téla di mundu pô fé, pa tudu nguê cu tudu organizaçon di téla, pô na txilé ni cabeça fa, fé tudu cuá cu nen cá pôji, pá melhorá ensino cu educaçon, disenvolvê lispêtu di dirêtu cu liberdade, tlabá pa pô concê e pa pô platicá tudu cuá sé ni tudu Estado memblu e ni téla cu naxi tê dependenxa fa.

Artigo 1º

Tudu nguê di mundu ca nancê livli e igual ni dignidade e ni dirêtu. Punda nen ca pensá e nen tê cunxensa, selá nen fé tudu cuá cu tençon de lumón.

Artigo 2º

Tudu nguê ca pô flá ni dirêtu cu liberdade cu sa ploclamadu ni Declaraçon sé, sê distinçon, mó fala di laça, di côlô, di sexo, di lingua, di religiôn, di pensamento político ô ôtlo, di natureza di téla ô di sociedade, di liqueza, di naximentu ô qualqué ôtlo situaçon. Alén di cuá sé, a na ca pô fé nê ua separaçon baseado ni estatuto político, jurídico ô di téla di qualqué nguê, mêm u xi téla sé conquistá dependenxa zá ô xi ê naxi tê fa.

Artigo 3º

Tudu nguê tê dirêtu di vida, di liberdade e di segurança pessoal.

Artigo 4º

Nê ua nguê ca pô vivê ni esclavatura fa; esclavatura cu bendê ô coplá escravo sá ploibido.

Artigo 5º

Nê ua nguê na ca pô sê tlatadu cu clueldade e sê cloçón fa.

Artigo 6º

Tudu nguê tê dirêtu pa tlaté cu justiça ni tudu lugué

Artigo 7º

Tudu nguê sá igual pê cumpli lei di téla e selá lei sé plotêgê tudu nguê sê fé distinçón. Selá tudu nguê sá plotegido sê distinçón contla qualqué cuá cu sá contla Declaraçón sé e contla tudu cuá cu cá plovocá mali sé.

Pigin, Solomon Island's English Pidgin, Solomon Islands:

Olketa General Assembly, Talem aot dis fala Universal Declarason ya evri nasen en pipol olketa mas trae fo achievim en keepim. Evriwan mas help fo teachim en lanem olketa pipol fo luk savve en uppm olketa raits en friidom blo wanwan. Evri groups wea pat blo gavman or nomoa mas waka fo findim beta wei fo mekem pipol evriwea lo wol ya kam fo luk savve lo olketa hiuman raits ya.

Article 1

Evri man en mere olketa born frii en ikwol lo digniti en raits blo olketa. Olketa evriwan olketa garem maeni fo tingting en olketa sapos fo treatim isada wittim spirit blo bradahood.

Article 2

Evri wan nomata olketa garem difren kala, langus, siosi, status, man or mere from difren kantre, evri wan stil garem rait en friidom wea hemi lo disfala Declarason, en nomata man hemi kam from kantre wea garem difren politiks or status lo nara kantre, or hemi indipenden or nomoa, hemi stil garem olketa raits en friidom ya.

Article 3

Evriwan i garem rait lo laef, friidom en sekuriti blo olketa.

Article 4

No eni wan sapos fo hemi slev blo nara man, dis wan hemi baraba tambu fo duim en babae no hapen lo eni kaen or eni wan.

Article 5

No eni wan babae panisim or tritim nara man no gud or mekem eni wan fo gare kil.

Article 6

Evri wan i garem rait lo eniwea fo loa luk savve lo olketa.

Article 7

Evri wan luk semsem en garem taetol lo loa fo loa luk aftam olketa. Dis fala loa hemi mek sua dat fo luk daonim or tritim no gud nara man bikos lo rabis tingting hemi brekim disfala Declarason.

Nigerian Pidgin English, Nigeria:

Now therefore, dis meeting now come talk say dis universal declaration of human rights talk say naim be di achievement wey all di people and all di nations of di world achieve, sake for say, everi person and everi ting wey dey for our society must to know all di rights and make dem keep am for their mind everi time. Dem must to make sure say dem teach everibodi dis rights and dem must know am, so tay, dem go helep promote di respect for dis rights and freedom of all di people of di kontri dem de control.

Article 1

Everi human being, naim dem born free and dem de equal for dignity and di rights wey we get, as human beings, God come give us beta sense wey we de take tink well, well and beta mind, sake for dis, we must to treat each other like broda and sister.

Article 2

Everi one naim de entitle to all di rights and freedom wey dey for dis small book, no mata di kind language wey person dey speak, di kontri wey one come from, di kind religion wey one de do, di kind

ting wey one dey tink, di kind person wey one be, di how dem take born one, di kind place wey one come from, di kind propati wey one get or weda you be man or woman.

Dem come talk again say, dem no go look at di way, wey dem dey rule dat kontri or how dem de control di kontri or di kind position of di kontri wey we belong, weda na free kontri, say no be anoda people from anoda kontri de rule there or weda na dem dey rule demself or weda dem get one ogbonke kontri we dey rule dem.

Article 3

Everi one naim get right to live, get right to do as e like and right to see say im life safe for where e dey.

Article 4

Dem talk say nobodi must to hold di other one like slave or make am boi boi. Say dem no go gree at all, at all, no mata how e be.

Article 5

Dem no go gree make anoda person moles anoda one, make e treat am like say na animal or make person punish anoda person as e like.

Article 6

Everi one na im get right say make dem know am anywhere say na person, sef, as a person before di law.

Article 7

Everi one na im be, di same for law, no mata wetin di person be or di kind person e be. Di law of our kontri must to make sure say notin happen to am. Di law must to make sure say dem treat everibodi di same, so tay all dis tings we de talk about human right, nobodi go against am, or gada people to go against am.

Occitan Auvergnat, France:

En pezá que n'enjinamen quemun z-ei de pourmeirà valou pà coumpī quelà engatà, [feurtisson] le Nonsiamen prizent deù dret deù z-omei pà là tarà tenteirà eideiadà de quemun dezâ pà tà leù publei moé ta la nasieù; pà que tà leù partitüler moé ta leù z-alachou de là seusieto, en vî queu Nonsiamen tejou dîn l'eime, se fanon d'ensenhâ, d'endücâ, de deivourpâ le raspê de queù dret; de nen feurti l'arcouneissensâ moé l'aplecizou ente que sio mai pà de vrei, pà le biaé de dîszieù segada nasiunera moé entrenasiunera, to entremei leù publei deù z-Eitâ parsouner mo entremei queù de la z-eirada rejentada pà ilh.

Articlhe vun (1)

Ta la proussouna neisson lieura moé parira pà dînessâ mai dret. Son charjada de razou moé de cousiensâ mai lhu fau arjî entremei lha bei n'eime de freiressâ.

Articlhe dou (2)

Chatün se puod privalei de tà leù dret moé libiartâ feurtida dîn sai, sen pavun deiparsiamen, nieu be de rassâ, coulou, teirà, lingâ, arlejieu, d'eivî peuletique v-ou eutremai, d'eurejinâ pà nasieu v-ou clhassâ, de rechessâ, de neissensâ v-ou sitiazou de ta sorta. De mai, soularon pavun deiparsiamen bei là sitiazou peuleticâ, juredeirà, entrenasiuneirà deu paï v-ou de là countradâ partenenser, siache queu paï v-ou countradâ sio endeipendent, sio tütelâd, sen dreit sieu v-ou seumetüd bei cau que sio deviza de soubranessâ.

Articlhe trei (3)

Chatün partitüleir tê le dreit de vieure, deilieure moé surâd de sà proussounâ.

Articlhe catre (4)

Pavunâ proussounâ siro eiclhavada v-ou eissarvidâ; l'eiclhaveio moé le coumiarse d'eiclhavei son deifendüd mo que nen sio le biaé.

Articlhe sin (5)

Pavunâ proussounâ siro trementadâ, nîmai chatiadâ d'én biaé bouriaud, loubïd v-ou lütrissouz.

Articlhe sei (6)

Chatün tê le dreit d'esse tratâd mo nâ proussounâ de dreit.

Articlhe sé (7)

Toutei son parer davan là lei moé tenon dreit sen deiparsiamen d'esse parad pareiramen pà là lei. Toutei tenon le dreit d'esse parad pareiramen coute ta leù reboessamen que cheupïssesson le Nonsiamen prizent mai tà leù z-acanhamen v'én reboessamen tau.

Sammarinese, San Marino:

L'ASEMBLEA GENERELA

la proclama

la presènta dichiarazioun universèla di dirèt umèn cumè ideél comun da cunquistè da tot i popli e da tot al Nazioun, s'u scop che ogni individui e ogni urganismi dla società, tnénd sempra presènta stà Dichiarazioun, u s'impègna a lavurè, s'l'insegnamènt e s'l'educazioun, prì u rispèt at stì dirèt e at stli libertà e ad garantin, miténd in àt iniziatiivi sempri piò numerosi at caratri naziunèl e internaziunèl, l'universèl e concrèt riconoscimènt e rispèt, tent tra i popli di stés Stèd mèmbri, quant tra quèi di teritòri che i è sotopost mla su giurisdizioun.

ARTICOLO 1 (Artécli 1)

Tot j essèri umèn i nàs lébri e cumpagn in dignità e dirèt. Lou i è dutid ad rasoun e ad cuscenza e i à da operè, ognun ti cunfrunt at ch'j ilt, sa sentimint ad fratelènta.

ARTICOLO 2

Ogni persouna la à da beneficié at tot i dirèt e at toti al libertà proclamid tla presènta Dichiarazioun, senza alcuna distinzion prì rasoun ad raza, ad culour, ad sesso, ad lèngua, ad religioun, ad idea pulética e upinioun diversì, ad nazionalità o suciéla, ad richèza, ad nascita o ad qualsiasi éltà cundizioun.

Nisuna distinzion la sarà stabilida tnénd count du stèd pulétich, giurédich o internaziunèl de paiois o del teritorii me quale una persouna l'aapartèn, c'u sia quest indipendènt, o c'l'èpa una aministrazion fiducèria, o c'un sia autonomo, o c'u sia sugèt ma qualsiasi tip ad limitazioun ad sovranità.

ARTICOLO 3

Ogni individuo l'à dirèt ma la vita, m'la libertà e m'la sicurèza dla propia persouna.

ARTICOLO 4

Nisuna persouna la putrà èsa tnuda in stèd ad schiavitò o ad servitò; la schiavitò e la trata di s-cév al sarà pruibidi sata qualsiasi fourma.

ARTICOLO 5

Nisuna persouna la putrà èsa sotoposta m'la tortura o ma un tratamènt o punizioun crudeli, disumèni o degradènti.

ARTICOLO 6

Ogni individuo l'à dirèt, at tot e' mand, m'u riconoscimènt dla su personalità giurédica.

ARTICOLO 7

Tot i è cumpagn davènti m'la lègia e i à dirèt, senza discriminazioun, ma una uguèla protezioun da pèrta dla lègia. Tot i à dirèt ma una uguèla protezioun countra ogni discriminazioun c'l'à sia cuntrèria m'la presènta Dichiarazioun cumè countra ogni incitamènt m'la discriminazioun stèsa.

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, Provençau, 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 Universal Declaration of Human Rights - [A British Sign Language Translation](#)

III. SURVEY ON MODERN WORLD LITERATURE

1. LE MONDE'S LIST OF THE BEST 100 BOOKS OF 20TH CENTURY WITH LINKS AND CORY'S COMMENTS, AND LINKS TO OTHER LISTS OF BEST BOOKS, ETC.

The **100 Books of the Century** ([French](#): *Les cent livres du siècle*) is a list of the one hundred best books of the 20th century, according to a poll conducted in the spring of 1999 by the French retailer [Fnac](#) and the Paris newspaper [Le Monde](#). Starting from a preliminary list of 200 titles created by bookshops and journalists, 17,000 French voters responded to the question, "Which books have stayed in your memory?" The list of acclaimed titles mixes great novels with poetry and theatre, as well as the comic strip. The list emphasizes [French novels](#) more, because of the demographics of the surveyed group. But for me it does not distort the results, as anyhow most of the books that I have ever read, and especially the classical/great books, were in French. The reader of my book can find in this list links to the Wikipedia on the books and the authors.

Before analyzing the list, which I find excellent in general, I must mention the lacunas of the list: first of all – it is unbelievable that in a French survey we do not find among the 100 best authors and books one of the best authors of the 20th century if not the best one, at least the one whom I like most – Marcel Pagnol. How the French people forgot Jean de Florette, Manon, Marius, Topaze, Cesar, Fanny, La femme du boulanger, Les marchands de gloire, La gloire de mon père, Le château de ma mere, some of the best novels, plays and films written and directed by Pagnol! The list introduces the mediocre Françoise Sagan but forgets the masterpieces of Marcel Pagnol.

I assume that the list includes the best authors and not the best sellers, but if *Gone with the Wind* by Margaret Mitchell is included I cannot see how excellent authors of best sellers such as the German Erich Maria Remarque and the Spanish Vicente Blasco-Ibanez are not included. Among the 100 best authors/books of the century we should find at least 10 authors who are not Europeans – as almost all the authors in the list are Europeans. Even if you are a Eurocentrist you cannot overlook the Indian Rabindranath Tagore, the Arab/Egyptian Naguib Mahfouz, the Chinese Mo Yan, the Yiddish writer Isaac Bashevis Singer, the Peruvian Mario Vargas Llosa, all of whom won the Nobel Prize for literature. Other prominent authors are not included as well – the Portuguese Jose Saramago, the Brazilian Jorge Amado, the Japanese Haruki Murakami, the Nigerian Chinua Achebe, the Germans Lion Feuchtwanger, Heinrich Mann, and Franz Werfel, the Americans Sinclair Lewis, Arthur Miller, Tennessee Williams, Eugene O'Neill, the Irish George Bernard Shaw, and the Israelis Shai Agnon, Moshe Shamir, Benjamin Tammuz, Amos Oz and Joshua Sobol. I have enjoyed reading books, plays and stories by all of them and they should be included in the list, as I intend to do subsequently in my own list of the best writers.

I intend to analyze the list and write about all the books from the list that I have read. I was pleased to learn that I have read most of the books in the list, in other cases I am reading them or I have read books by the same authors. I have read most of the books in the original language – French, English, Spanish, Italian, German. I have read several times most of the top 10 books: *The Stranger* by Albert Camus – by far one of the best novels ever written, modernism at its best. *In Search of Lost Time* (but not all the parts of the monumental books) by Marcel Proust – the books captivate you like a dream, you are carried away in a magnificent road. *The Trial* by Franz Kafka (it is indeed a masterpiece) – all Kafka's books are my favorites, you sense the horror, you are lost and don't understand what happens to you, many times in my life I felt like in *The Trial*. *The Little Prince* by Antoine de Saint-Exupéry in many languages and extracts in 120+ languages (see details in my book), a good book that doesn't deserve its immortal glory.

Man's Fate by Andre Malraux – this modern book brings you to China, I have read most of Malraux's books who are excellent. Journey to the End of the Night by Louis-Ferdinand Celine - interesting. The Grapes of Wrath by John Steinbeck (I have also seen the masterpiece film) – a captivating book with a social message so remote from the existing neoliberal regime. For Whom the Bell Tolls (I have also seen the film and other films based on the 100 books) by Ernest Hemingway – Hemingway is one of my favorite authors, I like particularly his style, and the different scenery of each book. Le Grand Meaulnes by Alain-Fournier - interesting, Froth on the Daydream by Boris Vian – it is funny, marvelous and fantastic, a precursor of modernism.

No. 11-20 – I have not read The Second Sex by Simone de Beauvoir but I have read other books by her – I respect very much her feminist struggle. I have read and seen several times the play Waiting for Godot by Samuel Beckett, and I still don't understand how do I like so much and understand perfectly modern and absurd plays like the ones by Beckett, Ionesco, and Pinter, but don't understand and like modern art? I have not read Being and Nothingness by Jean-Paul Sartre (I don't read often philosophy books as this book by Sartre and the previous book by his companion de Beauvoir), but I have read most of his books and seen most of his plays. The books I like most are L'age de raison, Le sursis, La mort dans l'ame, horrifying and actual.

I have not read The Name of the Rose by Umberto Eco, I have seen the film, and read other books by him in Italian. I have not read The Gulag Archipelago by Aleksandr Solzhenitsyn (I have it in my library but don't have the courage to read it, as it is too "dark", although I have read other "lighter" books by him). It is too difficult for me to read it in Russian, I read only the translation of The Trial from German, but read the other books in the original language – French or English. I have read several times Paroles by Jacques Prevert, who is my favorite poet. From all poetry I like most modern poetry, which I sense in my guts. Alcools by Guillaume Apollinaire – I read some of his poems and books. It is amazing how most of the books in this list are "difficult" books like the books by Kafka, Camus, Malraux, Vian, Sartre, Beckett...

The Blue Lotus by Herge, Tintin, are nice commics series, not exactly my cup of tea, although I read in my youth quite often Tintin. The Diary of a Young Girl by Anne Frank – the most tragic, comic and human diary ever written. I read it several times in many languages and now in Dutch, saw many times films and plays on the tragic fate of Anne Frank. Tristes tropiques by Claude Levi-Straus – I never read it and never heard of it, but if I had time I would read it with pleasure.

I have read and enjoyed most of the subsequent books, such as Brave New World by Aldous Huxley, Nineteen Eighty-Four by George Orwell (I have read his other books as Animal Farm, Homage to Catalonia..., seen films, plays, I sense myself so close to him). Asterix the Gaul by Rene Goscinny and Albert Uderzo, as said before commics are not exactly by cup of tea, but once in a while I read them. The Bald Soprano, by Eugene Ionesco – Ionesco is my favorite surrealist playwright – I teach Rhinoceros in my courses, read and seen most of his plays. I have not read Three Essays on the Theory of Sexuality by Sigmund Freud but read by him – Eine Kindheitserinnerung des Leonardo da Vinci in German/French and many books about him, as Marthe Robert's – From Oedipus to Moses: Freud's Jewish Identity. I have read other books by Marguerite Yourcenar and Vladimir Nabokov (although I have seen the film Lolita), I have read twice Ulysses by James Joyce (see dissertation on Joyce in the English chapter), I have never heard of Dino Buzzati who comes right after Joyce (nos. 28-29), which is quite strange as Joyce is perceived as the best author of the twentieth century and Buzzati is almost unknown!

I have read many books by Andre Gide, whom I like very much, including The Counterfeiters, Jean Giono is excellent, I have read all the books by Albert Cohen including Belle du Seigneur and saw films on his books – he is one of my favorite authors and I have many affinities to him, I have read One Hundred Years of Solitude by Gabriel Garcia Marquez but didn't like it, although

I acknowledge that he is a great writer. I have read *The Sound and the Fury* by William Faulkner – very modern, *Therese Desqueyroux* by Francois Mauriac who is one of my favorite writers (I saw also the film) – I read it and think of Emile Zola. I have read and enjoyed *Zazie in the Metro* by Raymond Queneau (no. 36), which is quite nice, but insignificant in comparison to the masterpieces of Marcel Pagnol who don't appear in this list. I have read other books and excellent biographies by Stefan Zweig, who is an excellent writer. I have read and seen several times the film *Gone with the Wind* by Margaret Mitchell, although if a best seller like this is included in the list, many other and even better best sellers should be included as stated above. I have read most of the books by D.H. Lawrence, including *Lady Chatterley's Lover*, and seen most of the films based on his books. I am still trying to finish *The Magic Mountain* by Thomas Mann in German, whose sentences catch half a page, but I have read many other books by him in translations as *Buddenbrooks* and he is indeed one of the best writers of the 20th century, as his brother Heinrich Mann, with masterpieces as *Professor Unrat*, who is not included in the list.

I have read most of the books by Françoise Sagan, including *Bonjour Tristesse*, but she is an insignificant writer, and until now I cannot understand what was the reason for her fame, including the many films based on her books, which I have seen as well. I have read her books in German when I wanted to learn German, as the translation was very easy to read. Her books are fit for reading on a plane during a couple of hours, if you are not too tired, and even if you are you can go to sleep and will not lose anything. The secret of her success maybe in the fact that although I don't appreciate her I have read her books and seen the films, so she writes probably in a lovely kitsch. Yet, she is on no. 41 and Marcel Pagnol is not in the list, unforgivable...

Le Silence de la mer by Vercors – a very good and captivating book. *Life: a User's Manual* by Georges Perec – at last a comic book which is delightful to read. *The Hound of the Baskervilles* by Arthur Conan Doyle, I have read many of Sherlock Holmes' books and seen films based on the book, they are by far the best detective stories that I have read. *Under the Sun of Satan* by Georges Bernanos – I had a problem with Bernanos, who was at least at the beginning of his career an anti-Semite. He is a fervent catholic, and writes many books on priests and catholicism, frankly, I have so many books to read that a book by an anti-Semite is not on top priority. I may read books, hear music or watch films by anti-Semites or anti-Israelis but only if their work does not permeate their anti-Semitism, like Wagner, Theodorakis, Saramago, or Ken Loach.

The Great Gatsby by F. Scott Fitzgerald, one of the best books ever written, that I have introduced in my business ethics courses. The author's style, social orientation, are exactly what I expect from good literature. *The Joke* by Milan Kundera (at last a Czech book, that is not French, Spanish, Italian, German, English or Russian, as almost all the other books in the list) – I have read other books by him and seen films based on his books, Kundera is an excellent author who understands so well the human nature, especially the anti-heroes. *Contempt* by Alberto Moravia, I have read many books by Moravia, most of them in Italian, and have seen many films based on his books. I think that Moravia is one of the best authors in the world, a very modern writer. *The murder of Roger Ackroyd* by Agatha Christie, I have read many books by this author and seen many films based on her books, she is one of the best detective writers. No. 50 -*Nadja* by Andre Breton, an interesting surrealist essay, a new form of novel – semi documentary, semi fantastic.

From the next 50 books/authors I would like to mention books that I have read by some of the best authors whom personally I would give a much higher rank, such as Bertolt Brecht – the most influential and prolific playwright of the 20th century who wrote masterpieces such as *The Threepenny Opera*, *Mother Courage and the Resistible Rise of Arturo Ui*. Luigi Pirandello who wrote *Six Characters in Search of an Author*, *Each in His Own Way*, *Tonight We Improvise*, *The Late Mattia Pascal*. Louis Aragon who is one of my favorite authors, the unforgettable *The War*

of the Worlds by H. G. Wells, The Satin Slipper by Paul Claudel, most famous for his verse dramas, which often convey his devout Catholicism. I enjoyed very much reading this long play, which shows Catholicism at its best, as I am not prejudiced against any religion, and I can enjoy books or plays that are masterpieces even if I have different opinions. I understand that J. R. R. Tolkien was introduced in this list with The Lord of the Rings, although I don't enjoy at all high-fantasy novels and films. Colette is in this list and I have read most of her kitsch novels and seen many of the films based on her novels. One cannot restrict himself to read all day Shakespeare or Sartre, and it is fine if one reads from time to time kitsch novels by Colette or Sagan, watch kitsch films like many Indian films, detective novels/films by Christie, Connan Doyle, or Simenon, and best sellers as Tai-Pan by James Clavell, Exodus by Leon Uris, The Four Horsemen of the Apocalypse by Vicente Blasco Ibanez, All Quiet on the Western Front by Erich Maria Remarque, Les Mysteres de Paris by Eugene Sue, Cuore by Edmondo de Amicis, etc.

Back to the list – I have read and enjoyed many poems by Paul Eluard, and I appreciate very much that the list includes many poets. Jack London is one of my favorites, Heinrich Boll is an excellent German modern writer, I am reading now Selma Lagerlof in Swedish and Knut Hamsun in Norwegian, although unfortunately the later is not in the list, Marguerite Duras is a fine author whose novels were filmed quite frequently. Virginia Woolf is undoubtedly one of the best authors of the 20th century and she has captivating style and stories. I enjoy reading Nathalie Sarraute, Jules Renard and Joseph Conrad. In a totally different sphere the list comprises the best of the best, the unforgettable John Dos Passos in Manhattan Transfer, but unfortunately it does not include Sinclair Lewis who is as good as Dos Passos. Jorge Luis Borges is excellent, and so are Blaise Cendrars, Ismail Kadare, and William Styron, with his mesmerizing Sophie's Choice. Federico Garcia Lorca is one of my favorite authors and I quote him often in my book – plays and poetry. Georges Simenon, one of the best authors of detective stories is in the list as well.

I have read and watched many plays by Jean Genet in Israel and France. Early in his life he was a vagabond and petty criminal, but later took to writing. Genet works to subvert the traditional set of moral values of his assumed readership. He celebrates a beauty in evil, emphasizes his singularity, raises violent criminals to icons, and enjoys the specificity of gay gesture and coding and the depiction of scenes of betrayal. Nevertheless, one can enjoy his writings even if you don't adhere to his philosophy. He may be perceived as the antithesis of Paul Claudel, but if you are open to experience different styles and topics of literature, you can enjoy both authors. One more example of an author who became famous by only one book, that is excellent, yet it is only one book is J. D. Salinger and his book The Catcher in the Rye, who did not write much after this book and let a very private life for more than a half century. James Hadley Chase was one of the best known [thriller](#) writers of all time. The canon of Chase, comprising 90 titles, earned him a reputation as the king of thriller writers in Europe. He was also one of the internationally best-selling authors, and, so far, 50 of his books have been made into films. I presume that every lover of books has read at least one of his books and seen at least one of the films based on them.

Rainer Maria Rilke is a very loved author, and so is Mikhail Bulgakov. Hannah Arendt's works deal with the nature of [power](#), and the subjects of politics, [direct democracy](#), [authority](#), and [totalitarianism](#). One of her books that I enjoy most is [The Origins of Totalitarianism](#) (1951), which traced the roots of [Stalinism](#) and [Nazism](#) in both [anti-Semitism](#) and [imperialism](#). Another of her books is well-known is Eichmann in Jerusalem: a [Report on the Banality of Evil](#). Arendt, a Jewish/German/American author, is a very controversial figure and I have seen films and plays based on her life. Henry Miller's books were prohibited but many youngsters found a way to read them anyhow. Raymond Chandler's crime stories and the films based on them have become classic. André Franquin (3 January 1924 – 5 January 1997) was an influential [Belgian comics artist](#), whose best known [comic strip](#) creations are [Gaston](#) and [Marsupilami](#), created while he

worked on the [Spirou et Fantasio](#) comic strip from 1947 to 1969, during a period seen by many as the series' golden age. Spirou/Marsupilami was my favorite comic strip when I was a boy.

Finally, on no. 100 we find Salman Rushdie, a Muslim Indian. It is difficult for me to judge from his novel *Midnight's Children*, about the controversy that ensued the publication of *The Satanic Verses*, with a [fatwā](#) requiring Rushdie's execution that was proclaimed on Radio Tehran by [Ayatollah Khomeini](#), the [spiritual leader of Iran](#) at the time, calling the book "[blasphemous against Islam](#)" (chapter IV of the book depicts the character of an [Imam](#) in [exile](#) who returns to incite revolt from the people of his country with no regard for their safety). A bounty was offered for Rushdie's death, and he was thus forced to live under police protection for several years. On 7 March 1989, the United Kingdom and [Iran](#) broke [diplomatic](#) relations over the Rushdie controversy. This fatwa reminds us of the burning of books by the Inquisition, the Nazis, and the most fanatic regimes in world's history. I personally have a great respect for the Quran, which I show all over my book, but I don't believe that books or people should be burned because of their ideas. Anyhow, if Jewish fatwas would be issued on every *Satanic Verses* written against the Jews and Israel in the last fifty years, including by Iran, Palestinians, and Muslims who are so touchy on their prophets but advocate Nazi propaganda against the Jews, thousands (or much more) of fanatic anti-Semites should go on hiding as Rushdie did. But fortunately, Jews and Israelis are democrats and liberals and don't threaten those who write horrible lies against them.

The list by *Le Monde* is excellent but undoubtedly biased, first of all towards French literature – half of the books – or 49 – are French, and it is also Eurocentrist as only in no. 100 we find an Indian and a Muslim, although writing in English, and there are no Chinese, Japanese, other Asians, Africans, Latin Americans (except Borges and Marquez), Arabs, Yiddish and Israeli writers. Even if we bear in mind that non-European authors are not so popular, and even if there are some who think that they are not as good as the Europeans (which sounds racist) although many of them were awarded the Literature Nobel Prize, I am quite sure that at least 10 or probably 20 non-Europeans and non-Americans should be inserted in such a list, taking into consideration at least Nobel Prize winners and non-Europeans best sellers as those of Murakami, Amado, Vargas Llosa, Amos Oz, Mahfouz. Right after the French authors, including also some Belgian – Yourcenar, Irish – Beckett, and Romanian – Ionesco, authors writing in French, come the English authors – 27, more than a quarter, who include English, Irish – James Joyce, French Canadian – Kerouac, Pole – Conrad, Russian – Nabokov, and Indian – Rushdie – authors, as well as 11 American authors – Henry Miller, Salinger, Chandler, Steinbeck, Hemingway, Faulkner, Mitchell, Scott-Fitzgerald, London, Bradbury, Styron, writing in English, in total 27 authors.

Then the authors writing in German – 9, including Austrian – Freud, Zweig, Musil, Rilke, German – Thomas Mann, Brecht, Boll, Arendt, and Czech – Kafka, authors. 6 Italian authors: Umberto Eco, Buzzati, Moravia, Pirandello, Primo Levi, Hugo Pratt. 3 authors writing in Spanish: the Colombian Gabriel Garcia Marquez, the Argentinian Jorge Luis Borges, and the Spanish Federico Garcia Lorca. 2 Russians: Solzhenitsyn, Bulgakov. 1 Albanian Muslim author – Ismail Kadare. 1 Swedish author – Selma Lagerlof. 1 Czech author – Milan Kundera. 1 Dutch author – Anne Frank. There are much more European authors, others than those writing in French and English, more than three quarter, who should be in the list if it was prepared objectively (but who is objective after all, I am not objective either) – such as the Pole Witold Gombrowicz, the Italians Curzio Malaparte (Kaputt), Elsa Morante (*Mezzogna e sortilegio*), Italo Svevo (*La coscienza di Zeno*), Pier Paolo Pasolini (poetry), Norwegian Knut Hamsun (*Hunger*), Greek Nikos Kazantzakis (*Zorba the Greek*), Dutch/Flemish – Hugo Claus (*Het Verdriet van België*), Simon Vestdijk (*De koperen tuin*), Brazil (Jorge Amado), other French, English...

The list comprises actually the best 100 authors of the 20th century as only one book by every author is included. Furthermore, I would prefer to prepare a list of the 100 best authors, as Le Monde's list comprises books by authors who have only written only one or a few good books, while there are other authors who were not included in the list who have written many excellent books, possibly not as good as the unique books by the authors who appear in the list. I have in mind for example *Le Grand Meaulnes* by Alain-Fournier which is good, but if we bear in mind that he almost didn't write anything valuable subsequently I wouldn't give him the very prestigious ranking no. 9 in the list, while authors who have written novels, plays and scenarios at least as good as *Le Grand Meaulnes* were not introduced in the list like Marcel Pagnol, Saramago, Vargas Llosa, Amado, Mahfouz, Agnon, Murakami, Feuchtwanger, Werfel, Oz, etc.

No.	Title	Author	Year	Language
1	<i>The Stranger</i> <i>The Outsider</i>	Albert Camus	1942	French
2	<i>In Search of Lost Time</i> <i>Remembrance of Things Past</i>	Marcel Proust	1913–1927	French
3	<i>The Trial</i>	Franz Kafka	1925	German
4	<i>The Little Prince</i>	Antoine de Saint-Exupéry	1943	French
5	<i>Man's Fate</i>	André Malraux	1933	French
6	<i>Journey to the End of the Night</i>	Louis-Ferdinand Céline	1932	French
7	<i>The Grapes of Wrath</i>	John Steinbeck	1939	English
8	<i>For Whom the Bell Tolls</i>	Ernest Hemingway	1940	English
9	<i>Le Grand Meaulnes</i>	Alain-Fournier	1913	French
10	<i>Froth on the Daydream</i>	Boris Vian	1947	French
11	<i>The Second Sex</i>	Simone de Beauvoir	1949	French
12	<i>Waiting for Godot</i>	Samuel Beckett	1952	French
13	<i>Being and Nothingness</i>	Jean-Paul Sartre	1943	French
14	<i>The Name of the Rose</i>	Umberto Eco	1980	Italian
15	<i>The Gulag Archipelago</i>	Aleksandr Solzhenitsyn	1973	Russian
16	<i>Paroles</i>	Jacques Prévert	1946	French
17	<i>Alcools</i>	Guillaume Apollinaire	1913	French
18	<i>The Blue Lotus</i>	Hergé	1936	French

No.	Title	Author	Year	Language
19	<i>The Diary of a Young Girl</i>	Anne Frank	1947	Dutch
20	<i>Tristes Tropiques</i>	Claude Lévi-Strauss	1955	French
21	<i>Brave New World</i>	Aldous Huxley	1932	English
22	<i>Nineteen Eighty-Four</i>	George Orwell	1949	English
23	<i>Asterix the Gaul</i>	René Goscinny and Albert Uderzo	1959	French
24	<i>The Bald Soprano</i>	Eugène Ionesco	1952	French / Romanian
25	<i>Three Essays on the Theory of Sexuality</i>	Sigmund Freud	1905	German
26	<i>The Abyss</i> <i>Zeno of Bruges</i>	Marguerite Yourcenar	1968	French
27	<i>Lolita</i>	Vladimir Nabokov	1955	English
28	<i>Ulysses</i>	James Joyce	1922	English
29	<i>The Tartar Steppe</i>	Dino Buzzati	1940	Italian
30	<i>The Counterfeiters</i>	André Gide	1925	French
31	<i>The Horseman on the Roof</i>	Jean Giono	1951	French
32	<i>Belle du Seigneur</i>	Albert Cohen	1968	French
33	<i>One Hundred Years of Solitude</i>	Gabriel García Márquez	1967	Spanish
34	<i>The Sound and the Fury</i>	William Faulkner	1929	English
35	<i>Thérèse Desqueyroux</i>	François Mauriac	1927	French
36	<i>Zazie in the Metro</i>	Raymond Queneau	1959	French
37	<i>Confusion of Feelings</i>	Stefan Zweig	1927	German
38	<i>Gone with the Wind</i>	Margaret Mitchell	1936	English
39	<i>Lady Chatterley's Lover</i>	D. H. Lawrence	1928	English
40	<i>The Magic Mountain</i>	Thomas Mann	1924	German
41	<i>Bonjour Tristesse</i>	Françoise Sagan	1954	French

No.	Title	Author	Year	Language
42	<i>Le Silence de la mer</i>	Vercors	1942	French
43	<i>Life: A User's Manual</i>	Georges Perec	1978	French
44	<i>The Hound of the Baskervilles</i>	Arthur Conan Doyle	1901–1902	English
45	<i>Under the Sun of Satan</i>	Georges Bernanos	1926	French
46	<i>The Great Gatsby</i>	F. Scott Fitzgerald	1925	English
47	<i>The Joke</i>	Milan Kundera	1967	Czech
48	<i>A Ghost at Noon</i> <i>Contempt</i>	Alberto Moravia	1954	Italian
49	<i>The Murder of Roger Ackroyd</i>	Agatha Christie	1926	English
50	<i>Nadja</i>	André Breton	1928	French
51	<i>Aurélien</i>	Louis Aragon	1944	French
52	<i>The Satin Slipper</i>	Paul Claudel	1929	French
53	<i>Six Characters in Search of an Author</i>	Luigi Pirandello	1921	Italian
54	<i>The Resistible Rise of Arturo Ui</i>	Bertolt Brecht	1941	German
55	<i>Friday</i>	Michel Tournier	1967	French
56	<i>The War of the Worlds</i>	H. G. Wells	1898	English
57	<i>If This Is a Man</i> <i>Se questo è un uomo, Survival in</i> <i>Auschwitz</i>	Primo Levi	1947	Italian
58	<i>The Lord of the Rings</i>	J. R. R. Tolkien	1954–1955	English
59	<i>Les Vrilles de la vigne</i>	Colette	1908	French
60	<i>Capital of Pain</i>	Paul Éluard	1926	French
61	<i>Martin Eden</i>	Jack London	1909	English
62	<i>Ballad of the Salt Sea</i>	Hugo Pratt	1967	Italian
63	<i>Writing Degree Zero</i>	Roland Barthes	1953	French

No.	Title	Author	Year	Language
64	<i>The Lost Honour of Katharina Blum</i>	Heinrich Böll	1974	German
65	<i>The Opposing Shore</i>	Julien Gracq	1951	French
66	<i>The Order of Things</i>	Michel Foucault	1966	French
67	<i>On the Road</i>	Jack Kerouac	1957	English
68	<i>The Wonderful Adventures of Nils</i>	Selma Lagerlöf	1906–1907	Swedish
69	<i>A Room of One's Own</i>	Virginia Woolf	1929	English
70	<i>The Martian Chronicles</i>	Ray Bradbury	1950	English
71	<i>The Ravishing of Lol Stein</i>	Marguerite Duras	1964	French
72	<i>The Interrogation</i>	J. M. G. Le Clézio	1963	French
73	<i>Tropisms</i>	Nathalie Sarraute	1939	French
74	<i>Journal, 1887–1910</i>	Jules Renard	1925	French
75	<i>Lord Jim</i>	Joseph Conrad	1900	English
76	<i>Écrits</i>	Jacques Lacan	1966	French
77	<i>The Theatre and its Double</i>	Antonin Artaud	1938	French
78	<i>Manhattan Transfer</i>	John Dos Passos	1925	English
79	<i>Ficciones</i>	Jorge Luis Borges	1944	Spanish
80	<i>Moravagine</i>	Blaise Cendrars	1926	French
81	<i>The General of the Dead Army</i>	Ismail Kadare	1963	Albanian
82	<i>Sophie's Choice</i>	William Styron	1979	English
83	<i>Gypsy Ballads</i>	Federico García Lorca	1928	Spanish
84	<i>The Strange Case of Peter the Lett</i>	Georges Simenon	1931	French
85	<i>Our Lady of the Flowers</i>	Jean Genet	1944	French
86	<i>The Man Without Qualities</i>	Robert Musil	1930–1942	German
87	<i>Furor and Mystery</i>	René Char	1948	French

No.	Title	Author	Year	Language
88	<i>The Catcher in the Rye</i>	J. D. Salinger	1951	English
89	<i>No Orchids For Miss Blandish</i>	James Hadley Chase	1939	English
90	<i>Blake and Mortimer</i>	Edgar P. Jacobs	1950	French
91	<i>The Notebooks of Malte Laurids Brigge</i>	Rainer Maria Rilke	1910	German
92	<i>Second Thoughts</i>	Michel Butor	1957	French
93	<i>The Origins of Totalitarianism</i> <i>The Burden of Our Time</i>	Hannah Arendt	1951	German
94	<i>The Master and Margarita</i>	Mikhail Bulgakov	1967	Russian
95	<i>The Rosy Crucifixion</i>	Henry Miller	1949–1960	English
96	<i>The Big Sleep</i>	Raymond Chandler	1939	English
97	<i>Amers</i>	Saint-John Perse	1957	French
98	<i>Gaston</i> <i>Gomer Goof</i>	André Franquin	1957	French
99	<i>Under the Volcano</i>	Malcolm Lowry	1947	English
100	<i>Midnight's Children</i>	Salman Rushdie	1981	English

Additional lists of best books/music/arts/history, etc.: [1001 books](#) you must read before you die, [1001 children's books](#) you must read before you grow up, [1001 classical recordings](#) you must hear before you die, [1001 albums](#) you must hear before you die, [1001 best buildings](#) you must see before you die, [1001 days that](#) shaped the world, [1001 historic sites](#) you must see before you die, [1001 ideas that](#) changed the way we think, [1001 inventions](#) that changed the world, [1001 movies](#) you must see before you die, [1001 natural wonders](#) you must see before you die, [1001 paintings](#) you must see before you die, [1001 songs](#) you must hear before you die, [Lists of 100 best books](#), [Best books ever](#), [The 100 greatest](#) novels of all times, [The 100 greatest non-fiction books](#), [The Greatest Books](#), [100 Novels everyone](#) should read, [100 best books](#) proposed by 100 writers – Booklubben World Library, [Top Book Lists](#), [Literary Awards](#) by Genre and Type, etc.

2. THE 100 BEST NOVELS IN ENGLISH BY THE MODERN LIBRARY

An alternative list is the list of the 100 Best Novels in English by the Modern Library, in two configurations: The Board's List and The Reader's List. I have read most of the books in those two lists, where the same author has several books, not like Le Monde's list where every author has only one book. The Board's List differs from the Reader's List by the popularity of the books as chosen by the readers, and I'll refer to the first two books in the Reader's List: *Atlas Shrugged* and *The Fountainhead* by Ayn Rand. As for many readers, Ayn Rand was one of my favorite

authors when I was a youngster, but I changed completely my way of thinking subsequently and I view now Ayn Rand as one of the most dangerous authors, whose novels have influenced very important people and induced them to chose a neoliberal ideology disregarding completely the welfare of society and the feeble, and choosing to worship only the *Übermensch*, the most successful, the "best" people, the richest, most talented, while all the others get lost... Ayn Rand was a [libertarian](#), supported [rational](#) and [ethical egoism](#), and rejected [altruism](#). In politics, she condemned the [initiation of force](#) as immoral and opposed [collectivism](#) and [statism](#) as well as [anarchism](#), instead supporting [laissez-faire capitalism](#), based on recognizing [individual rights](#).

THE BOARD'S LIST

1. **ULYSSES** by James Joyce
2. **THE GREAT GATSBY** by F. Scott Fitzgerald
3. **A PORTRAIT OF THE ARTIST AS A YOUNG MAN** by James Joyce
4. **LOLITA** by Vladimir Nabokov
5. **BRAVE NEW WORLD** by Aldous Huxley
6. **THE SOUND AND THE FURY** by William Faulkner
7. **CATCH-22** by Joseph Heller
8. **DARKNESS AT NOON** by Arthur Koestler
9. **SONS AND LOVERS** by D.H. Lawrence
10. **THE GRAPES OF WRATH** by John Steinbeck
11. **UNDER THE VOLCANO** by Malcolm Lowry
12. **THE WAY OF ALL FLESH** by Samuel Butler
13. **1984** by George Orwell
14. **I, CLAUDIUS** by Robert Graves
15. **TO THE LIGHTHOUSE** by Virginia Woolf
16. **AN AMERICAN TRAGEDY** by Theodore Dreiser
17. **THE HEART IS A LONELY HUNTER** by Carson McCullers
18. **SLAUGHTERHOUSE-FIVE** by Kurt Vonnegut
19. **INVISIBLE MAN** by Ralph Ellison
20. **NATIVE SON** by Richard Wright
21. **HENDERSON THE RAIN KING** by Saul Bellow
22. **APPOINTMENT IN SAMARRA** by John O'Hara
23. **U.S.A.(trilogy)** by John Dos Passos
24. **WINEBURG, OHIO** by Sherwood Anderson
25. **A PASSAGE TO INDIA** by E.M. Forster
26. **THE WINGS OF THE DOVE** by Henry James
27. **THE AMBASSADORS** by Henry James
28. **TENDER IS THE NIGHT** by F. Scott Fitzgerald
29. **THE STUDS LONIGAN TRILOGY** by James T. Farrell
30. **THE GOOD SOLDIER** by Ford Madox Ford
31. **ANIMAL FARM** by George Orwell
32. **THE GOLDEN BOWL** by Henry James
33. **SISTER CARRIE** by Theodore Dreiser
34. **A HANDFUL OF DUST** by Evelyn Waugh
35. **AS I LAY DYING** by William Faulkner
36. **ALL THE KING'S MEN** by Robert Penn Warren
37. **THE BRIDGE OF SAN LUIS REY** by Thornton Wilder
38. **HOWARDS END** by E.M. Forster
39. **GO TELL IT ON THE MOUNTAIN** by James Baldwin
40. **THE HEART OF THE MATTER** by Graham Greene
41. **LORD OF THE FLIES** by William Golding
42. **DELIVERANCE** by James Dickey
43. **A DANCE TO THE MUSIC OF TIME (series)** by Anthony Powell
44. **POINT COUNTER POINT** by Aldous Huxley
45. **THE SUN ALSO RISES** by Ernest Hemingway
46. **THE SECRET AGENT** by Joseph Conrad
47. **NOSTROMO** by Joseph Conrad
48. **THE RAINBOW** by D.H. Lawrence
49. **WOMEN IN LOVE** by D.H. Lawrence
50. **TROPIC OF CANCER** by Henry Miller
51. **THE NAKED AND THE DEAD** by Norman Mailer
52. **PORTNOY'S COMPLAINT** by Philip Roth
53. **PALE FIRE** by Vladimir Nabokov
54. **LIGHT IN AUGUST** by William Faulkner

55. **ON THE ROAD** by Jack Kerouac
56. **THE MALTESE FALCON** by Dashiell Hammett
57. **PARADE'S END** by Ford Madox Ford
58. **THE AGE OF INNOCENCE** by Edith Wharton
59. **ZULEIKA DOBSON** by Max Beerbohm
60. **THE MOVIEGOER** by Walker Percy
61. **DEATH COMES FOR THE ARCHBISHOP** by Willa Cather
62. **FROM HERE TO ETERNITY** by James Jones
63. **THE WAPSHOT CHRONICLES** by John Cheever
64. **THE CATCHER IN THE RYE** by J.D. Salinger
65. **A CLOCKWORK ORANGE** by Anthony Burgess
66. **OF HUMAN BONDAGE** by W. Somerset Maugham
67. **HEART OF DARKNESS** by Joseph Conrad
68. **MAIN STREET** by Sinclair Lewis
69. **THE HOUSE OF MIRTH** by Edith Wharton
70. **THE ALEXANDRIA QUARTET** by Lawrence Durrell
71. **A HIGH WIND IN JAMAICA** by Richard Hughes
72. **A HOUSE FOR MR BISWAS** by V.S. Naipaul
73. **THE DAY OF THE LOCUST** by Nathanael West
74. **A FAREWELL TO ARMS** by Ernest Hemingway
75. **SCOOP** by Evelyn Waugh
76. **THE PRIME OF MISS JEAN BRODIE** by Muriel Spark
77. **FINNEGANS WAKE** by James Joyce
78. **KIM** by Rudyard Kipling
79. **A ROOM WITH A VIEW** by E.M. Forster
80. **BRIDESHEAD REVISITED** by Evelyn Waugh
81. **THE ADVENTURES OF AUGIE MARCH** by Saul Bellow
82. **ANGLE OF REPOSE** by Wallace Stegner
83. **A BEND IN THE RIVER** by V.S. Naipaul
84. **THE DEATH OF THE HEART** by Elizabeth Bowen
85. **LORD JIM** by Joseph Conrad
86. **RAGTIME** by E.L. Doctorow
87. **THE OLD WIVES' TALE** by Arnold Bennett
88. **THE CALL OF THE WILD** by Jack London
89. **LOVING** by Henry Green
90. **MIDNIGHT'S CHILDREN** by Salman Rushdie
91. **TOBACCO ROAD** by Erskine Caldwell
92. **IRONWEED** by William Kennedy
93. **THE MAGUS** by John Fowles
94. **WIDE SARGASSO SEA** by Jean Rhys
95. **UNDER THE NET** by Iris Murdoch
96. **SOPHIE'S CHOICE** by William Styron
97. **THE SHELTERING SKY** by Paul Bowles
98. **THE POSTMAN ALWAYS RINGS TWICE** by James M. Cain
99. **THE GINGER MAN** by J.P. Donleavy
100. **THE MAGNIFICENT AMBERSONS** by Booth Tarkington

THE READER'S LIST

1. **ATLAS SHRUGGED** by Ayn Rand
2. **THE FOUNTAINHEAD** by Ayn Rand
3. **BATTLEFIELD EARTH** by L. Ron Hubbard
4. **THE LORD OF THE RINGS** by J.R.R. Tolkien
5. **TO KILL A MOCKINGBIRD** by Harper Lee
6. **1984** by George Orwell
7. **ANTHEM** by Ayn Rand
8. **WE THE LIVING** by Ayn Rand
9. **MISSION EARTH** by L. Ron Hubbard
10. **FEAR** by L. Ron Hubbard
11. **ULYSSES** by James Joyce
12. **CATCH-22** by Joseph Heller
13. **THE GREAT GATSBY** by F. Scott Fitzgerald
14. **DUNE** by Frank Herbert
15. **THE MOON IS A HARSH MISTRESS** by Robert Heinlein
16. **STRANGER IN A STRANGE LAND** by Robert Heinlein
17. **A TOWN LIKE ALICE** by Nevil Shute

18. **BRAVE NEW WORLD** by Aldous Huxley
19. **THE CATCHER IN THE RYE** by J.D. Salinger
20. **ANIMAL FARM** by George Orwell
21. **GRAVITY'S RAINBOW** by Thomas Pynchon
22. **THE GRAPES OF WRATH** by John Steinbeck
23. **SLAUGHTERHOUSE FIVE** by Kurt Vonnegut
24. **GONE WITH THE WIND** by Margaret Mitchell
25. **LORD OF THE FLIES** by William Golding
26. **SHANE** by Jack Schaefer
27. **TRUSTEE FROM THE TOOLROOM** by Nevil Shute
28. **A PRAYER FOR OWEN MEANY** by John Irving
29. **THE STAND** by Stephen King
30. **THE FRENCH LIEUTENANT'S WOMAN** by John Fowles
31. **BELLOVED** by Toni Morrison
32. **THE WORM OUROBOROS** by E.R. Eddison
33. **THE SOUND AND THE FURY** by William Faulkner
34. **LOLITA** by Vladimir Nabokov
35. **MOONHEART** by Charles de Lint
36. **ABSALOM, ABSALOM!** by William Faulkner
37. **OF HUMAN BONDAGE** by W. Somerset Maugham
38. **WISE BLOOD** by Flannery O'Connor
39. **UNDER THE VOLCANO** by Malcolm Lowry
40. **FIFTH BUSINESS** by Robertson Davies
41. **SOMEPLACE TO BE FLYING** by Charles de Lint
42. **ON THE ROAD** by Jack Kerouac
43. **HEART OF DARKNESS** by Joseph Conrad
44. **YARROW** by Charles de Lint
45. **AT THE MOUNTAINS OF MADNESS** by H.P. Lovecraft
46. **ONE LONELY NIGHT** by Mickey Spillane
47. **MEMORY AND DREAM** by Charles de Lint
48. **TO THE LIGHTHOUSE** by Virginia Woolf
49. **THE MOVIEGOER** by Walker Percy
50. **TRADER** by Charles de Lint
51. **THE HITCHHIKER'S GUIDE TO THE GALAXY** by Douglas Adams
52. **THE HEART IS A LONELY HUNTER** by Carson McCullers
53. **THE HANDMAID'S TALE** by Margaret Atwood
54. **BLOOD MERIDIAN** by Cormac McCarthy
55. **A CLOCKWORK ORANGE** by Anthony Burgess
56. **ON THE BEACH** by Nevil Shute
57. **A PORTRAIT OF THE ARTIST AS A YOUNG MAN** by James Joyce
58. **GREENMANTLE** by Charles de Lint
59. **ENDER'S GAME** by Orson Scott Card
60. **THE LITTLE COUNTRY** by Charles de Lint
61. **THE RECOGNITIONS** by William Gaddis
62. **STARSHIP TROOPERS** by Robert Heinlein
63. **THE SUN ALSO RISES** by Ernest Hemingway
64. **THE WORLD ACCORDING TO GARP** by John Irving
65. **SOMETHING WICKED THIS WAY COMES** by Ray Bradbury
66. **THE HAUNTING OF HILL HOUSE** by Shirley Jackson
67. **AS I LAY DYING** by William Faulkner
68. **TROPIC OF CANCER** by Henry Miller
69. **INVISIBLE MAN** by Ralph Ellison
70. **THE WOOD WIFE** by Terri Windling
71. **THE MAGUS** by John Fowles
72. **THE DOOR INTO SUMMER** by Robert Heinlein
73. **ZEN AND THE ART OF MOTORCYCLE MAINTENANCE** by Robert Pirsig
74. **I, CLAUDIUS** by Robert Graves
75. **THE CALL OF THE WILD** by Jack London
76. **AT SWIM-TWO-BIRDS** by Flann O'Brien
77. **FARENHEIT 451** by Ray Bradbury
78. **ARROWSMITH** by Sinclair Lewis
79. **WATERSHIP DOWN** by Richard Adams
80. **NAKED LUNCH** by William S. Burroughs
81. **THE HUNT FOR RED OCTOBER** by Tom Clancy
82. **GUILTY PLEASURES** by Laurell K. Hamilton
83. **THE PUPPET MASTERS** by Robert Heinlein
84. **IT** by Stephen King
85. **V.** by Thomas Pynchon
86. **DOUBLE STAR** by Robert Heinlein

87. **CITIZEN OF THE GALAXY** by Robert Heinlein
88. **BRIDESHEAD REVISITED** by Evelyn Waugh
89. **LIGHT IN AUGUST** by William Faulkner
90. **ONE FLEW OVER THE CUCKOO'S NEST** by Ken Kesey
91. **A FAREWELL TO ARMS** by Ernest Hemingway
92. **THE SHELTERING SKY** by Paul Bowles
93. **SOMETIMES A GREAT NOTION** by Ken Kesey
94. **MY ANTONIA** by Willa Cather
95. **MULENGRO** by Charles de Lint
96. **SUTTREE** by Cormac McCarthy
97. **MYTHAGO WOOD** by Robert Holdstock
98. **ILLUSIONS** by Richard Bach
99. **THE CUNNING MAN** by Robertson Davies
100. **THE SATANIC VERSES** by Salman Rushdie

3. LIST OF THE 100 BEST AUTHORS OF THE 20TH CENTURY BY JACQUES CORY 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, Hergé (Belgian), René Goscinny and Albert Uderzo, Raymond Queneau, Vercors, André Breton, Marguerite Duras, Nathalie Sarraute, Blaise Cendrars, Georges Simenon (Belgian), Georges Perec, Marguerite Yourcenar (Belgian), Jean Cocteau, whom I like very much, Marcel Aymé, François-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'armée 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/Émile 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 Zévaco, Marek Halter (Pole) – I have read with pleasure many of his books, Charles Peguy, Francis Jammes, Émile Verhaeren (Belgian), Anna de Noailles, Max Jacob, Sacha Guitry (I have seen many of his plays), Paul Valéry, *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. *Frédéric 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 Maeterlinck* (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 Nobel 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 Kaestner 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](#). From 1929 to 1947, Wittgenstein taught at the [University of Cambridge](#). During his lifetime he published just one slim book, the 75-page [Tractatus Logico-Philosophicus](#) (1921), one article, one book review and a children's dictionary. His voluminous manuscripts were edited and published posthumously. [Philosophical Investigations](#) appeared as a book in 1953, and by the end of the century it was considered an important modern classic. His teacher [Bertrand Russell](#) described Wittgenstein as "the most perfect example I have ever known of genius as traditionally conceived; passionate, profound, intense, and dominating". Wittgenstein, born in [Vienna](#) into one of Europe's richest Jewish families, and Hitler were born just six days apart, though Hitler had been held back a year, while Wittgenstein was moved forward by one, so they ended up two grades apart at the *Realschule*. Monk estimates they were both at the school during the 1904–1905 school year, but says there is no evidence they had anything to do with each other. 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 three languages is 70. I want to reiterate that if I've limited the lists to 70 (as the Sanhedrin sages).

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. *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). 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 and 1 from Belgium, all of them excellent authors.

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, as the French and English authors, 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 70x3=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 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), **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 Tsars 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) *Wisława Szymborska* (1996), Stanislaw Lem, *Czesław Miłosz* (1980), *Władysław 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 Sillanpää* (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. **Icelandish** – *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 *Fəqār askä 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 numerus 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.

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 once 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.

We bring here the list of the Nobel laureates in Literature by year of award with links to the entries on Encyclopaedia Britannica, the list by country and by language, as well as the list of the authors who received The Jerusalem Prize for the Freedom of the Individual in Society.

4. NOBEL PRIZE FOR LITERATURE WINNERS, LINKS TO ENCYCLOPEDIA BRITANNICA'S ENTRIES

The table provides a chronological list of recipients of the Nobel Prize for Literature.

Nobel Prize winners by category (literature)

year	name	country*	literary area
1901	Sully Prudhomme	France	poet
1902	Mommsen, Theodor	Germany	historian
1903	Bjørnson, Bjørnstjerne Martinius	Norway	novelist, poet, dramatist
1904	Echegaray y Eizaguirre, José	Spain	dramatist
	Mistral, Frédéric	France	poet
1905	Sienkiewicz, Henryk	Poland	novelist
1906	Carducci, Giosuè	Italy	poet
1907	Kipling, Rudyard	U.K.	poet, novelist
1908	Eucken, Rudolf Christoph	Germany	philosopher
1909	Lagerlöf, Selma	Sweden	novelist
1910	Heyse, Paul Johann Ludwig von	Germany	poet, novelist, dramatist
1911	Maeterlinck, Maurice	Belgium	dramatist
1912	Hauptmann, Gerhart	Germany	dramatist

1913	Tagore, Rabindranath	India	poet
1915	Rolland, Romain	France	novelist
1916	Heidenstam, Verner von	Sweden	poet
1917	Gjellerup, Karl	Denmark	novelist
	Pontoppidan, Henrik	Denmark	novelist
1918	Karlfeldt, Erik Axel (declined)	Sweden	poet
1919	Spitteler, Carl	Switzerland	poet, novelist
1920	Hamsun, Knut	Norway	novelist
1921	France, Anatole	France	novelist
1922	Benavente y Martínez, Jacinto	Spain	dramatist
1923	Yeats, William Butler	Ireland	poet
1924	Reymont, Wladyslaw Stanislaw	Poland	novelist
1925	Shaw, George Bernard	Ireland	dramatist
1926	Deledda, Grazia	Italy	novelist
1927	Bergson, Henri	France	philosopher
1928	Undset, Sigrid	Norway	novelist
1929	Mann, Thomas	Germany	novelist
1930	Lewis, Sinclair	U.S.	novelist
1931	Karlfeldt, Erik Axel (posthumous award)	Sweden	poet

1932	Galsworthy, John	U.K.	novelist
1933	Bunin, Ivan Alekseyevich	U.S.S.R.	poet, novelist
1934	Pirandello, Luigi	Italy	dramatist
1936	O'Neill, Eugene	U.S.	dramatist
1937	Martin du Gard, Roger	France	novelist
1938	Buck, Pearl	U.S.	novelist
1939	Sillanpää, Frans Eemil	Finland	novelist
1944	Jensen, Johannes V.	Denmark	novelist
1945	Mistral, Gabriela	Chile	poet
1946	Hesse, Hermann	Switzerland	novelist
1947	Gide, André	France	novelist, essayist
1948	Eliot, T.S.	U.K.	poet, critic
1949	Faulkner, William	U.S.	novelist
1950	Russell, Bertrand	U.K.	philosopher
1951	Lagerkvist, Pär	Sweden	novelist
1952	Mauriac, François	France	poet, novelist, dramatist
1953	Churchill, Sir Winston	U.K.	historian, orator
1954	Hemingway, Ernest	U.S.	novelist
1955	Laxness, Halldór	Iceland	novelist

1956	Jiménez, Juan Ramón	Spain	poet
1957	Camus, Albert	France	novelist, dramatist
1958	Pasternak, Boris Leonidovich (declined)	U.S.S.R.	novelist, poet
1959	Quasimodo, Salvatore	Italy	poet
1960	Saint-John Perse	France	poet
1961	Andric, Ivo	Yugoslavia	novelist
1962	Steinbeck, John	U.S.	novelist
1963	Seferis, George	Greece	poet
1964	Sartre, Jean-Paul (declined)	France	philosopher, dramatist
1965	Sholokhov, Mikhail Aleksandrovich	U.S.S.R.	novelist
1966	Agnon, S.Y.	Israel	novelist
	Sachs, Nelly	Sweden	poet
1967	Asturias, Miguel Ángel	Guatemala	novelist
1968	Kawabata Yasunari	Japan	novelist
1969	Beckett, Samuel	Ireland	novelist, dramatist
1970	Solzhenitsyn, Aleksandr Isayevich	U.S.S.R.	novelist
1971	Neruda, Pablo	Chile	poet
1972	Böll, Heinrich	West Germany	novelist
1973	White, Patrick	Australia	novelist

1974	Johnson, Eyvind	Sweden	novelist
	Martinson, Harry	Sweden	novelist, poet
1975	Montale, Eugenio	Italy	poet
1976	Bellow, Saul	U.S.	novelist
1977	Aleixandre, Vicente	Spain	poet
1978	Singer, Isaac Bashevis	U.S.	novelist
1979	Elytis, Odysseus	Greece	poet
1980	Milosz, Czeslaw	U.S.	poet
1981	Canetti, Elias	Bulgaria	novelist, essayist
1982	García Márquez, Gabriel	Colombia	novelist, journalist, social critic
1983	Golding, Sir William	U.K.	novelist
1984	Seifert, Jaroslav	Czech.	poet
1985	Simon, Claude	France	novelist
1986	Soyinka, Wole	Nigeria	dramatist, poet
1987	Brodsky, Joseph	U.S.	poet, essayist
1988	Mahfouz, Naguib	Egypt	novelist
1989	Cela, Camilo José	Spain	novelist
1990	Paz, Octavio	Mexico	poet, essayist
1991	Gordimer, Nadine	South Africa	novelist

1992	Walcott, Derek	St. Lucia	poet
1993	Morrison, Toni	U.S.	novelist
1994	Oe Kenzaburo	Japan	novelist
1995	Heaney, Seamus	Ireland	poet
1996	Szymborska, Wislawa	Poland	poet
1997	Fo, Dario	Italy	dramatist, actor
1998	Saramago, José	Portugal	novelist
1999	Grass, Günter	Germany	novelist
2000	Gao Xingjian	France	novelist, dramatist
2001	Naipaul, Sir V.S.	Trinidad	novelist
2002	Kertész, Imre	Hungary	novelist
2003	Coetzee, J.M.	South Africa	novelist
2004	Jelinek, Elfriede	Austria	novelist, dramatist
2005	Pinter, Harold	U.K.	dramatist
2006	Pamuk, Orhan	Turkey	novelist
2007	Lessing, Doris	U.K.	novelist
2008	Le Clézio, Jean-Marie Gustave	France	novelist, essayist
2009	Müller, Herta	Germany	novelist
2010	Vargas Llosa, Mario	Peru	novelist, dramatist

2011	Tranströmer, Tomas	Sweden	poet
2012	Mo Yan	China	novelist, short-story writer
2013	Munro, Alice	Canada	short-story writer
2014	Modiano, Patrick	France	novelist
2015	Alexievich, Svetlana	Belarus	journalist, prose writer

*Nationality given is the citizenship of recipient at the time award was made. Prizes may be withheld or not awarded in years when no worthy recipient can be found or when the world situation (e.g., World Wars I and II) prevents the gathering of information needed to reach a decision.

NOBEL LAUREATES IN LITERATURE BY COUNTRY AND BY LANGUAGE

Nobel laureates by country

The 111 Nobel laureates in literature from 1901 to 2014 have come from the following countries:

Country	Number
France	15
United States	10
United Kingdom	10
Germany	8
Sweden	8
Italy	6
Spain	6
Poland	4
Ireland	4
Russia/USSR	3
Denmark	3
Norway	3
China	2
Japan	2
South Africa	2
Greece	2
Chile	2
Switzerland	2

Country	Number
Belgium	1
India	1
Finland	1
Iceland	1
Yugoslavia	1
Israel	1
Turkey	1
Guatemala	1
Australia	1
Bulgaria	1
Colombia	1
Czechoslovakia	1
Nigeria	1
Egypt	1
Mexico	1
Saint Lucia	1
Portugal	1
Hungary	1
Austria	1
Mauritius	1
Peru	1
Canada	1
Belarus	1

One Nobel laureate is classified as [stateless](#) ([Ivan Bunin](#), 1933).

Nobel laureates by language:

The 111 Nobel laureates in literature from 1901 to 2014 have written in the following languages:

Language	Number
English	30
French	16
German	13
Spanish	11
Swedish	7
Italian	6
Russian	6
Polish	4
Danish	3
Norwegian	3
Chinese	2

Greek	2
Japanese	2
Arabic	1
Bengali	1
Czech	1
Finnish	1
Hebrew	1
Hungarian	1
Icelandic	1
Occitan	1
Portuguese	1
Serbo-Croatian	1
Turkish	1
Yiddish	1

[Rabindranath Tagore](#) (Nobel Prize in Literature 1913) wrote in Bengali and English, [Samuel Beckett](#) (Nobel Prize in Literature 1969) wrote in French and English and [Joseph Brodsky](#) (Nobel Prize in Literature 1987) wrote poetry in Russian and prose in English. These three Nobel laureates have been sorted under Bengali, French and Russian, respectively.

5. THE JERUSALEM PRIZE FOR THE FREEDOM OF THE INDIVIDUAL IN SOCIETY

The **Jerusalem Prize for the Freedom of the Individual in Society** is a biennial [literary award](#) given to writers whose works have dealt with themes of human freedom in society. It is awarded at the [Jerusalem International Book Fair](#), and the recipient usually delivers an address when accepting the award. The award is valued at \$10,000, a modest amount that "reflects that it was never intended to be anything more than a symbolic sum." The prize's inaugural year was 1963, awarded to Bertrand Russell who had won the [Nobel Prize](#) in 1950. [Octavio Paz](#), [V. S. Naipaul](#), [J. M. Coetzee](#) and [Mario Vargas Llosa](#) all won the Jerusalem Prize prior to winning the Nobel. In the intervening even-numbered years there is also a National Jerusalem Prize to promote local Israeli authors. For example in 1994 the Jerusalem Prize was won by [Naomi Gal](#). In Australia, the Jerusalem Prize is awarded annually by the Zionist Council of Victoria (ZCV), the Zionist Federation of Australia and the World Zionist Federation, to an outstanding individual who supports Israel and the Zionist movement.

List of Laureates

Year	Name	Nationality	Language(s)	Refs
1963	Bertrand Russell	 United Kingdom	English	
1965	Max Frisch	 Switzerland	German	
1967	André Schwarz-Bart	 France	French	
1969	Ignazio Silone	 Italy	Italian	

Year	Name	Nationality	Language(s)	Refs
1971	Jorge Luis Borges	 Argentina	Spanish	
1973	Eugène Ionesco	 Romania /  France	French	
1975	Simone de Beauvoir	 France	French	
1977	Octavio Paz	 Mexico	Spanish	
1979	Isaiah Berlin	 Russian Empire /  United Kingdom	English	
1981	Graham Greene	 United Kingdom	English	
1983	V. S. Naipaul	 Trinidad and Tobago /  United Kingdom	English	
1985	Milan Kundera	 Czechoslovakia /  France	Czech / French	
1987	J. M. Coetzee	 South Africa /  Australia	English	
1989	Ernesto Sabato	 Argentina	Spanish	
1991	Zbigniew Herbert	 Poland	Polish	
1993	Stefan Heym	 Germany	German English	/
1995	Mario Vargas Llosa	 Peru /  Spain	Spanish	
1997	Jorge Semprún	 Spain	French Spanish	/
1999	Don DeLillo	 United States	English	
2001	Susan Sontag	 United States	English	
2003	Arthur Miller	 United States	English	
2005	António Lobo Antunes	 Portugal	Portuguese	
2007	Leszek Kołakowski	 Poland	Polish	
2009	Haruki Murakami	 Japan	Japanese	
2011	Ian McEwan	 United Kingdom	English	
2013	Antonio Muñoz Molina	 Spain	Spanish	

Year	Name	Nationality	Language(s)	Refs
2015	Ismail Kadare	 Albania	Albanian	

6. 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 Sillanpää** (1939), **Eino Leino, Pavo Haavikko** – 3 authors, all of them Finnish, 1 Nobelist.
 16. **Other European** – **Turkish** – **Orhan Pamuk** (2006), **Hungarian** – **Imre Kertész** (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)
----------	--	------------------	--	--------------------------

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)

Oustanding Literatures

4. Spanish/Latin Amer.	10	20	from 8 countries	11
------------------------	----	----	------------------	----

5. Italian	8	16		6
------------	---	----	--	---

6. Russian	8	16		6
------------	---	----	--	---

Total 3 Outsanding 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	-
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.

7. 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. 188 – 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 Schwyzerdutsch, 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), Schwyzerdutsch (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 Loennrot - 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 Kumicic, Ksaver Sandor 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 Klatshes* (*The nag*). His later work became more humane and less satiric, starting with *Fishke* and continuing with the unfinished *Masoes 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 melder*, *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 Tadjo, wrote in French. Cape Verde - Germano Almeida, wrote in Portuguese. Ethiopia - Birhanu Zerihun, wrote in Amhari. Madagascar – Dox/Jean Verdi Salomon Razakandrainy, 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		40 , 4 of them are included in the Nobel Prize lists and not in my lists of the 20 th century
4 - French (37), Provençal (1), Haitian (1), Picard (1)	5 - France (36), Belgium (1), Canada (1), Switzerland (1), Haiti (1)	
2. English Languages		40
2 – English (39), Creolized English (1)	7 – UK (19), US (13), Irish (4), Canada (1), Australia (1), New Zealand (1), Trinidad (1)	
3. Germanic Languages		24 , 5 of them are included in the Nobel Prize lists and not in my lists of the 20 th century
5 – German (20), Plattdeutsch (1), Luxembourgish (1), Alsatian (1), Swiss German (1)	5 – Germany (12), Austria (6), Switzerland (4), France (1), Luxembourg (1)	
4. Spanish Languages		18
5 – Spanish (14), Catalan (1), Galego (1), Asturian (1), Basque (1)	4 – Spain (15), Cuba (1), Nicaragua (1), Peru (1)	
5. Italian Languages		15
6 – Italian (10), Friulian (1), Corsican (1), Sardinian (1), Sicilian (1), Rumantsch (1)	3 – Italy (13), France (1), Switzerland (1)	
6. Russian	Russia	10
7. Dutch Languages		10
5 – Dutch (5), Flemish (2), Frisian (1), Afrikaans (1), Papiamentu (1)	4 – Netherlands (6), Belgium (2), South Africa (1), Curacao (1)	
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 2 – Hebrew (14), German (1)	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)	India	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	10
<u>21st Century (2000-2015)</u> 6 – English (10), French (2), Hebrew (5), German (1), Spanish (1), Chinese (1)	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 י"ח 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.

We bring here a sample list of some of the authors in the 21st century (novels, poetry, drama and non-fiction) with more than a hundred authors. A full list of the authors in the 21st century can be found subsequently in the Wikipedia List of authors, by clicking on every year of the survey:

[Martin Amis](#): *The Pregnant Widow*, [Paul Auster](#): *Sunset Park*, [Paolo Bacigalupi](#): *Ship Breaker*, [Peter Carey](#): *Parrot and Olivier in America*, [Eddie Chuculate](#): *Cheyenne Madonna*, [Robert Coover](#) – *Noir*, [Michael Cunningham](#) – *By Nightfall*, [Don DeLillo](#) – *Point Omega*, [Jennifer Egan](#) – *A Visit from the Goon Squad*, [Bret Easton Ellis](#) – *Imperial Bedrooms*, [Joshua Ferris](#) – *The Unnamed*, [Jonathan Franzen](#) – *Freedom*, [Matthew Gallaway](#) – *The Metropolis Case*, [Seth Grahame-Smith](#) – *Abraham Lincoln, Vampire Hunter*, [Sara Gruen](#) – *Ape House*, [Michel Houellebecq](#) – *The Map and the Territory* (*La carte et le territoire*), [Rabee Jaber](#) – دروز بلغراد (*Duruz Bilghrad: Hikayat Hanna Yaqub*, "The Druze of Belgrade: the history of Hanna Yaqub"), [Howard Jacobson](#) – *The Finkler Question*, [Anjali Joseph](#) – *Saraswati Park*, [Stacey Kade](#) – *The Ghost and The Goth*, [Stephen King](#) – *Blockade Billy*, *Full Dark, No Stars*, [Nicole Krauss](#) – *Great House*, [Stieg Larsson](#) – *The Girl Who Kicked the Hornets' Nest*, [John Le Carre](#) – *Our Kind of Traitor*, [Dennis Lehane](#) – *Moonlight Mile*, [Tao Lin](#) – *Richard Yates*, [Ian McEwan](#) – *Solar*, [Jon McGregor](#) – *Even the Dogs*, [Yann Martel](#) – *Beatrice and Virgil*, [David Mitchell](#) – *The Thousand Autumns of Jacob de Zoet*, [Martin Mosebach](#) – *What Was Before*, [Ben Myers](#) – *Richard: A Novel*, [Chuck Palahniuk](#) – *Tell All*, [Philip Pullman](#) – *The Good Man Jesus and the Scoundrel Christ*, [Lincoln Peirce](#) – *Big Nate: In a Class by Himself*, [Philip Roth](#) – *Nemesis*, [Amy Sackville](#) – *The Still Point*, [Ashwin Sanghi](#) – *Chanakya's Chant*, [David Sedaris](#) – *Squirrel Seeks Chipmunk: A Modest Bestiary*, [Sarah Selecky](#) – *This Cake Is for the Party*, [Gary Shteyngart](#) – *Super Sad True Love Story*, [Kim Thúy](#) – *Ru*, [Valerie Toranian](#) – *Pour en Finir avec la Femme* ("To Do Away with the Woman"), [Mario Vargas Llosa](#) – *The Dream of the Celt*. (click on authors/books).

[Bill Bryson](#) – *At Home: A Short History of Private Life*, [George W. Bush](#) – *Decision Points*, [Hans Fredrik Dahl](#) (ed.) – *Norsk presses historie 1660–2010*, [Sam Harris](#) – *The Moral Landscape: How Science Can Determine Human Values*, [Laura Hillenbrand](#) – *Unbroken: A World War II Story of Survival, Resilience, and Redemption*, [Joel Kotkin](#) – *The Next Hundred Million: America in 2050*, [David Lipsky](#) – *Although Of Course You End Up Becoming Yourself*, [Nursultan Nazarbayev](#) – *The Way of Kazakhstan*, [Sergio Rubin](#) – *El jesuita*, [Jane Smiley](#) – *The Man Who Invented The Computer*, [Stephen Sondheim](#) – *Finishing the Hat: Collected Lyrics (1954–1981)*, [Jon Stewart](#) – *Earth (The Book): A Visitor's Guide to the Human Race*, [Darin Strauss](#) – *Half a Life*, [John Leigh Walters](#) – *A Very Capable Life*, [Chris Adrian](#) – *The Great*

[Night](#), [Kevin Barry](#) – [City of Bohane](#), [T. C. Boyle](#) – [When the Killing's Done](#), [Geraldine Brooks](#) – [Caleb's Crossing](#), [Bonnie Jo Campbell](#) – [Once Upon a River](#), [Patrick deWitt](#) – [The Sisters Brothers](#), [E. L. Doctorow](#) – [All the Time in the World](#), [Steve Earle](#) – [I'll Never Get Out of This World Alive](#), [Jeffrey Eugenides](#) – [The Marriage Plot](#), [Jonathan Evison](#) – [West of Here](#), [Robb Forman Dew](#) – [Being Polite to Hitler](#), [Charles Frazier](#) – [Nightwoods](#), [James Frey](#) – [The Final Testament of the Holy Bible](#), [Abdulrazak Gurnah](#) – [The Last Gift](#), [Benjamin Hale](#) – [The Evolution of Bruno Littlemore](#), [Ron Hansen](#) – [A Wild Surge of Guilty Passion](#), [Chad Harbach](#) – [The Art of Fielding](#), [Philip Hensher](#) – [King of the Badgers](#), [Alan Hollinghurst](#) – [The Stranger's Child](#), [E. L. James](#) – [Fifty Shades of Grey](#), [Mat Johnson](#) – [Pym](#), [Stephen Kelman](#) – [Pigeon English](#), [Merethe Lindstrøm](#) – [Days in the History of Silence](#), [Andrew Miller](#) – [Pure](#), [Haruki Murakami](#) – [1Q84](#), [Téa Obreht](#) – [The Tiger's Wife](#), [Daniel Olivas](#) – [The Book of Want](#), [Michael Ondaatje](#) – [The Cat's Table](#), [Ann Patchett](#) – [State of Wonder](#), [Chuck Palahniuk](#) – [Damned](#), [Tom Perrotta](#) – [The Leftovers](#), [Arthur Phillips](#) – [The Tragedy of Arthur](#), [Nina Revoyr](#) – [Wingshooters](#), [Rodrigo Rey Rosa](#) – [Severina](#) (novella), [Karen Russell](#) – [Swamplandia!](#), [Stig Sæterbakken](#) – [Through the Night](#), [John Sayles](#) – [A Moment in the Sun](#), [Dana Spiotta](#) – [Stone Arabia](#), [Colm Tóibín](#) – [The Empty Family](#), [David Foster Wallace](#) – [The Pale King](#), [Daniel Woodrell](#) – [The Outlaw Album](#). To see details on the authors and the books you can click on authors/books.

[Peter Bergen](#) – [The Longest War: The Enduring Conflict between America and Al-Qaeda](#), [Abhinav Bindra](#) – [A Shot at History: My Obsessive Journey to Olympic Gold](#), [Mark Bowden](#) – [Worm: The First Digital World War](#), [Frank Brady](#) – [Endgame: The Spectacular Rise and Fall of Bobby Fischer](#), [David Brooks](#) – [The Social Animal](#), [Brian Christian](#) – [The Most Human Human](#), [Richard Dawkins](#) – [The Magic of Reality: How We Know What's Really True](#), [Douglas Edwards](#) – [I'm Feeling Lucky](#), [T. J. English](#) – [The Savage City: Race, Murder and a Generation on the Edge](#), [Ulrich Eberl](#) – [Life in 2050](#), [Tina Fey](#) – [Bossypants](#), [Joshua Foer](#) – [Moonwalking with Einstein](#), [James Gleick](#) – [The Information: A History, a Theory, a Flood](#), [Brian Greene](#) – [The Hidden Reality](#), [Matthew Hollis](#) – [Now All Roads Lead to France](#), [Louis Hyman](#) – [Debtor Nation](#), [Steve Inskeep](#) – [Instant City](#), [David King](#) – [Death in the City of Light: The Serial Killer of Nazi-Occupied Paris](#), [Joshua Knelman](#) – [Hot Art](#), [Erik Larson](#) – [In the Garden of Beasts: Love, Terror, and an American Family in Hitler's Berlin](#), [Joseph Lelyveld](#) – [Great Soul: Mahatma Gandhi and His Struggle With India](#), [Steven Levy](#) – [In The Plex: How Google Thinks, Works, and Shapes Our Lives](#), [Charles C. Mann](#) – [1493: Uncovering the New World Columbus Created](#), [David McCullough](#) – [The Greater Journey](#), [Ben Mezrich](#) – [Sex on the Moon](#), [Scott Miller](#) – [The President and the Assassin](#), [Errol Morris](#) – [Believing is Seeing](#), [Grant Morrison](#) – [Supergods](#), [Joyce Carol Oates](#) – [A Widow's Story](#), [Patton Oswalt](#) – [Zombie, Spaceship, Wasteland](#), [Dana Priest](#) – [Top Secret America](#), [Annie Proulx](#) – [Bird Cloud: A Memoir](#), [Janet Reitman](#) – [Inside Scientology: The Story of America's Most Secretive Religion](#), [Tom Shales & J. A. Miller](#) – [Those Guys Have All the Fun](#), [Sylvain Tesson](#) – [The Consolations of the Forest](#), [Sarah Vowell](#) – [Unfamiliar Fishes](#), [Matt Welch and Nick Gillespie](#) – [The Declaration of Independents](#), [Daniel Yergin](#) – [The Quest](#), [Mitchell Zuckoff](#) – [Lost in Shangri-La](#), [Rae Armantrout](#) – [Money Shot](#), [Mehr Lal Soni Zia Fatehabadi](#) – [Meri Tasveer](#) (Urdu, "My Portrait"), [Susan Howe](#) – [That This](#), [Alice Notley](#) – [Culture of One](#), [Billy Collins](#) – [Horoscopes for the Dead](#), [Michael Palmer](#) – [Thread](#), [Sarah Palin](#) (edited by Michael Solomon) – [I Hope Like Heck](#), [Richard Bean](#) – [One Man, Two Guvnors](#) (adaptation), [Alecky Blythe](#) – [London Road](#) (musical verbatim theatre), [Nick Dear](#) – [Frankenstein](#), [Rodrigo García](#) – [Golgota Picnic](#), [Stephen Adly Guirgis](#) – [The Motherfucker with the Hat](#), [Sam Holcroft](#) – [Edgar and Annabel](#), [Stephen Karam](#) – [Sons of the Prophet](#), [Andrew Motion](#) – [Incoming](#). Click on the links for details on Wikipedia.

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, Provencal, 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.

CORY'S LIST OF THE BEST BOOKS IN WORLD LITERATURE IN 1860-1899

If some readers would change their habits of reading posts and sending Twitter messages, by learning a new language and read an author whom they have not known, this book will accomplish its mission, and as a bonus they would be exposed to thousands of songs, arias, interesting links, ethical cases, plays and films with the best actors, music, art and philosophy. We bring now a list of the best works of some authors whom I like most in the late 19th century:

FRENCH: VICTOR HUGO: Les misérables, La légende des siècles, Torquemada, Quatrevingt-treize, L'Année terrible, L'Homme qui rit, Les travailleurs de la mer, William Shakespeare, and also works written prior to 1860 – Odes, Han d'Islande, Cromwell, Burg-Jargal, Hernani, Notre-Dame de Paris, Marion Delorme, Le roi s'amuse, Lucrece Borgia, Marie Tudor, Ruy Blas.

EMILE ZOLA: Les Rougon-Macquart: in French: [*La Fortune des Rougon*](#) (1871), [*La Curée*](#) (1872), [*Le Ventre de Paris*](#) (1873), [*La Conquête de Plassans*](#) (1874), [*La Faute de l'abbé Mouret*](#) (1875), [*Son Excellence Eugène Rougon*](#) (1876), [*L'Assommoir*](#) (1877), [*Une page d'amour*](#) (1878), [*Nana*](#) (1880), [*Pot-Bouille*](#) (1882), [*Au Bonheur des Dames*](#) (1883), [*La Joie de vivre*](#) (1884), [*Germinal*](#) (1885), [*L'Œuvre*](#) (1886), [*La Terre*](#) (1887), [*Le Rêve*](#) (1888), [*La Bête humaine*](#) (1890), [*L'Argent*](#) (1891), [*La Débâcle*](#) (1892), [*Le Docteur Pascal*](#) (1893). In English: [*La Fortune des Rougon*](#) (1871), [*La Curée*](#) (1872), [*Le Ventre de Paris*](#) (1873), [*La Conquête de Plassans*](#) (1874), [*La Faute de l'Abbé Mouret*](#) (1875), [*Son Excellence Eugène Rougon*](#) (1876), [*L'Assommoir*](#) (1877), [*Une Page d'amour*](#) (1878), [*Nana*](#) (1880), [*Pot-Bouille*](#) (1882), [*Au Bonheur des Dames*](#) (1883), [*La*](#)

Joie de vivre (1884), *Germinal* (1885), *L'Œuvre* (1886), *La Terre* (1887), *Le Rêve* (1888), *La Bête humaine* (1890), *L'Argent* (1891), *La Débâcle* (1892), *Le Docteur Pascal* (1893). Therese Raquin, Madeleine Ferat, Lourdes, Rome, Paris, Fecondite, Travail, Verite. J'accuse – an open letter addressed to the President of France Felix Faure, published on 13/1/1898 in the newspaper L'aurore, accusing the government of anti-Semitism and the unlawful jailing of Alfred Dreyfus, a Jewish officer condemned for espionage.

JULES VERNE: Cinq semaines en ballon, Voyage au centre de la terre, De la terre a la lune, Les enfants du Capitaine Grant, Vingt mille lieues sous les mers, L'île mystérieuse, Autour du monde en 80 jours, Michel Strogoff.

ALEXANDRE DUMAS, PÈRE: Les trois mousquetaires, Vingt ans apres, Le Vicomte de Bragelone, Le Comte de Monte Cristo, La Reine Margot, La tulipe noire, Le collier de la Reine, La Dame de Monsoreau, Les blancs et les bleus, Le Chevalier de Sainte-Hermine, La San-Felice, Robin Hood, Le Comte de Moret, Le sphinx rouge, La tour de Nesle, Kean, L'alchimiste.

GUSTAVE FLAUBERT: Madame Bovary, Salammbô, L'education sentimentale.

THEOPHILE GAUTIER: Le Capitaine Fracasse, Emaux et Camees, Loin de Paris, Tableaux de siege.

GUY DE MAUPASSANT: Bel Ami, Boule de suif, Short Stories, Une vie, Mademoiselle Fifi, Le rosier de Mme. Husson, La parure, Les bijoux.

ALEXANDRE DUMAS, FILS: La dame aux camelias, L'ami des femmes, Heloise Paranquet, L'affaire Clemenceau, L'homme-femme, Une visite de noces, La comtesse Romani, La princesse de Bagdad.

STEPHANE MALLARME: L'apres-midi d'un faune, Poesies, Divagations, Un coup de de jamais n'abolira le hasard.

GEORGE SAND: Le Marquis de Villemer, La ville noire, Mademoiselle la Quintinie, Laura voyage dans le cristal, Le dernier amour, Mademoiselle Merquem, Le Paves, Le lis du Japon, L'autre, Un bienfait n'est jamais perdu, La petite Fadette, Indiana, Valentine, Mauprat, Consuelo, Francois le champi, La mare au diable, Lelia, Jacques.

EDMOND ROSTAND: L'aiglon, Cyrano de Bergerac, Chantecler, Les romanesques, La samaritaine.

LECONTE DE LISLE: Poemes barbares, Poemes tragiques, Derniers poemes, Les Erinnyes.

HENRI DE REIGNER: Sites, Episodes, Tel qu'on songe, La bosquet de Psyche, Le trefle noir, Les jeux rustiques et divins, Le trefle blanc, La double maitresse, Le bon plaisir, La flambee.

OCTAVE MIRBEAU: Le calvaire, L'Abbe Jules, Sebastien Roche, Dans le ciel. Le jardin des supplices, Le journal d'une femme de chambre, Les mauvais bergers, L'epidemie, Cocher de maitre, Lettres de ma chaumiere, Mémoire pour un avocat, L'affaire Dreyfus (articles, L'Aurore).

ALFRED JARRY: Ubu roi, Gestes et opinions du docteur Faustroll, Pataphysicien, L'amour absolu, Ubu enchaîne, Cesar antechriste, L'autre Alceste, Paralipomenes d'Ubu, Les jours et les nuits.

JORIS-KARL HUYSMANS: Sac au dos, A rebours, En rade, Un dilemme, La-bas, En ménage, En route, La Cathédrale, La Bievre, Certains.

ANATOLE FRANCE: He was not in my 20th century lists as most of his novels were written in the 19th century. However, as he was awarded the Nobel Prize in 1921 he was mentioned in this category and is part of the 400 authors of the 20th century. I will mention here his masterpieces: Thais, Le lys rouge, M. Bergeret à Paris, Le crime de Sylvestre Bonnard, Balthazar, Histoire contemporaine, L'île des pingouins, Les dieux ont soif, La révolte des anges, La roisserie de la reine Pedauque, Les opinions de Jérôme Coignard, Le livre de mon ami, Pierre Nozière. He backed Zola during the Dreyfus affaire and was one of the most vehement Dreyfusards.

ALPHONSE DAUDET: Le petit chose, Le Nabab, Tartarin de Tarascon, Jack, Les rois en exil, Sapho, Le roman du chaperon rouge, Lettres de mon moulin, Contes du lundi, La mule du Pape, Le cure de Cucugnan, L'arlesienne, Lise Tavernier, Tartarin sur les Alpes.

SULLY PRUDHOMME: Stances et poèmes, Les épreuves, Croquis italiens, Les écuries d'Augia, Les destins, La révolte des fleurs, La France, Les vaines tendresses, Le zénith, La justice, Poesies, Le Prisme, Le bonheur, Epaves, Œuvres (prose), Que sais-je?, Testament poétique, La vraie religion selon Pascal, Journal intime.

EUGENE LABICHE: Le voyage de M. Perrichon, J'ai compromis ma femme, Les petits oiseaux, La dame au petit chien, Un mari qui lance sa femme, Le voyage en Chine, Le dossier de Rosafoi, Le plus heureux des trois, L'ennemie.

EMILE AUGIER: L'aventurière, Les effrontés, Les fils de Giboyer, Maître Guérin, La contagion, Paul Forestier, Le Post-Sriptum, Lions et renards, Madame Caverlet, Le prix Martin.

HENRI MEILHAC AVEC LUDOVIC HALEVY: The librettos to Jacques Offenbach operettas: La belle Hélène, La vie Parisienne, La grande-duchesse de Gerolstein, La Péricole, Le Brésilien, Barbe-Bleue. Carmen, with music by Georges Bizet.

THEODORE DE BANVILLE: Odes funambulesques, Le sang de la coupe, Les exiles, Les Camees parisiens, 36 Ballades joyeuses, Les Occidentales, Rimes dorées, Contes pour les femmes, Marcelle Rabe, La Perle, Le baiser, Diane au bois, Riquet à la houppe.

ARTHUR RIMBAUD: Poesies, Soleil et chair, Le bateau ivre, Proses évangéliques, Une saison en enfer, Illuminations, Lettres.

GEORGES COURTELINE: Les gaites de l'escadron, Les femmes d'amis, Le train de 8'47", Messieurs les ronds-de-cuir, Un visiteur sans gêne, L'article 330, La paix chez soi, Les linottes.

GEORGES FEYDEAU: Gibiers de potence, Tailleur pour dames, Monsieur chasse, Un fil à la patte, Le dindon, La dame de chez Maxim, La puce à l'oreille, Occupe-toi d'Amélie, On purge bébé, Mais n'te promène donc pas toute nue. I have seen most of the plays in France & Israel.

PAUL VERLAINE: Poemes saturniens, Les amies , Fetes galantes, La bonne chanson, Sagesse, Les poetes maudits, Femmes, Hombres, Bonheur.

CHARLES BAUDELAIRE: Les fleurs du mal, Les paradis artificiels, Spleen de Paris, Le peintre de la vie moderne, Curiosites esthatiques, L'art romantique.

LA COMTESSE DE SEGUR: Les malheurs de Sophie, Memoires d'un ane, Pauvre Blaise, Les bons enfants, Les deux nigauds, L'auberge de l'ange gardien, Le general Dourakine, Francois le bossu, Un bon petit diable, Quel amour d'enfant. I read most of her books when I was a child.

PAUL FEVAL: Le Bossu, Le Chevalier Tenebre, Le Capitaine Fantome, La Fille du Juif Errant, Jean Diable, Les habits noirs, La vampire, La cavaliere, Annette Lais, Le quai de la ferraille, La premiere aventure de Corentin Quimper, Pierre Blot, Les merveilles du Mont Saint-Michel.

JULES VALLES: L'enfant, Le bachelier, L'insurge, Le tableau de Paris, Les blouses, Souvenirs d'un etudiant pauvre, Un gentilhomme, Les enfants du peuple, Le testament d'un blagueur.

PROSPER MERIMEE: Colomba, Carmen, Marino Vreto, Contes de la Grece moderne, La chambre bleue, Lokis, Djouamane, La revolte de Stanka Razine, Les cosaques de l'Ukraine, Ivan Tourguenef, Correspondance.

JULES BARBEY D'AUREVILLY: Le Chevalier des Touches, Un pretre marie, Une histoire sans nom, Ce qui ne meurt pas, Le plus bel amour de Don Juan, Une page d'histoire, Les Diaboliques, Amaidee, Rythmes oublies, Les œuvres et les hommes, Les quarante medaillons de l'academie, Les ridicules du temps, Polemiques d'hier, Goethe et Diderot, L'Europe des ecrivains, Le traite de la princesse, Correspondance.

VILLIERS DE L'ISLE-ADAM: Isis, Contes cruels, L'eve future, L'amour supreme, Tribulat Bonhomet, Histoires insolites, Ela, Morgane, La revolte, Le nouveau monde, Axel, L'evasion.

FRANCOIS COPPEE: Le reliquaire, Martin d'Octobre, Decembre, Poemes divers, Ruines du cœur, Poemes modernes, Les humbles, Le cahier rouge, Olivier le naufrage, Le tresor, La Korrigave, Madame de Maintenon, Les Jacobites, Contes en prose, Le banc, Idylle parisienne, Rivale, Le coupable.

EDMOND DE GONCOURT ET JULES DE GONCOURT: Charles Demailly, Sœur Philomene, Renee Mauperin, Germinie Lacerteux, Manette Salomon, Madame Gervaisais, Le Journal des Goncourt.

MAURICE MAETERLINK (BELGIAN): He was awarded the Nobel Prize and is part of the 400 best authors of the 20th century, but most of his works were published in the 19th century. Serres chaudes, Douzes chansons, La princesse Madeleine, L'intruse, Les aveugles, Les sept princesses, Pelleas et Melisande, Interieur, La mort de Tintagiles, Ariane et Barbe-bleu, Sœur Beatrice, Le miracle de Saint-Antoine, L'oiseau bleu (which I have read), Marie-Magdeleine, Le bourgmestre de Stillmonde, Les fiancailles, Berniquel, Jeanne D'Arc, Le tresor des humbles, Le grand secret, La vie des termites, La vie de l'espace, Devant Dieru, Bulles Bleues.

VICTOR CHERBULIEZ (SWITZERLAND): Le comte Kostia, Le prince Vitale, Le roman d'une honnete femme, L'aventure de Ladislav Bolski, Miss Rovel, Samuel Brohl et cie., L'idee de Jean Teterol, Noirs et rouges, La vocation du comte Ghislain, Une gageure, Le secret du

precepteur, Jacquine Vanesse, Un cheval de Phidias, L'Allemagne Politique, L'Espagne Politique, Profils etrangers, L'Art et la nature, Etudes de littérature et d'art, Essays, Letters.

LOUIS-HONORE FRECHETTE (FRENCH CANADIAN): La voix d'un exile, La decouverte du Mississippi, Pele-mele, La legende d'un peuple, Poesies choisies, Les fleurs boreales, Les oiseaux de neige, L'Iroquoise du lac Saint-Pierre, Originaux et detraques, Les contes de Jos Violon, Christmas in French Canada, Le retour de l'exile, Papineau, Felix Pontre.

PROVENCAL: FREDERIC MISTRAL (FRANCE): Mistral wrote in Provençal, he received the Nobel Prize and is part of the 400 best authors of the 20th century, but most of his works were published in the 19th century. Mireio (in Occitan/Provençal, as the other works), Calendau, Lis Isclo d'or, Nerto, La Reino Jano, Lou pouemo don rose, Moun espelido – Memori e Raconte, Discours e dicho, Lis oulivado, Lou tresor dou Felibrige, Proso d'Armana, Coupo Santo.

PICARD: EDOUARD DAVID (FRANCE): L'Bataille ed querriu, Cauchon d'Noel, Momeints perdus d'ein Picard, El muse Picarde, La tripee, Ches lazards, Ches hortillonages, Marie-Chretienne, El naissainche ed l'Enfant Jesus, Ches histoires d'Lafleur, Ninoche Vieilles, Red'ries suivies de ches contes d'Lafleur, Vlo grandi mere a poussiere, Mahiette, Ech Pardon!, Pou che' enfant, Grand-mere, Ch'viux Lafleur, Mie qua dire. In French: Lafleur ou le valet Picard, Marie-Chretienne, La fille Bazenting, Verger des souvenirs. Les compagnons de Lafleur et Sandrine, Cabotins et marionettes, Les theatres populaires a Amiens, Un illustrateur lyonnais: Eugene Lefebvre, Deux manuscrits guignolesques de Catherine Bugnard et de B. du Marais.

HAITIAN: OSWALD DURAND (HAITI): Choucouné, Chant National, Rives et pleurs, Ces Allemands, Pantoum triste, La mort de nos cocotiers, Le fils du noir, Quatre nouveaux poemes, Poesies choisies, Sa li fe.

ENGLISH - CHARLES DICKENS: A Tale of Two Cities, Great Expectations, Our Mutual Friend. Prior to 1860 – The Pickwick Papers, Oliver Twist, Nicholas Nickleby, The Old Curiosity Shop, A Christmas Carol, Dombey and Son, David Copperfield, Little Dorrit.

LEWIS CARROLL: Alice's Adventures in Wonderland, Through the Looking-Glass.

HENRY JAMES (US): The Portrait of a Lady, The Europeans, Daisy Miller, Washington Square, The Aspen Papers, The Turn of the Screw.

GEORGE ELIOT (Mary Ann Evans): The mill on the floss, Silas Marner, Middlemarch, Daniel Deronda, Poetry.

LOUISA MAY ALCOTT (US): Little women.

SAMUEL BUTLER: Erewhon, The way of all flesh.

THOMAS HARDY: The Mayor of Casterbridge, Tess of the d'Urbervilles, Far from the madding crowd.

ANTHONY TROLLOPE: Chronicles of Barsetshire, The Palisser novels, Cousin Henry, An eye for an eye.

MARK TWAIN (US): The adventures of Tom Sawyer, Adventures of Huckleberry Finn, The prince and the pauper, A Connecticut Yankee in King Arthur's court.

W. S. GILBERT (libretist of operas, worked with composer Arthur Sullivan): H.M.S. Pinafore, The pirates of Penzance, The Mikado, The sorcerer, Princess Ida, The Yeomen of the Guard, The Gondoliers, Utopia Limited, The Grand Duke. Plays by Gilbert: Pygmalion and Galatea, Randall's Thumb, Rosencrantz and Guildenstern, Charity, Sweethearts, Tom Cobb, Broken Hearts, Engaged, Gretchen.

ROBERT LOUIS STEVENSON: Treasure island, Kidnapped, Strange case of Dr. Jekyll and Mr. Hyde.

HOWARD PYLE (US): The merry adventures of Robin Hood.

HENRY RIDER HAGGARD: King Solomon's Mines, Allan Quartermain, Montezuma's Daughter, She – a history of adventures.

ALFRED LORD TENNYSON: Idylls of the King, Enoch Arden, Harold, Crossing the Bar.

LEW WALLACE (US): Ben-Hur.

EMILY DICKINSON (US): Poetry – 1,800 poems.

FRANCES HODGSON BURNETT (US): Little Lord Fauntleroy, A little Princess, The secret garden.

JEROME K. JEROME: Three men in a boat, Three men on the Bummel.

OSCAR WILDE (IRISH): The picture of Dorian Gray, Lady Windermere's fan, A woman of no importance, An ideal husband, The importance of being earnest, The ballad of Reading Gaol.

ISRAEL ZANGWILL: Children of the Ghetto, The melting pot, The king of schnorrers, The big bow mystery, Merely Mary Ann.

ANTHONY HOPE: The prisoner of Zenda, Rupert of Hentzau, The adventures of Lady Ursula, The King's mirror, Phroso.

ELIZABETH GASKELL: Sylvia's lovers, Wives and daughters, An everyday story, A dark night's work, Cousin Phillis, Short stories.

NATHANIEL HAWTHORNE: The Marble Faun, On the romance of Monte Beni, Septimus Felton, The elixir of life, The Dolliver Romance and other pieces.

AUGUSTA, LADY GREGORY (IRISH): Contemporary one-act plays, Gods and fighting men, The Atlantic book of modern plays, The unicorn from the stars and other plays (with W.B. Yeats), Seven short plays, The Kiltartan History Book, Visions and Beliefs in the west of Ireland – first and second series, New Comedies, Three wonder plays, Poets and dreamers and the Kiltartan Poetry Book, Studies and translation from Irish.

ELIZABETH BARRETT BROWNING: wife of Robert Browning. Poems before Congress, Last poems, The Greek Christian Poets & the English Poets, Correspondence with Robert Browning.

JOHN MILLINGTON SYNGE (IRISH): Deirdre of the Sorrows, In the shadow of the Glen, Riders to the sea, The well of the saints, The Aran Islands, The Playboy of the Western World, The Tinker's Wedding, Poems.

HARRIET BEECHER STOWE (US): Uncle Tom's Cabin, Agnes of Sorrento, Old town folks, My wife and I, Palmetto leaves.

HENRY DAVID THOREAU (US): The last days of John Brown, Walking, Excursions, Life without principle, The fall of the leaf.

WALT WHITMAN (US): Drum-Taps, Democratic vistas, Memoranda during the war, Specimen days, Franklin Evans, Leaves of Grass.

GEORGES MEREDITH: Evan Harrington, Essay on Comedy, Modern Love, The Egoist, Emilia in England, Rhoda Fleming, The adventures of Harry Richmond, Beauchamps Career, House on the beach, The tale of Chloe, Diana of the Crossways, The amazing marriage, The lark ascending.

HERMAN MELVILLE (US): Moby Dick, Benito Cereno, Israel Potter, The confidence-man, Battle-Pieces and aspects of the war, The Martyr, Clarel: a poem and pilgrimage in the Holy Land, John Marr and other sailors, Timoleon, Billy Budd, Sailor.

WILLIAM DEAN HOWELLS (US): Christmas every day, The rise of Silas Lapham, A traveler from Altruria, Venetian Life, A counterfeit Presentment, The lady of the Aroostook, Dr. Breen's Practice, The sleeping car, A modern instance, Indian Summer, An imperative duty, The landlord at Lyon's Head.

SHERIDAN LE FANU (IRISH): Uncle Silas, Carmilla, The house by the churchyard, In a glass darkly, Chronicles of Golden Friars, Madam Crowl's Ghost and other tales of mystery. Wylder's Hand, Guy Deverell, All in the dark, The tenants of Malory, A lost name, The rose and the key, Willing to die, The room in the Dragon Volant.

ROBERT BROWNING: Dramatis Personae, The ring and the book, Prince Hohenstiel, Schwangan, Savior of society, Jocoseria, Ferishtah's Fancies, Asolado, Dramatic Idylls, The Pied Piper of Hamelin, Red Cotton, Night-cap country.

DANTE GABRIEL ROSSETTI: Poems, Ballads and Sonnets, The collected works of Dante Gabriel Rossetti, Ballads and Narrative Poems, Sonnets and Lyrical Poems, The works of D. G. Rossetti.

B. C. STEPHENSON: Dorothy, Charity begins at home, The Zoo, The End, The Masque of Pandora, Comrades, Impulse, A woman of the world, Doris, The Golden Web, Faithful James.

CHARLES G. D. ROBERTS (CANADA): Songs of the common day, The book of the rose, The iceberg, Orion and other poems, In diverse tones, The forge in the forest, The book of the native, Earth's enigmas, Around the campfire, Eyes of the wilderness, Barbara Ladd, Songs of the common day and Ave!, New York nocturnes and other poems, New Poems, The vagrant of time, The truce, The kindred of the wild, The raid from Beausejour and how the Carter boys lifted the

mortgage, A sister to Evangeline, Red Fox, The heart that knows, Kings in exile, In the morning of time, A history of Canada, Discoveries and Explorations in the Century.

MILES FRANKLIN (AUSTRALIA): My brilliant career, Some everyday folk and dawn, Old Blastus of Bandicoot, Bring the monkey, All that swagger, Pioneers on parade, My career goes Bung, On Dearborn Street, Up the country, Ten creeks run, Back to Bool Bool, Prelude to waking, Cockatoes, Gentlemen at Gyang Gyang, Joseph Furphy: the legend of a man and his book, Laughter, Not for a cage, Childhood at Brindabella.

KATHERINE MANSFIELD (NEW ZEALAND): In a German pension, Bliss and other stories, The garden party, The doves' nest, The Montana Stories, Poems, Something childish, The journal of Katherine Mansfield, The letters of Katherine Mansfield, The Aloe, Novels and novelists, The short stories of K. M., The scrapbook of K. M., The collected stories of K. M., The Urewera Notebook, The critical writings of K. M., The collected letters of K. M., The K. M. Notebooks, Germans at meat, A birthday, A blaze, The women at the store, How Pearl Button was kidnapped, Millie Pictures, The Stranger, At the bay, The fly, A cup of tea, The canary, Six Pence, The Apple Tree.

TRINIDAD CREOLIZED ENGLISH: SAMUEL SELVON (TRINIDAD): A brighter sun, An island is a world, The lonely Londoners, Ways of sunlight, Turn again Tiger, I hear thunder, The housing lark, The plains of Caroni, Those who eat the Cascadura, Moses ascending, Moses migrating, Foreday morning, Eldorado West One, Highway in the sun and other plays, Pressure.

GERMAN: FRIEDRICH NIETZSCHE: Also sprach Zarathustra, Der Wenderar und sein Schatten, Zu Geschichte der Theognideischen Spruchsammlung, Homer und die klassische Philologie, Analecta Laertiana, Das griechische Musikdrama, Funf Vorreden zu funf ungeschriebenen Buchern, Die frohliche Wissenschaft, Jenseits von Gut und Bose, Zur Genealogie der Moral, Der Fall Wagner, Der Antichrist, Ecce home – Wie man wird, Was man ist, Venedig, "Mein Gluck!", Vereinsamt, Das trunkene Lied.

CARL SPITTELER (SWISS): Was awarded Nobel Prize. Olympische Fruhling, Prometheus und Epimetheus, Extramun-dana, Schmetterlinge, Der Parlametar, Literarische Gleichnisse, Gustav, Balladen, Conrad der Leutnant, Lachende Wahrheiten, Glockenlieder, Die madchen feinde.

GERHARD HAUPTMANN: Was awarded the Nobel Prize. Der Narr in Christo Emanuel Quint. Atlantis. Wanda der Daemon. Der Insel der grossen Mutter, Um Volk und Geist, Im Wirbel der Berufung, Das Abenteuer meiner Jugend, Promethidenlos, Anna, Die blaue Blume, Till Eulenspiegel, Der Grosse Traum. Vor Sonnenaufgang, Das Friedensfest, Einsame Menschen, Die Weber, Der Biberpelz, Hanneles Himmelfahrt, Die versunkene Glocke, Fuhrmann Henschel, Der rothe Hahn, Rose Bernd, Die Ratten, Peter Brauer, Der Bogen des Odysseus, Indipohdi, Die Atriden-Tetralogie: Iphigenie in Aulis, Agamemnons Tod, Elektra, Iphigenie in Delphi.

WILHELM RAABE: Das Odfeld, Die Akten des Vogelsangs, Horacker, Der Draumling, Deutscher Mondschein, Der Hungerpastor, Alm Telfan, Der Schuderrump, Unser Herrgotts Kauziel, Auf dem Altenteil, Hastenbeck.

ADALBERT STIFTER (AUSTRIAN): Die Mappe meines Urgrossvaters, Nachkommenschaften, Witiko, Der Kuss von Senty, Erzählungen, Abdias, Brigitte, Der Hochwald.

BERTHA VON SUTTNER (AUSTRIAN): Suttner, born Countess Kinsky in 1843, was awarded the Nobel Peace Prize in 1905. In 1876 Suttner was the secretary and house keeper to Alfred Nobel in Paris, and Nobel may have made romantic overtures. However, Suttner remained committed to Arthur von Suttner and returned to Vienna to marry him in secrecy. Her works: *Inventory of the Soul* in 1883 takes a pro-disarmament progressive stand for a world peace due to technological advancement, a possibility also considered by her friend Nobel due to the increasingly deterrent effect of more powerful weapons. In 1889 she published the pacifist novel: *Die Waffen nieder! Lay down your arms!* Published in 32 editions and translated into 12 languages. She took part in the organization of the First Hague conventions in 1899, she attended a universal peace congress in Boston, organized petitions, funded the German Peace Society, met Emperor Franz Joseph of Austria and President Theodor Roosevelt. Suttner corresponded with Nobel until his death in 1896 and was a major influence in his decision to include a peace prize among the Nobel Prizes. She received the prize in 1905. She died in June 1914 a few weeks before war broke out. Other books by Suttner: *Memoirs*, *When thoughts will soar*, *Ein schlechter Mensch*, *Daniel Dormes*, *High Life*, *Das Maschinenzeitalter*, *Vor den Gewitter*, *Einsam und arm*, *Schah der Qual*, *Marthus Kinder*, *Franzl und Mirzl*, *Eva Siebeck*, *Rand glossen zur Zeitgeschichte*, *die Barbarisierung der Luft*.

PAUL JOHANN LUDWIG HEISE: He was awarded the Nobel Prize for Literature. His works: *Die Einsamen*, *Die Witwe von Pisa*, *Der Letzte Zentaur*, *L'Arrabiata*, *Andrea Delfin*, *Gedichte*, *Beatrice*, *Barbarossa*, *Das Madchen von Treppi*, *Der Weinhuter*, *Ein Ring*, *The dead lake*, *In Paradise*. One of the Nobel Prize judges said that Germany has not had a greater literary genius since Goethe.

RUDOLF CHRISTOFF EUCKEN: He was awarded the Nobel Prize for Literature. A philosopher whose best-known works are: *The problem of human life*, *The struggle for a spiritual content of life*, *The truth of religion*, *Life's basis and life's ideal*, *The fundamentals of a new philosophy of life*, *The meaning and value of life*, *Main currents of modern thought*, *Socialism: an analysis*.

THEODOR MOMMSEN: He was awarded the Nobel Prize for Literature. *History of Rome*, *Roman constitutional law*, *Corpus inscriptionum latinarum*, *Digesta of Justinian*, *Getica*, *Codex of Theodosianus*, *Momentum Ancyranum*.

LEOPOLD VON SACHER-MASOCH (AUSTRIAN): The term masochism is derived from his name, maybe because he was a utopian thinker, who espoused socialist and humanist ideals... *Venus in Furs*, *Gottesmutter*, *Legacy of Cain*, *The last king of Hungary*, *The Divorcee*, *Faux Ermine*, *Jewish stories*, *The republic of Women's enemies*, *Eternal youth*, *Stories from Polish Ghetto*, *Polish stories*, *The serpent in paradise*. *Venus in Furs* (1869) is the most famous of his stories, expressing Sacher-Masoch's fantasies and fetishes (for fur...). He did his best to live out his fantasies with his wives and mistresses. Maybe because of his masochism he also worked against local anti-Semitism and for the emancipation of women with articles on women's education and suffrage...

GOTTFRIED KELLER (SWISS): *Sieben Legenden*, *Die Leute von Seldwyla*, *Zuricher Novellas*, *Der Grune Heinrich*, *Das sinngedicht*, *Gesammelte Gedichte*, *Martin Salamander*, *Gesammelte Werke*.

CONRAD FERDINAND MEYER (SWISS): Das Amulett, Jurg Jenatsch, Der Schuss von der Kanzel, Der Heilige, Das Leiden eines Knaben, Die Richterin, Angela Borgia, Zwanzig Balladen, Von einem Schweizer, Romazen und Bilder, Gedichte.

DETLEV VON LILIENCRON: Pidder Lung, Trutz, Blanke Haus, Knut, Der Herr, Arbeit adelt, Wer weiss won, Unter flatternden Fahnen, Der Machen, Krieg und Frieden, Poggfred, Die Musik kommt, Sehnsucht, Neue Gedichte, Breide Hummelshuttel, Mit dem linken Ellbogen, Der Trifels und Palermo, Die Merowinger.

GUSTAV FREITAG: Die verlorene Handschrift, Bilder aus der deutschen Vergangenheit, Die Technik des Dramas, Erinnerungen aus meinem Leben, Gesammelte Aufsätze, Biographies of Martin Luther and Karl Mathy.

THEODOR STORM: Der Schimmelreiter – the rider on the white horse, Pole Poppenspäler, Aquis submersus, Die Regentrude, Waldwinkel, Bulemans Haus, Knecht Ruprecht, Beginn des Endes, Der Zweifel, An Klaus Groth, Die Liebe, Von Katzen Unter Sternen, Der Spiegel des Cypriannus, Spate Rosa, In Schloss, Auf der Universität, Viola Tricolor, Renate, Die Sohne des Senators, Der Herr Etatsrat.

THEODOR FONTANE: Vor dem Sturm, Grete Minde, Wanderungen durch die Mark Brandenburg, Unwie der bringlich, Frau Jenny Treibel, Effie Briest, Die Stechlin, Die Poggenpuhls, Meine Kinderjahre, Quitt, Jung – Bismarck.

MARIE VON EBNER-ESCHENBACH (AUSTRIAN): Maria Stuart in Schottland, Das Veilchen, Marie Roland, Doktor Ritter, Die Prinzessin von Banalien, Bozena, Das Gemeindegeld, Lotti die Uhrmachern, Zwei Comtessen, Unsühnbar Glaubenlos? Neue Erzählungen, Aphorisma.

FERDINAND VON SAAR (AUSTRIAN): Innocens, Marianne, Die Geigerin, Die Steinklopfer, Novellen aus Österreich, Tambi, Der Exzellenzherr, Leutnant Burda, Die Troglodytin, Eine Wohlthat, Schicksale, Ginevra, Schloss Kostenitz, Herr Fridolin und sein Glück, Doktor Trojan, Der Sündenfall, Die Bruder, Die Heirat des Herrn Stadl, Ausser Dienst, Sappho, Die Familie Worel.

PETER ROSEGGGER (AUSTRIAN): Volksleben in Steiermark, Die Schriften des Wald – schulmeisters, Waldheimat, Der Gottsucher, Heidepeters Gabriel, Jakob der Letzte, Als ich noch junger war, Das ewige licht, Erdsegen.

WILHELM BUSCH: Max und Moritz, Dir fromme Helene, Plish und Plum, Hans Hucklebein – der Unglücksrabe, Knopps-Trilogie, Lyrische Dichtung, Prosatexte, Bilderposen, Eginhard und Emma, Der Virtuos, Der heilige Antonius von Padua, Bilder zur Jobsiade, Pater Filuzins Dideldum!, Kritik des Herzens, Maler Klecksel, Eduards Traum, Der Schmetterling, Zu guter Letzt, Hernach.

PLATTDEUTSCH: KLAUS GROTH (GERMANY): Rothgeter Meister Lamp un sien Dochder, Über Mudarten und mundartliche Dichtung, Mien Jungspardies, Quickborn, Volksleben – in Plattdeutschen Gedichtem Ditmarscher Mundart, Lebenserinnerungen, Krefeld, Vertalin, Vaer de Gorn, Briefe über Hochdeutsch und Plattdeutsch.

LUXEMBOURGISH: MICHEL RODANGE (LUXEMBOURG): Renert oder de Fuuss am Frack an a Maansgereisst, Dem Grof Sigfrid seng Goldkuemer, Chronik von Waldbillig, D'Leierchem – Dem Leiweckerche sai Lidd, Gesamt Wierk, Meine Tochter Elisa, Am zehnten September 1856, Die Literatur in Luxemburg.

ALSATIAN: AUGUST LUSTIG (FRANCE): Erster Band – Gedichte – Im Mai, Im Herbst, Im Winter, Poesie un Dichter, Ne Wundermuhle, In dr Dammerung, Lieb' Vogele!, Mi Vergniege, D'Mis, Dr Montig, D'Kilwe, Uf dr Doll're, Ne schlecht Quartier, Adam un Eva, Urwes Ne Hochzitsred, Vom Wetter, D'Cholera, Kilwe!, Zweiter Band – Theater – Dr. Astronom, Ne Scandal, In dr Falle, Bi de Wilde, Drizehne, Z'Nacht am Zehne, Dr Hochzeitstag, D'Singstund Wortervezeichnis, Dr Hausfremd, Gedichte.

SCHWEIZERDEUTSCH/ALEMANNISCH/SCHWYZERDUTSCH: AUGUST CORRODI (SWITZERLAND): De Herr Professor – Idyll aus den Zuribiet, De Herr Vikari – Winteidyll usem Zuripiet, De Herr Doktor –Herbstidyll usem Zuribiet, Dur und Moll, Waldleben, De Ritchnecht, Die Maler, Gedichte in Hochdeutsch, Geschichten, Lieder von Robert Burns (translated by Corrodi), Alemannisches Kinder Theater – 's Waldhuttli, Amanda, Schneeweiss und Rosenroth, Bilder der Zukunft, D'Bademerfahrt, De Gast, De Maler, De Richtnecht, Die Alte-n-unddie Junge, Haube un Pantoffel – Scherz beider Hochzeittafel fur zwei grossere Madchen, E Sprechstund – Vor em Bal.

SPANISH: JOSE MARIA DE PEREDA: Pedro Sanchez, Sotileza, La puchara, El sabor de la tierruca, De tal palo tal astilla.

JOSE ZORILLA: Don Juan Tenorio, Sancho Garcia, Traidor, Inconfeso y martir, Recuerdos del tiempo viejo, El rey loco, El Alcade Ronquillo.

GUSTAVO ADOLFO BECQUER: La cruz del diablo, Narraciones, Memorias de un pavo, La ajorca de oro, El monte de las animas, Los ojos verdes, Maese Perez el organista, Creed en Dios, El rayo de luna, El Miserere, Tres fechas, El guono, La cueva de la nora, Apologo, Un baceto del natural, Un lance pesado.

RAMON DE CAMPOAMOR: Guerra a la guerra, El hombre Dios, Moneda falsa, Cuertos y locos, Dies irae, Como rezan las solteras, El amor o la muerte, El confesor confesado, Pequenos poemas, Los buenos y los sabios, Humoradas, Don Juan: pequeño poema, Los amores de una santa, Fabulas completas, La metafisica limpia, Lo absoluto, Poetica, El ideismo, Socrates, Polemicas.

GASPAR NUNEZ DE ARCE: El haz de lena, Deudas de la honra, Quien debe paga, Justicia providencial, Recuerdos de la campana de Africa, Raimundo Lulio, La selva oscura, La ultima lamentacion de Lord Byron, Un idilio, El vertigo, La vision de fray Martin, La pesca, Maruja, Gritos de combate, Versos perdidos, Poemas cortos.

JUAN VALERA: Pepita Jimenez, Las ilusiones del doctor Faustino, El comendador Mendoza, Dona Luz, Pasarse de listo, Juanita la Larga, Genio i figura, Morsamor, Persondes, El pajar verde, La buena fama, Cuentos, Novelas, Gopa, La venganza de Atahualpa, Le mejor del tesoro, Estragos de amor y de celos.

BENITO PEREZ GALDOS: Tristana, Realidad, Electra, Fortuna y Jacinta, Dona Perfecta, Misericordia, La Fontana de Oro, La Sombra, El Andez, Gloria, Marianela, La Familia de Leon Roch.

LEOPOLDO ALAS "CLARIN": Cuesta abajo, La regenta, Su unico hijo, El abrazo de Pelayo, Solos de Clarin, La literatura en 1881, Sermon perdido, Nueva campana, Ensayos y revistas, Palique Pipa, Dona Berta, Cuervo, Supercheria, El senor y lo demas son cuentos, Cuentos morales, El gallo de Socrates, Un voto.

ARMANDO PALACIO VALDEZ: Semblanzas literarias, Los oradores del Ateneo, El nuevo viaje ak Parnaso, El senorito Octavio, Marta y Maria, El idilio de un infierno, Jose, El cuarto poder, Riverita, Maximina, La hermana San Sulpicio, La espuma, La fe, El maestrante, Los majos de Cadiz, La alegria del Capitan Ribst, Tristan o el pesimismo, La aldea perdida, Los papeles de doctor Angelico, La novela de un novelista, Album de un viejo, La hija de Natalia, Santa Rogalia, Sinfonia Patoral.

MIGUEL DE UNAMUNO: El espejo de la muerte, Paz en la guerra, Amor y pedagogia, Recuerdos de ninez y mocedad, Niebla, Abel Sanchez, Tulio Montalban, La tia Tula, Teresa, Como se hace una novela, San Manuel Bueno, Martir Don Sandalio, Jugador de ajedrez, En torno al casticismo, Vida de Don Quijote y Sancho, Por tierras de Portugal y Espana, Del sentimiento tragico de la vida, La agonia del cristianismo, Poesias, El Cristo de Velazquez, Andanzas y visiones espanolas, Rimas de dentro, La esfinge, La verda, La difunta, Fedra, Soledad.

MARCELINO MENENDEZ Y PELAYO: La novela entre los Latinos, Polemicas, Indicaciones y proyectos sobre la ciencia espanola, La ciencia espanola, Horacio en Espana, Estudios Poeticos, Odas, Epistolas y tragedias, Calderon y su teatro, Historia de las ideas esteticas en Espana, Estudios de critica literaria, Obres de Lope de Vega, Ensayos de critica filosofica, Historia de la poesia hispano-americana, Ensayos de critica filosofica, Historia de la poesia hispano-americana, Origenes de la novela, El Doctor D.Manuel Mela y Fontanols, Antologias.

MANUEL GONSALEZ PRADA (PERU): Pajinas libres, Horas de lucha, Nuestros indios, Bajo el oprobio, Anarquia, Propaganda y ataque, Prosa, Minisculas Presbiterianas, Exoticas, Trozos de vida, Baladas Peruanas, Grafitos, Libertarias, Baladas, Adoracion, Letrillas.

RUBEN DARIO (NICARAGUA): Los raros, Espana contemporanea, Peregrinaciones, La carama pasa, Tierras solares, Opiniones, El viaje a Nicaragua, Todo al vuelo, La vida de Ruben Dario escrita por el mismo, Abrojos, Rimas, Azul..., Canto epico a las glorias de Chile, Primeras notas, Prosas profanas y otros poemas, Oda a Mitre, El canto errante, Canto a la Argentina.

JOSE MARTI (CUBAN): Poemas, Versos sencillos, Articulos – Los codigos nuevos, Ismaelillo, Versos libres, Flores del destierro, El presidio politico en Cuba, Nuestra America, La edad de oro, Marti y la Nina.

GALEGO: ROSALIA DE CASTRO: Follas Novas, Cantares Gallegos, Contos da mina terra.

CATALAN: ANGEL GUIMERA: Terra baixa, Martha of the cowlands, La filla del mar – the daughter of the sea, Maria Rosa, Mar i cel, El rei i el conseller, Indibil i Mandoni, Cleopatra, L'any nil, Romiatge, Cants a la patria, Poblet, Gal la placidia, Judith de Welp, El fill del rei, Rei i monjo, La boja, La sala d'espera, L'anima morta, La farsa, La pecadora, Aigua que corre, Sol,

solet..., L'aranya, L'Eloi, La reina vella, Titaina, Sainet trist, La reina jove, Al cor de la nit, Alta baca, Joan Dalla.

ASTURIANU: PACHIN DE MELAS: El ultimo sermon, Los malditos, Noche de luna, Al sonar de la salguera, La sonsiega, El filandon, Poesia Pensatible – Alma Asturiana, Comiciu, Postal, La muerte, Xuamina, Cantai cantai, Poemes en Fueyes Volanderes – los hay delicaos, Cienguim gaiteru, Al presidente, Les veyures de Finom – Coses, A la vieyes vexigues, Ca cosa en su tiempu, Alegria, Gijonismo, Recuerdos de la ninez – Dos palabras, El senor Ramon, El cura la villa, Benito Pinieda, Corses de mieu – el trazu, La guaxa, La guesta, El suniciu.

BASQUE: NIKOLAS ORMAETXEA/ORIXE: Santa Cruz apaiza, Euskal literaturei atze edo edesti laburra, Jainkoaren billa, Euskal literaturen historia labuora, Eusko olerkiak, Barne-numinetau, Euskaldunak, Levi-kurmea, Mainutxak, Quiton arrebarekin, Idozlan guztia, Orixe hantatua, Jesusen Biotzaren deya, RIEV, Euskera Euskal, Esmalea, Yakintza, Euzgo-Gogva, Gernika, Karmel, Olerti.

ITALIAN: CARLO COLLODI: The adventures of Pinocchio – Le avventure di Pinocchio, Macchiette, Occhi e nasi, Storie allegre, Giannettino, Minuzzolo, Il viaggio per l'Italia di Giannettino.

GABRIELE D'ANNUNZIO: Il piacere, Il trionfo della morte, Francesca da Rimini, Le novelle della Pescara, Laudi del cielo, del mare, della terra e degli eroi.

LUIGI CAPUANA: Garibaldi, Profili di donne, Giacinta, Profumo, Malia, Il marchese di Rocca Verdina, Le novell, La fiabe, Fanciulli alleggeri, Schiaccianoci, Racconti e ricordi, Tentennone, Coscienze, State e sentire!, Cara infanzia, Guerra! Guerra!

GIOVANNI VERGA: I Malavoglia, Maestro – don Gesualdo, I carbonari della montagna, Una peccatrice, Storia di una capinera, Eva, Eros, Tigre reale, Il marito di Elena, Dal tuo al mio, La duchessa di Leyra, Casa da the, Nedda, Rosso Malpelo, La roba, Novelle rusticane, I imori tartufi, Rose caduche, L'Onore 1, L'Onore 2, Cavalleria rusticana, In portineria, La lupa, Dopo, La caccia al lupo.

ANTONIO FOGAZZARO: Malombra, Daniele Cortis, Il misterio del poeta, Piccolo mondo antico, Piccolo mondo moderno, Il Santo Leila, Miranda, Valsolda, Fedele, Discorsi, Scienze e dolore, Il dolore nell'arte, Scene, Una ricordaza del Lago di Como, Albo Veneziano.

GIOVANNI PASCOLI: Myricae, Il fanciullino, Canti did Castel vecchio, Primi poemetti, Poemi conviviali, Odi e inni, Canti di Castelvecchio, Nuovi poemetti, Poemi del Risorgimento, Minerva oscura, Nell'anno Mille.

EDMONDO DE AMICIS: La vita militare, Spagna, Olanda, Ricordi di Londra, Marocco, Constantinopoli, Ricordi di Parigi, Cuore, Sull'oceano, Il romerrzo di un maestro, Amore e ginnastica, Maestrina degli operai, La carrozza di tutti, L'idioma gentile, Nuovi ritratti letteraci e artistici.

MATILDE SERAO: Canituccia alla scuola, Caterina tradita, Terno secco, Le tre sorelle, Cristina, Vicenzella, Novelle sentimatali, Opale, Cuose inferno, Fantasia, Piccole anime, Il ventre di Napoli, La conquista di Roma, Telegrafi di Stato, Il romanzo della fanciulla, Addio Amore, Castigo, La ballerina, Curiosita.

GIUSEPPE GIACOSA: Librettos of Puccini's: La Boheme, Tosca, Madama Butterfly (with Luigi Illica), La signora di Challant, Una partita a Scacchi, Acquazzoni in montagna, Luisa, Il conte Rosso, Tristi amori, Dirritti dell'anima, Come le foglie, Il piu forte, Il marito amante della moglie, I figli del marchese Arturo, Intrighi eleganti, Gli annoiati, L'onorevole Ercola Malladri.

SALVATORE FARINA: Cuore e blasone, Un segreto, Due amori, Il romanzo d'un vedovo, Fiamma vagabonda, Il tesoro di Donnina, Un tirano ai bagni di mare, Amore bendato, Capelli biondi, Frutti proibite, Mio figlio!, Amore ha cent'occhi, Per la vita e per la morte, Nonno, La mia giornata.

FRIULIAN: CARLO FAVETTI (ITALY): Doi quadris della vita popolar gurizzana, Fusilir e gramatir – un scherz comic, Leonardo Papers – Un zittadin gurizzan del 1500, Rime e proze in vernacolo gorziano.

RUMANTSCH: PEIDER LANSEL (SWITZERLAND): Somis, Segual, La cullana d'ambras – Poesias da Peider Lansel, Poesias originales e versiuns poeticas. Prosa, Essais, Artichels e Correspondenza, Nossa Bandera!, Chanzuns per cor masda, La musa Ladina, Il vegl chalamar – poesias, Trais chanzuns ladina, Tamangur, Grusaidas albas, Priumlas, Not sul mar - Nacht uber dem Meer, Zu fruh – poetry by Lansel, Ouvras Minchuletta.

SARDINIAN: GAVINO CONTINI (ITALY): Discursu de Gavinu Contini et sa morte chi benit a l'avvisare essende arrivada s'ora sua, A Antoni Farina, A unu chi l'at furadu sa resolza, Contene-Testone, Gavinu contat serenu serenu, Moda de Santu Pedru, A Barone Testone, A Maria Farina e riposta, Mamma m'at addobbadu a punz'a cuccuru, Cantende Bonorra, Antonio Carta (a cura di) – Poesie.

SICILIAN: NINO MARTOGLIO (ITALY): A vilanza, Cappidazzu paga tuttu, A'tistimunianza – Sonetti, O scuru o' scuru, Centona – cinquante sonetti nella parlata catanese, La triplici Alleanza, Opere complete, Nica, U palu, San Giovanni de cullato, U'riffeti, Sua eccellenza di Falconarzano, Dialoghu popolari, Riutura, Cose di Catan, Tutto il teatro, L'Arte di Giuffa, Il divo, Salto diybarra, Capitan Senio.

CORSICAN: RINATU COTI (FRANCE): U vangom neru, Una spasimata, Gwai di a signora, Raconti, Un omu, A signora, U crucivia, I ghjorna persi, A travisagna, In ir me filu, U maceddu, U sonniu di Raffaedda, I cummari, Babbu Guidu, U seminariu, L'Acula bianca, A mazzera di a luna, A stanza di u spichju, Barbottu e Zuppoun, L'Arburi lacrimaghju, Par viaghju, U Labirintu , Aligria, In tornu a l'essezza, Sant'Andria, In Vindemia.

RUSSIAN - LEV TOLSTOY: War and Peace, Anna Karenina, The Cossacks, Resurrection, The Death of Ivan Ilyich, The Kreutzer Sonata.

FYODOR DOSTOYEVSKY: Crime and Punishment, The Idiot, The Brothers Karamazov, The Gambler.

IVAN TURGENEV: Fathers and Sons, On the Eve, Smoke, Virgin Soil.

ANTON CHEKHOV: Platonov, Ivanov, The seagull, Uncel Vanya, Three sisters, My life, The cherry orchard, The lady with the dog.

NIKOLAY NEKRASOV: Korobeiniki, The funeral, Peasant children, The railway, Contemporaries, Songs of the Free Word, Grandfather, The recent times, Russian women, The last songs, Who is happy in Russia? There is no hiding a needle in a sack, The life and adventures of Tikhon Trostnikov, The bear hunt, The horrible years, The forgotten village.

NIKOLAY LESKOV: Lady Macbeth of Mtsensk, The cathedral clergy, The enchanted wanderer, The tale of cross-eyed Lefty from Tual and the steel flea, The extinguished flame, Mvesk-Ox, The life of a peasant woman, No way out, The Amazon, The islanders, At daggers drawn, Pamphalon the Mountebank, Gora (The Mountain), Judol (Vale of Tears), The Rabbit Warren, Selected Tales.

ALEXANDER OSTROVSKY: Whatever you look for, You'll find, Kosma Zakharyich Minuin-Sokhoruk, Sin and sorrow are common to all, Difficult days, Jokers, The Deep, Voyevoda, The false Dmitry and Vasily Shnisky, Tuskimo, Vasilisa Melentyev, Enough stupidity in every wise man, The ardent heart, Money to burn, The snow maiden, The 17th century comic, Without a dowry, Guilty without fault, The storm.

VALERY BRYUSOV: Juvenilia, Chefs d'oeuvre, Ne eum esse, Tertia vigilia, urbi et orbi, Stephanos, The fiery angel, All melodies, The altar of victory, Rea Sivia, The republic of the Southern Cross and other stories, Diary of Valery Bryusov.

ALEKSEY KONSTANTINOVICH TOLSTOY: Don Juan, The death of Ivan the Terrible, Tsar Fyodor Ioannovich, Tsar Boris, Posadnik, The family of the Vourdalak, The Vampire, Prince Serebrenni, Ioan Damaskin, Vasily Shibanov, History of the Russian State, Portrait, Dragon, The dream of Councillor Popov.

KONSTANTIN BALMONT: The poetry collection, Limitless darkness, The silence, Burning buildings, Let us be like the sun, The book of symbols, Only love, Liturgy of beauty, Hymns for elements, Fairies' tales, Poems, Songs of the Avenger, Vile charms, Firebird, Hortus conclusus, Ancient calls, Mountain Peaks, White heat lightnings, The luminous sea, Snakes' flowers, White architect, The Osiris land, Sonnets of the sun – the honey and the moon, Franx inns – Vision of a tree, A gift to earth.

PORTUGUESE: MACHADO DE ASSIS (BRAZIL): Don Casmurro, Esau e Jaco, Quincas Borba, O alienista, Helena, A mao e a luva, Ressurreicao, Teatro, Iaia Garcia, Memorias postumas de Bras Cubas, Contes escolhidos.

JOSE MARIA DE ECA DE QUEIROZ (PORTUGAL): O crime do Padre Amaro (that I have read in Portuguese), O primo Basilio, A reliquia, Os Maias, A ilustre casa de Ramires, Contos.

JOAO DE DEUS (PORTUGAL): A lata, Eleicoes, Flores do campo, Ramo de flores, Folhas soltas, Cartilha maternal, Caturras, Gaspar, Rachel, Marina, Adeus, Remoinho, Meu casta lirio, Lagrima celeste, Descalca, Pires de marmelada.

ANTERO DE QUENTAL (PORTUGAL): Sonetos de Antero, Beatrice e Fiat Lux, Odes Modernas, Bom senso e bom gosto, A dignidade das letras e as literaturas oficiais, Defesa da carta Enciclica de sua santidade Pio IX, Portugal perente a Revolucao de Espanha, Primaveras romanticas, Consideracoes sober a filosofia de historia literaria portuguesa, A poesia na Actualidade, Sonetos completos, A filosofia de Natureza dos naturistas, Tendencias Gerais da

filosofia na segunda metade do século XIX, Raios de extinta luz, Prosas, Antero de Quental – in Memoriam.

TEOFILO BRAGA (PORTUGAL): a writer who became the second president of Portugal for a few months in 1915. O pirilampo, O fosfore, Tira-Teimas, Visao dos tempos, Tempestades Sonoras, Tracos Gerais de filosofia positiva, Sistema de sociologia, Historia da literatura portuguesa, Historia de poesia popular portuguesa, Cancioneiro popular, Romanceiro Geral, O pove portugues, Historia das ideias republicanas em Portugal, Torrentes, Miragens Seculares, Poesia do direito, Contos fantasticos, Viriato, Antologias.

GUERRA JUNQUEIRO (PORTUGAL): Contos para a infancia, A velhice do padre eterno, Os simples, Patria, Duas paginas dos quatorze annos, O Meiro, Viagem a Roda da Parvonía, A morte de D. Joao, A musa em ferias, Finis patrice, Oracao ao pao, Oracao a luz, Gritos de alma, Poesias dispersas, Vozes sem eco, Baptismo de amor.

JOSE DE ALENCAR (BRAZIL): O Guarani, Senhora, Luciola Iracena, Ubirajara, Cinco minutos, Diva, As minas de Prata, O Gaucho, A pata de gazela, O tronco do Ipe, A guerra dos Mascates, Til, Sonhos d'Ouro, Alfarrabios, O sertanejo, Encanacao, O jesuita, A expiacao, Mae, As asas de um anjo, Ao correr da pena, O demonio familiar, Verso e reverso, O credito.

EUCLIDES DA CUNHA (BRAZIL): Os Sertoés, Contrastes e confrontos, Peru versus Bolivia, Canudos, Diario de una expedicao, Canudos e ineditos, A nossa Vendaia, Cademeta de campo, A flor do carcere, A patria e a dinastia, Criticos estancias, Fazendo versos, Herois de ontem, Stella, Atos e palavras, Da corte, Homeis de hoje, Divagando, O ex-imperador, Sejamos francos, Da penumbra, Dia a dia, O batalhao de Sao Paulo, O "Brasil Mental", A guerra no sertao, Martin Garcia.

ALUISIO AZEVEDO (BRAZIL): Uma lagrima de mulher, O mulate, Misterios da Tijuca, Memorias de um condenado, Casa de Pensao, Filomena Borges, O homem, O cortico, O coruja, A mortalha de Alzira, O livro de uma sogra, Os Doidos, Flor-de-lis, Casa de Orates, O caboclo, Fritzmack, A Republica, O Adultero, Em flagrante, O Japao, Danonios.

RAUL POMPEIA (BRAZIL): Uma tragedia no Amazonas, O Ateneu, Cancoes sem metro, As joias da Coroa. Pompeia died at the age of 32. He wrote his first book at the age of 16 in high school. He wrote for many journals of Sao Paulo and Rio de Janeiro. He concluded his law school at the age of 20. He became director of the National Library of Brazil, named for this position by Brazilian President Floriano Reixoto. But after being fired by the new President, he was personally slandered for his allegedly closet homosexuality. He challenged his former friend Olavo Bilac to a duel, he broke other friendships and finally he suffered a fatal breakdown. Feeling himself scorned everywhere, he killed himself on Christmas 1895.

FERNANDO PESSOA (PORTUGAL): Mensagem, Literary Essays – The new Portuguese poetry, Philosophical essays. Os heteronimos– Alvaro de Campos, Ricardo Reis, Alberto Caeiro. O guardador de rebanhos, Olivio de Desassossego, Cancioneiro, Ficcoes do interludio, O banqueiro anarquista, O eu profundo e os outros eus, O pastor amoroso, Poemas en Ingles, Poemas inconjuntos, Poesias ineditas, Primeiro Fausto, Poemas traduzidos.

JOAQUIM MANUEL DE MACEDO (BRAZIL): As mulheres de Mantilha, As vitimas – Algozes, A luneta magica, O rio do quarto, Os romances da semana, O foresteiro, Rosa, Vicentina, Os dois, Amores, O moco loiro, A moreninha, A certaíra do meu tio, Memorias do

sobrinho do meu tio, Labirinto, O cego Cobe, Lusbela, O Fantasma Branco, O primo da California, Cincinato Quebra – Loucas, Cigarro e seu sucesso, Remissao dos pecados, A nebulosa, Ano biografico Brasileiro, Mulheres celebres, Nocoos de corographia do Brazil, Licoes de historia do Brazil, Consideracoes sobre a nostalgia,

DUTCH: PIET PAALTJENS: Francois Haverschmidt Snikken en Grimlachjes, Familie en kevnissen, Uit geest en gemoed, Nagelaten snikken van Piet Paaltjens.

MARCELLUS EMANTS: Bergkristal van oberammergau, A posthumous confession, Op reis dvoor Zweden, Een drietal novellen, Fanny, Lilith, Jong Holland, Godanschemering, Velda Langs den Nijl, Gondakkers illusien, Vit Spanje, Adolf van Gelre, Jonge harten, En nagelaten bekentnis, Inwy ding, Om de mensen, Domheidsmacht, Mensen, Waan, Op zee.

WILLEM KLOOS: Nieuwere literatuur-geschiedenis, Verzen, Verzen II, Het boek van kind en God, Julia, Een Verhaal van Sicilie, De onbevoegdheid der Hollandsche literaire kritiek, Nieuwe verzen, Veertien jaar literatur-geschiedenis.

LOUIS COUPERUS: De zuvaluwen neergestreken, Eline Vere, Een lant van vaerzen, Een middag bij Viespaziano, Orchideen – Een bundel, Poezie en proza, Een ster, Noodlot, Extaze, Uitzichten, Epiloog, Majesteit, Metamorfoze, Werel dvrede, Hoge troenen, Psyche, The hidden force, Dionyzos – studien, Der berg van licht, Antiek toerisme, Een roman mit Oud-Egypte, Schimmen van schoonheid, Herakles, Wreede postretten, De dood van den Dappere, De comedianten, Iskander, Het Vaterland.

FREDERIK VAN EEDEN: De kleine Johannes van ded koele meren des doods, Het sonnet, Frans Hals, Het poortje, Grassprietzes, De student thuis, Het hypnotisme en de Wonderen, Gedachten, Noordelicht, Don Torribio, Studien, Ellen, Johannes Viator, De broeders, Het lied van schijm en wezen, Lioba, Enkale verzen, Van de passielooze lelie, Eucharistie, Liber Amicorum.

FLEMISH: HENDRIK CONSCIENCE (BELGIAN): In't wonderjaer, Fantasy, De Leeuw van Vlaenderen, How to become a painter, What a mother can suffer, Siske van Roosemael, Lambrecht Heusmans, Jacob van Artvelde, The conscript, A history of Belgium, Blind Rosa Rikketikketak, The poor gentleman, The miser, The blessing of being rich, Baas Gasendonck.

JAN VAN BEERS (BELGIAN): Dutch grammar, Jacob van Maerlant, Levensbeelden, Jongelingsdroomen, Gevoel en Leven, Rijzende Blaren, De Blinde, De Zieke Jongeling, Bij't Kerkportaal, Bilk door een venster, Lijkkraus vor Tollens, Peter Benoit – De oorlog, Het hoofd – gebrek van ons middelbaar onderwijs, Gedichten.

FRISIAN: FEDDE SCHURER (NETHERLANDS): Fersen, Utflecht, Op Alle Winen, Fen Twa Wallen, It Boek fan de Psalmen, Vox Humana, Frysk Psalm – en Gesangboek, Fingerprinten, Efter it Nijs, Opheind en Trockjown, De Gitaer by it Boek 1, 2, Samle Fersen, Beam en Bast, Brood op het Water, De Besleine Spegel, Simson, Bonfatius, Translations of the book of Esther, a collection of poetry by Heinrich Heine.

AFRIKAANS: N. P. VAN WYK LOUW (SOUTH AFRICA): Allenspraak, Die halve fring, Raka, Germanicus, Nagliedje, Net altyd jy, Dennebosse, Correspondence, Berigte de Velde, Lojale Verset, Die dieper reg, Dias: 'n hoorspel, Niuwe Verse, Liberale nasionalisme, Dagboek van 'n soldaat, Tristia, Berei in die Woestyn, Blonme vir die winter, Deurskonende verband.

PAPIAMENTU: GUILLERMO ROSARIO (CURACAO): Machu, Poems, Plays, Short Stories, Novels. E rais ken no ke muri, Obrero, Lanta!, Pa motibu di mi kolor/E Angel pretu, Un drama den hanchi Punda, E Rosa di mas bunita, De arbeider uit Klip, Aven tavnán di Geinchi, Vier Azen, Mijn negerim Papiaments, Liefde en Opoffering, Ik houd van Curacao, Waared van een cent, Dit is mijn moeder, Wat een Yaya, De straatveger, Dos Bida.

DANISH: HANS CHRISTIAN ANDERSEN: The ice-maiden, What the old man does is always right, On Langebro, Mute love, He is not born, The raven, The windmills, Golden Treasure, plays, The nightingale, The Snow Queen, The Emperor's new clothes, The little match girl, The little mermaid, The princess and the pea, The red shoes, Sandman, The shadow, The steadfast tin soldier, The story of a mother, Thumbelina, The tinderbox, The ugly duckling, The wild swans.

GEORG BRANDES: Main currents in Nineteenth Century literature, Danish poets, Men of the modern transition, Essays, Poland, William Shakespeare, Wolfgang Goethe, Voltaire, Julius Caesar, Michelangelo, Reminiscences of my childhood and youth, Anatole France, Friedrich Nietzsche, Henrik Ibsen, Lord Beaconsfield, Søren Kierkegaard, Impressions of Russia.

JENS PETER JACOBSEN: Mogens, Frue Marie Grubbe (which I read), Niels Lyhne, Presten i Bergamo, Mogens of andre Noveller, Digte, Skitser af Udkast, Frue Fonss, Arabesque to a hand-drawing by Michelangelo.

NORWEGIAN: HENRIK IBSEN: Peer Gynt, A doll's house, Ghosts, The wild duck, Hedda Gabler, An enemy of the people, Rosmersholm.

ALEXANDER KIELLAND: Garman and Worse, Arbeidsfolk, Else, Skipper Worse, Gift, Fortuna, Sne, Sankt Hans Fest, Jacob, Trepar, Novelletter, Nye Novelletter, To Novelletter fra Danmark, Paa Hjenwejen, Hans Majestaets Foged, Det hele er Ingenting, Bettys Fomynder, Professoren, Forsvarssagen, Menneker og Dyr.

JONAS LIE: Den Fremsynte, Familien paa Gilje, Trolld, Elias and the Draigh, Digte, Tremasteren Fremtiden, The pilot and his wife, Faustina Strozzi, Thomas Ross, Adam Schrader, Rutland, Grabows Kat, Goa Paa, Niobe, Livsslaven, En Malstrom, Otte Fortaellinger, Kommi anderens, Dotre, Et Samliv, Maisa Jons, Onde Majter, Trolld I – II, Lystige Koner, Naar Sol gaar ned, Dyre Rein, Lindelin, Wulfie & Co, Faste Forland, Ulfvungerne, Eventyr.

SWEDISH: AUGUST STRINDBERG: The red room, The father, Miss Julie, Inferno, To Damascus, The ghost sonata, A dream play.

GISTAV FROEDING: Guitar and concertina, New Poems, Tall tales and adventures, Splashes and spray, New and old, Splashes of the grail, Gleanings, Convalescence, Collected Works, Letters to a young girl, Adventures in Norway, Gustaf Froding's letters, 23 Bojaere Poems.

JOHAN LUDWIG RNEBERG: The tales of our land, Ensign Stal, Farmer Paavo, Vart land in Swedish and Maamme in Finish became the Finnish National Anthem. The poems in Fanrik Stals seigner – Andra samlingen are: Soldatgossen, Bjerneborgarnas marsch, Fanrikens marknadsmirme, Lotta Svard ar luwudpersonen i dikten, Gamle lode, Framlingens syn, Famrikens halsning, von Toerne, Den femte Juli, Munter von Essen, Trosskusken, Wilhelm von Schwerin, Nio femton Stolt, Broderne, Landshovdingen, Adlercreutz.

FINNISH: ALEKSIS KIVI: Kullervo, 7 brothers, Nummisnutarit, Heath Cobblers, Kanervalä, Kihlus, Olleretk Schlensingenis, Oo ja pæv, Margareta, Poetry, Seitsseman Veljekset.

ELIAS LOENNROT: He compiled Kalevala, the national epic of Finland from national folk tales that he gathered during several expeditions in Finland, Russian Kerelia, the Kola Peninsula and Baltic countries. He compiled the first Finnish-Swedish dictionary. Other works: Kantelatar, Loitsurunoja.

MINNA CANTH: Anna Liisa, Agnes, Hanna, Han on Sysmasta, Kotoa pois, Kovan omren lapria, Koyhaa kansaa, Lain nuikaan, Murtovarhus, Pap in perle, Roinilan talossa, Salakari, Spiritistinen istunto, Sylvi, Tyomiehen Vaimo – The worker's wife, Novels, Novelleja ja kertomuksia, Novelleja 1, 2, Kvotut teokset I – IV.

IRISH GAELIC: PEADAR UA LAOGHAIRE: Seadma, Mo sgeal fein, Ar nDoithin Araon, An Soisgeal as Leabor an aifrin, Irish Prose Composition – Articles, Aesop a Thainig go hEirinn, Spothbualadh – Articles, Au Craos-Deamhan, An Bealach Buidhe, Tornigheacht Dhiarumda agus Ghrainne, Niamh, Eisirt, Seaumoin agus tri fichid, An sprid: Bas Dallain: Tadhg Saor, An Cleasaidhe, Caitilina Lughaidh Mac Con, Bricriu, Mo Sgeal Fein, Gnaire, Lucian, Criost Mac De, Spealaidhe-achta as an MBiobla naomhtcha, Aadh Ruadh, Sgealaidheacht na Macabeach.

PATRICK PADRAIC PEARSE: The king, The master, The singer, Eoghainin na nEan, Iorsagan, An gadai na boithre, An bean chavinte, The murder machine, The coming revolution, Ghosts, Oro se do Bhea tha Bhaile. Collected works of Padraic H. Pearse. Political writings and speeches, Poems, The rebel, The Dearg – daol, Barbara, Brigid of the songs, The thief, The keening woman, Eoineen of the birds, The roads, The priest, A Rann I Made, To a beloved child, I have not generated gold, I am Ireland, Renunciation, Christ's coming Christmas. Pearse wrote in English: The mother, The fool, The wayfarer.

MAIRTIN O CADHAIN: Athunuachan, Barbed Wire, Cre no cille, An Braon Broghach, Cois Caolaire, Idir Shigrath agus Dairire, An t Sraith dha Togail, An t Sraith Toghta, An t Sraith ar Lar, Caiscin, Tone Inme agus Iuin, O Cadhain itbh Feast, An Ghaeilge Bheo, Caithfear Eistlacht!

POLISH: JOZEF IGNACY KRASZEWSKI: The Comtess Cosel, Bruehl, An ancient tale, The magic lantern, Morituri, Ostap Bondarczuk.

MICHAL BALUCKI: Awakening, Elders and Young, Glittering poverty, Jewess, It is about a piece of land, From a camp to a camp, White Negro, Lordly beggars, Cracow's images, In Jewish lands, The mayor from Pipidowka, Councillor's councillors, Hunting a husband, Hard-working Lazybones, Emancipation, Cousins, Neighbours, Big Shot, Neighbours - Open Home, Neighbours – Hard Times, Neighbours – Bachelors' Club.

ELIZA ORZESZKOWA: Nad Niemnem Cham, Eli Makower, Meir Ezofowicz, The Argonauts, Gloria Victis, Mirtala, Dziurdziowie, Panna Antonina, Jedza, Bene nati, Westalka, Dwa bieguni, Melancholity, Australczyk, Iskry, On Women, Niziny, Pierwotui, Widma, A roznym sfer, Maria, Marta, Pan Graba, Cnotliwi.

MARIA KONOPNICKA: Lines and sounds, Historical Music Book, Sounds of Silence, Lyrics and pictures, Mister Balzer in Brazil, Four short stories, On the way, People and things, About

Johnie the wanderer, Little orphan, Mary and the Gnomes, Picking Berries, Oaths, Stefek Burczymucha, The Free Day Labourer.

BOLESŁAW PRUS: The outpost, The doll, The new woman, Pharaoh, Souls in bondage, Children, The old lady's troubles, The Palace and the Hovel, The ball gown, An orphan's lot, Eddy's adventures, Damned Luck, Stan's adventure, New Year, Michalko, Antek, The Convert, The Barrel Organ, The Waistcoat, Him, Fading Voices, Mold of the earth, The living telegraph, Orestes and Pylades, Shades, On discoveries and inventions, The most general life ideals.

GABRIELA ZAPOLSKA: One day in the life of a rose, Malszka, Kaska Kariatyda, Przedpielke, Menazeria ludzka, Janka, Fin-de-siecle, Zasunilas, Corka Truski, Froggie, Malka Szwarcenkopf, Jojne Firmleses, The morality of Mrs. Dulski, Ich Czworoski, Miss Maliczewska, Death of Felicyan Dulski, Kobieta bez skazy.

CZECH: OTOKAR BREZINA: Tajemne dalky, Svitaní na zapadě, Větrný o polu, Stavitele Chrámu, Ruce, Hudba pramenu, Skryté dějiny.

ALOIS JIRASEK: Na dvore vevoddkem, Slavny den, Konec a pocatek, Raj sveta, Poklad, Na dvore vavodskem, V cizich sluzbach, Psohlavci, Maryla, Na Ostrove, Nevolnice, Old Bohemian Legends, Between the currents, Against everyone, The brethren, V nas, Darkness, F. L. Vek, The philosophers' story, Husitsky krak, Jan Hus, Jan Zizka, Jan Rohac, Lantern, Voynarka, Father.

KAREL VACLAV RAIS: Kalibuv zlocin, Zapad, Zapadli vlastenci, Na lepsim, Pantata Bezonsky, Ze vzpominek I – IV, Panickou, Sirotek, Stehle, Z host, Z mesta, Vy minkari, Horské koreny, Lapota, Pulpani, Mezi lidun.

BULGARIAN: IVAN VAZOV: New country, Under our heaven, The empress of Kazalar, Songs of Macedonia, It will not perish, Vagabonds, Borislav, Ivaylo, A newspaperman, Priaporetz and Gusla Bulgaria's Sorrows, Epic of the forgotten, Under the yoke – the most famous Bulgarian novel, Nemli – nedragi, Chichovtzi, Draski I sharki, Videno I chuto, Slivnitza, Luleka mi zamirisa.

PENCHO SLAVEYKOV: Epichevsky Pesni – Epic songs, Olaf van Gelden, Kniga na pesnite, Kurvara pesen, Subrani shuchinenii, Izbrani tvorh, Jibot v dati, Proizvedenya na pendo slaveikov, Knigi, Karwova pesen – song of blood, Stati, Ralitsa, Lily, King David, Preferred sultans, Cis moll, Hearts of hearts, Frima, Rest, Momini salzi – Tears of a young woman, Na ostrova na blazennite – on the island of the blissful. Dream of happiness.

ALEKO KONSTANTINOV: Bay Ganyo – uncle Ganyo is a collective image of many typical Bulgarian features, To Chicago and back, Elections in Svishtov, Different peopled – different ideals, Correspondence.

PEYO YAVOROV: Poems, Gotse Delchev, White nights – Bezsanitsi, Rebelious dreams – haydushky kopneniya, While following the shades of the clones – Podir semiya na oblatrite, V polite na Vitosha, Kogato gram udari, Kak ehoto zaglahva, Makedonyia, Hajduski pesni, Dme hubawi otschi – two beautiful eyes.

DIMCHO DEBELYANOV: Stikhotvorenizia, Suchinenii, Tikha pobeda – izbrana lirika, Na boga noi – svetlii a sin, Chema pasa, Skriti vopshi – Stikhove, Sacineija.

ROMANIAN: VASILE ALECSANDRI: Steluta lacrimiora – little tears, Catre Romani – to Romanians, Chisita in Iasi, Miorita, Toma Alimos, Manastirea Argesului, Novac si Corbul, Dvine si Lacramioare, Hora Unirii, Miezul Iernii, Serile la Mincesti, Larna lu gura sorbei, Oaspetii primaverii, Malul siretului, Legende, Despot, Voda, Sanziana si Pepelea, Fantan Blanduziei, Ovidiu, Traiasca regele. Alecsandri was an openly anti-Semite, stating that citizenship should be refused to the Jews, as it would be "a suicide by our people". Well, the Jews emigrated to Israel, France and the US and contributed much to those countries and possibly Romania could have been as prosperous as those countries if the Jews were not exterminated in the Holocaust like most of the family of my wife's father David Popliker, that was murdered in Romania by Romanians, and he never returned even for a visit. Anyhow, as in many cases, Alecsandri's anti-Semitism originated from the fact that his grandfather was a Jew from Botoshan (where my wife Ruthy was born), who became very rich, married a Christian and took his wife's name. According to Nazi's law that made Vasile Alecsandri a Jew who would have been murdered. And according to Israeli law he could have received the Israeli citizenship. Plays – Farmazomil din Harlan, Modista si cinovnicul, Iorgu de la Sadagura, Creditorii, Iasii in carnaval, Un ramasag, Piatra din casa, Nunta tarameasca, Chirita in provincie, Cetatea neamtului, Sgarbitul risipitor, Lipitorile satelor, Chirita in voiagiu, Boieri si ciocoi, Chirita in balon, Despot voda, Fantana blanduziei. Poetry – Poezii populare, Balade cautice batranesti, Pasteluri. Prose – Istoria um galben, Suvenire din Italia, Iasi in 1844, Un salon din Iasi, Romanii si poezia lor, O primblare la muti, Borsec, Balta-clta, Calatorie in Africa, Satir, Melodile romanesti, Prietenii romanilor, Lamartine, Alecu Russo, Dridri, Vasile Porojan, Margarita, Din album unui bibliofil.

MIHAI EMINESCU: Manuscripts, Luce afarnul – The Vesper, Oda in metru antic, Five Letters/Epistles/Satires. Eminescu was born in Botosan, like my wife Ruthy and Alecsandri's grandfather – so Botosan can be proud of those three (I'm kidding of course...) glorious poets, and how Ruthy fits in? Well, she is "poetry in motion!". Eminescu's most notable poems are: Dorina lacul, Floare albastra, Dorinta – Desire, Seara pe deal – evening on the hill, O, ramai – Oh, linger on, Epigonii, Si daca – And if... Ode in ancient meter, Mai am un singur dor – I have yet one desire, La steama – At star, Fat frumos din lacrima – the tear drop prince, Geniu pustiu – empty genius, Sarmamil Dionis – wretched Dionis, Cezara, Imparat si proletar – Emperor and proletarian. Eminescu demanded strong anti-Jewish legislature on the German model, saying that "The Jew does not deserve any rights anywhere in Europe because he is not working." Well, in the first half of the 20th century most of the best authors in German were Jews – Werfel, Feuchtwanger, Zweig, Kafka... - as well as many of the best composers (Mahler...), best businessmen (Rathenau, Oppenheimer, Warburg, Rothschild...), best scientists (Einstein...), best psychologists (Freud), Nobel Prize Winners (Von Baeyer, Wallach, Willstatter, Haber, Ehrlich, Meyerhof, Landsteiner, Warburg, Loewi, Einstein, Franck, Hertz...). Well, my dear Mihai, how come that so many Jews excelled in whatever they worked if they were not working, and how many hard-working Romanians got the international fame of those Jews, were awarded the Nobel Prize? When you say psychology you think of Freud, when you say science you think of Einstein, and saying poetry – you think probably of Eminescu, who worked so hard on his poetry!

ION LUCA CARAGIALE: O noapte furtunoasa, Cum Leonida fata cu reactiunea, O scrisoare pierduta, D-ale carnavalului, O soacra, Hatmamil Baltag, Incepeui, 1 Aprile, Napasta, O facie de paste, In vreme de razboi, Din carnetul unui vechi sufleur, Un artist, Grand Hotel Victoria, Romana, Om cur noroc, Pacat, Norocul culegatorului, O inventil mare, Poveste, Boborul, Noaptea invierii, Baioneta inteligenta, Camita om sucit, La hamil lui manjoala, Dona loturi, Caut casa..., La conac, Monopol, Mama Ion, Partea poetului, Pastrama trufanda, Kir lanulea, Calcul dracului, Moftangii, Natiunea romana, Caldura mare, Justitie, Mitica, Politica.

ION CREANGA: Childhood Memories, the story of the pig, The goat and her three kids, The mother with three daughters-in-law, The old man's daughter and the old woman's daughter, Danila Prepeleac, Stan Patitul, Ivan Turbinca, Harap Alb, The needles and the sledge hammer, The flax and the shirt, The bear tricked by the fox, Mos Nichifor Cotcariul, Popa Duhul, Aminti din copilarie, Fragment de autobiografia, A cul si barosul, Cinci paini, Ion Roata si cuza-voda, Pacala, Prostia omeneasca.

BARBU STEFANESCU DELAVRANCEA: Straute, Poiana lunga, Sultanica, Bunicul Bunica, Domnul Vucea, Hagi Tudose, Neghinita, Palatul de clestar, Daparte Daparte, Mos craciun, Apus de soare, Vi forul, Luceafarul, Sorcova, Apa si foc, Ordinoara, De azi si de demult, Vaduvele, Liniste Parazitii, Trubadurul, Zobi, Milogul, Inainte de alegeri, Iancu Moroiu, Bursierul, Irinel, Suier, Ramerita, Boa ca si Onea, Miantii, Angel Demetrescu.

HUNGARIAN: IMRE MADACH: The tragedy of man – the central piece of Hungarian theaters' repertoire which is mandatory reading for students in secondary schools. Other works: Mozes, A civilizator. He died young aged 41.

GEZA GARDONYI: Eclipse of the crescent moon, Slave of the Huns, Prisoners of God, Animal tales, The Lamp, The wien, Ida's novel, The menace with long hair, My village, Spirit-looking at the sky.

MOR JOKAI: The Jewish boy, Working days, The golden age of Transylvania, The Turks in Hungary, A Hungarian Nabob, Karpathy Zoltan, The last days of the Janissaries, Sad days. Jokay's productiveness after 1870 was stupendous amounting to hundreds of volumes. A man of Gold, The heartless man's sons, Eyes like the sea, The novel of the next century, Poor plutocrats, The new landlord, Up to the North Pole!, The castle of the idols, The Gypsy Baron, From my life, The Viceroy, The trainer of the souls, A duel with God, Yellow Rose.

CROTATIAN: EUGEN KUMICIC: Olga I lina, Primorci, Zacudeni svatori, Gospoda Sabina, Sirota, Teodora, Sestre, Obiteljska tajna, Poslovi, Peter Zrinski, O romanu, Ivan Turgenjev, Slucaj, Ubilo ga vino Preko mora, Saveznice, Broj 84:85, Cru Bozic.

KSAVER SANDOR GJALSKI: U novom dvoru, Pod starimi krovovi, Unoci, Janko Borislavic, Durdica Agiceva, Na rodenoj grudi, Osvit, Radmilovic, Za materinski riec, Dolezac Hrvata, Pronevjereni ideali, Diljiem Doma.

VJENCESLAV NOVAK: Pavao Segota, Posljednji Stipancici, Dva svijeta, Tito Dorcic, Pod Nehajem, Nikola Baretic, Iz velegradskog podzemlja, Nezasitnost I bijeda, Uglib, Pripovijest.

UKRAINIAN: IVAN FRANKO: Petrii I Dovbushchuky, Smorhonska Akademiya, Na Dni – At the bottom, Zakhar Berkut, Z vershyn I nyzyn – from tops and bottoms, Mii smaragd – My Emerald, Prynit Ivanovi Frankovi, Iz lit moyeyi molodosti – From the years of my youth, Lesyshyna Cheliad, Dva Pryiateli – Two Friends, Ballads and Tales, Boryslav laughs, Boa constrictor, Basis of society, Withered Leaves, Stemper Tiro, Death of Cain, Moses, Stolen happiness, Kamenyari – Stone breakers, The Boryslav series.

MIKHAILO KOTSIUBYNSKY: Vin Ide, Smikh, Persona Grata, Fata Morgana, Intermezzo Lealechka, V Putah Shaitana, Dorogoyu Tsinoiu, Pack-storm, V Dorozi, Koni ne vinni, Tini zabutih predkiv, Delupit, Pist, Hvala Djitiu, Panok I pisi.

LESYA UKRAINKA: The ancient history of Oriental peoples, Seven strings, The starry sky, Tears-pearls, The journey of the sea, Crimean memories, In the children's circle, Boyarynya – the noble woman, Lisova pissaya – the forest song, Oderzhyma – the possessed, The Babylonian captivity, In the catacombs.

MYKHAILO STARYTSKY: Bogdan Hamilnitsky, Marusia Boguslavska, Talan, U temrian, Ne sudilos, Molodist mazeli, Rasbouinik karmeliouk, Oborona bushi, Pered burey poesy, Do Ukraini, Do molody, Morituri, Shavtska, Do shevtchenka.

NIKOLAY KOSTOMAROV (Russian/Ukrainian): Two nationalities – a landmark in the history of Ukrainian national thought. He wrote that Russians are inclined towards autocracy, collectivism and state-building and Ukrainians are inclined towards liberty, poetry, and individualism. Ukrainian ballads, Poems about Kievan Rus and Bohdan Khamelnytsky. His poetry includes vocabulary and elements of traditional Ukrainian folk songs. He wrote historical dramas. But he wrote also prose in Russian: Kudeyar, Chernigorka, Animal rot, A letter to the editor of Kolvktot, Russian history in biographies of its main figures in Russia, The Ruin.

GREEK: KOSTIS PALAMAS: Songs of my fatherland, Hymn to Athena, Eyes of my soul. Lambs and Anapaest, The grave, The greetings of the sun-born, Twelve lays of the Gypsy, The king's flute, Yearnings of the lagoon, Satirical exercises, The state and solitude, Altars, Extempona, The 14 verses, The 5 verses, Cowardly and harsh verses, The 3 verse cycle, Passages and greetings, The night of the Phemirs, Evening fire, Death of a youth, The thrice-noble, Novels.

EMMANUEL RHOIDES: The papers Joamne, Psychology of the husband of Syros, The complaint of the undertaker, On the contemporean Greek Poetry, Stories, Articles, Letters from Agrinioten, I Milia, Novels of Syros, Historical essays.

ARISTOTELIS VALAORITIS: Athanasios Diakos, Thanasis Bagias, Astropagiannos, O andrias ton aoidimon Grigorion ton, O fotinos, I kira frosini, Poimata, Erga, Vios kai erga, Poimata anekdota, Ta apanta, Stichourgimata, Mnemosina.

YIDDISH: SHOLEM ALEICHEM (SOLOMON NAUMOVICH RABINOVICH) (UKRAINE): Tevye's Daughters or Tevye the Dairyman, Stempenyu, Mottel the Cantor's Son, Wandering stars, Menahem-Mendl, Shver tsu zayn ayid, Dos groyse gevins, Funem yarid, the Bloody Hoax.

ISAAC MAYER DICK (RUSSIAN): Der Yiddischer Posliamic, Note Ganaf, Die Schone Minka, Witzen und spitzen oder anekdoten, Witzen uber witzen, Alte Yiddisher zagen oder sipurim, Alte Judische sagen, Yehudith, Die zweite ger zedek. He wrote also in Hebrew: Mahazeh mul mahazeh, Siprono, Masseket Aniyut, Siphrei musar.

ABRAHAM GOLDFADEN (RUSSIAN/ROMANIAN): Shmendrik, oder die komische chaseneh, Shulamith, Bar Kokhba, Dos zenteh gebot, Judas Maccabaeus, Story of Isaac, Meylits Yoysher, Sdom Veamora, Rabi Yoselman, Dos finfteh gebot, Mashiach zeiten?!, Akeydos Yitschok, Doktor Almasada, Der Sambatyen, Tehiyat Hametim, Souffle, Di tsvey Kuni-lemels, Die Kishuf macherim, Ni-be-ni-me-ni cucuriqu, Der spigl, Toib, Shtum un blind, Die shvebeleh, Iks-Miks-Driks, A gloz vaser, Die bobeh mit dem eynikel, Die Mumeh Sosah, Polyeh Shikor. Famous songs – Der Malekh, Royzhinkes mit mandlen, Shabes, Yontev, um Rosh Khoydesh, Tru dayn geburstag!, Ahashverosh, Lo tahm od.

MENDELE MOCHER SFORIM/SHOLEM YANKEV ABRAMOVICH (RUSSIA): Dos kleine menshele, Kabtziel, Glupsk, Kisalon, Die takse, Die klatache, Fishke the lame, Masoes Benjamin Hashlishi, Dos vinsh fingeril. And in Hebrew: Yodl Fathers, Sefer hakabtsanim, songs & books.

I. L. PERETZ/ISSAC LEIB PERETZ (POLAND): Oyb nicht nokh hekher, Bontshe Shvaig, A night in the old market place, The golden chain, Silent souls, Chassidish un Folkstimliche Geshichten, The Magicians, Bilder vun a provintz reise, Bakante bilder, In falish oif der keit, Meine zikhronot, Ein hoiz, Gesamte Werk. In Hebrew: Haugav, Mipi Haam, Hamitnaged, Shalosh Matanot.

LADINO: ELIA CARMONA (TURKEY): La pasion por la moneda, El poeta enganiado, El esfuenio del chiko, Zak, El mayoral gidio, El capitan corajozo, La ija de la lavandera, El acusado sin culpa, La despraciada Florin, La novia aguna, El celozo marido, El ijo repentido, Cazado por dolor, El bandido, El ijo de guertelano, El riko pasensiozo, El vendedor de leche, Los dos guerfanos, Los sekretos de un ladron, adaptacions of others' plays, and a biography: Komo nacio Elia Carmona, como se engrandeso i como se izo direktor del Djugeton – How Elia Carmona was born, how he grew up, and how he became the manager of the Djugeton, which gives me an idea for the name of this autobiographic book: How Jacques (or Jako in Ladino) Cory was born in Egypt from a Turkish father and a Greek mother, how he grew up in Israel, learned Hebrew and spoke at home Ladino and French, how he became a high-tech manager traveling all over the world, a business ethics PhD and academic teaching thousands of students, an author of a novel, a play, academic books bought by thousands of most renowned universities' libraries, articles, children books, in five languages, how he discovered the synagogue of his hometown Coria in Spain, and how he co-translated the UN Universal Declaration of Human Rights into Ladino.

DAVID FRESCO (TURKEY): Editor of El Tiempo for almost 50 years, the first Ladino newspaper published in Istanbul, published three times a week. Fresco argued in favor of assimilation of the Ottoman Jews into Turkish society, learning also Turkish. He translated books: La ermoza Hulda de Espania, Espania y Yerushalaim, Povre Chikita, a Dictionary.

ALEXANDER BEN GUIAT (TURKEY): Ana Maria o El korason de mujer, Amor sin esperansa, Amor de salvages, El muerte ke esta bivo, En las tenievlas de la noche, Fuego!, Leonidas el matador.

MOSHE DAVID GAON (PALESTINE): Besamim mi Sefarad: meotsar hokhmat Yahadut Sefarad, Poesias, A bibliography of the Ladino Press, Hakhmei Yerushalaim – Articles in Hebrew, Yehudei hamizrah beeretz Israel in Hebrew, Miskiot Levav – Al Meam Loez in Hebrew, Mishpat hakahal – Giluy Daat al Hamatzav bevaad adat haSfaradim be Yerushalaim in Hebrew. Gaon is the father of the Israeli well-known singer, actor and author Yehoram Gaon.

MOSHE ATTIAS (GREECE/PALESTINE): Romancer Sefaradi in Ladino, Hebrew and Spanish, Kansoniero Sefaradi, Notzat Hazahav shel zipor hapele – 20 stories of the Greek Jews in Hebrew. Books in Hebrew on the Knesset, Sefer Hateudot 1918-1948. Sefer shitot utishbohot shel haShabtayim (in Hebrew with Yaakov Yona). Purim in Saloniki, Piut utehila lesimhat tora, Romances of Sarayevo, Complas de Adonenu, Kriat Shema shel Hamate in Ladino, The romance of Tarkinos and Lucrecia, Sharmes de patria, Shirei alyah vegagauim le Zion bemasoret ha Yehudim ha Sefaradim, Shlosa shirei Zion be Ladino.

HEBREW: HAYIM NAHMAN BIALIK (UKRAINE/PALESTINE): El Hatzipor, Yiddish poems, The book of legends (with Ravnitzky), Lamitnadvim baam, Al Hashhita, Hahnisini tahat

knafeh, Children songs, Hamatmid, Metei midmar, Beir haaregah, Habraha, ArieH Baal Guf, Hahatsotsra nitbaysha, Aluf batzlut vealuf shum, Shir haavoda vehamlaha, Shabat hamalka, Lo bayom velo balayla, Ahrei moti, Vayehi hayom, Poems, Hatarnegolim vehashual, Sefer hadvarim, Etsbaoni. All the Jewish authors and personalities who were active in Palestine during the time of the British mandate (1918-1948) lived in Palestine with the Arabs. After 1948 the Jews lived in Israel, the Arabs who remained in Israel lived also there, the Arabs who lived in the West Bank lived in Jordan and those in Gaza lived in Egypt. Many Arab authors preferred to be called Palestinians although there was no state of Palestine. After the Oslo agreement there was the Palestinian authority and the Arabs living in the West Bank and Gaza were once again called Palestinians. We should not confuse between the Palestinian people who are Arabs and the Jewish people who lived in Palestine before 1948 but were not part of the Palestinian people.

SHAUL TCHERNICHOVSKY (RUSSIA/PALESTINE): In Endor, Before a statue of Apollo, On blood, To the Sun, The slain of Tirmonye, Ballads of worms, Sonnets, Idylls, Omrim yeshna erez, Hoy artzi moladeti, Shalosh atonot, Baladot Vermayza, Hezionot umanginot, Shirim leyaldey Israel, Poems, Stories, Bar Kochva, Bat Harav veyma, Hahalil, 33 stories, All poems.

ABRAHAM MAPU (LITHUANIA): Ahavat Zion, Ayit Tzavua, Ashmat Shomron, Amon Pedagogue, Hoze hezionot, Beit Hanan, Hinuh Lanoar, Hatov vehara. In Yiddish: Der hoys franzose Amnon un Tamar.

JUDAH LEIB GORDON (LITHUANIA): The love of David and Mikhal, King Zedekiah in Prison, Judah's parables, David and Barzilai, Osenath, Daughter of Potiphera, From between the Lion's Teeth, From the depths of the sea, Little fables for big children, The point on top of the yod, Kol shirei Yehudah, Kol kitvei Yehuda, Barburim Avusim, Ahoti Ruhama, Hakitsa Ami.

ELIEZER BEN-YEHUDA (LITHUANIA/PALESTINE): Ben-Yehuda came to Palestine in 1881 and his son Ben-Zion, later named Itamar Ben Avi, born in 1882 was the first one in modern era to be educated only in Hebrew. Ben-Yehuda was the author of the first modern Hebrew dictionary and the driving spirit behind the revival of the Hebrew language. His was the first family to speak Hebrew at home. It took more than 20 years before there were ten more families in Jerusalem who spoke only Hebrew at home. Ben-Yehuda was the editor of several Hebrew language newspapers and became the driving spirit behind the establishment of the Committee of the Hebrew Language, later called the Academy of the Hebrew Language. In 1919 Ben-Yehuda convinced Herbert Samuel, the High Commissioner of Palestine, that Hebrew should be one of the three official languages in Palestine, together with Arabic and English. He encouraged to use Hebrew as the sole language in schools. Other works: Essays and Articles, Ad eimatay dibru Ivrit?, Divrei hayamim livnei Israel beshivatam el admatam, Children's Mikraot.

YEHUDA BURLA (PALESTINE/ISRAEL): Novels on the Sephardic way of life in Palestine/Israel – Luna, Enchanted homeland – Kismei moledet, Without a star – Bli kochav, In darkness striving – Naftulei Adam, Stories – Sipurim, Bat Zion, Singer - Meranenet, Naama, In holyness or love – Bikdusha o ahava, The adventures of Akavia – Alilot Akavia, City tricks – Lahatutei kiriah, Adam, On the horizon – Baofek, At dawn – Im shahar, Women – Nashim, Tom and Mary – Tom ve Mary, In the circles of love – Bemaagalei ahavah, The first swallow – Hasnunit harishona, Yearnings – Kisufim, The journeys of Yehuda Halevi – Ele masaei Yehuda Halevi, Rabb Yehuda Halevi, Sparkles – Reshafim, The dignitary – Baal beamav, Collected Works – Col Kitvei. Two special love stories – Shnei sipurei ahavah meyuhedet, Marching in – Lekol hatseada, In high tide and in low tide – Begeut ubeshafel, Collected Stories – Yalkut

Sipurim, The Kingdom of David – Malchut David, Struggle - Maavak, Twists and Turns of Man - Naftulei Adam, His later wife – Ishto hashnia.

RACHEL/RACHEL BLUWSTEIN SELA (RUSSIA/PALESTINE): Rahel is the most famous and loved poetress. Aftergrowth – Safiah, Across from – Mineged, Nevo, Shirat Rahel, Bagina, Ani, Zemer nugue, Balaila ba hamevaser, Pgisha hatsi pgisha, Hahnaa, Hed, El Artzi, Rachel, Kan al pnei haadama, Aviv, Akara, Sefer shiri, Veulai lo hayu hadvarim, Gan naul, Lo paam bakaits, Shay, Rak al atsmi, Begani netaatiha, Al hagoren, Im shahar, Zo hadereh, Hag, Matay.

AVRAHAM SHLONSKY (RUSSIA/ISRAEL): Distress – Dvay, Mimehshahim – From concealing shadows, Poems from the long corridor, Mickey Who?, Me and Tali in Lhana country, Utzli – Gutzli, Avnei beho, Avnei gvill, Sufa. Leaba-ima, Bagilgal, Beele hayamim, Lo tirtzah, Shirei hayamim, Yalkut shirim, Sefer hasulamot, Mul hayeshimon, Pirkei Yoman, Masot umaasim. He also made excellent translations from Shakespeare, Chekhov, Pushkin, Gogola.

SAMUEL DAVID LUZZATTO/SHADAL (ITALIAN): Kinnor Naim, Kinah, Oheb ger, Seder tanaim vaamoraim, Bet haozer, Hamishtadel, Vikmal alhakabala, Mebo, Maamar beyesode hadikduk, Commentary on the Pentateuch, Perushe Shadal – Commentary on Jeremiah, Ezekiel, Proverbs and Job. Nahalat Shadal, Yesode hatora, Tal orot, Igrot Shadal, Pninei Shadal. And in Italian – Il giudaismo illustrato, Calendario Ebraico, Discorsi morah agli studenti Israeliti, Opere de Rossi, Lezioni di teologia morale Israelitica, Discorsi storico-religiosi, Autobiografia.

MOSHE SMILANSKY (UKRAINE/ISRAEL): Toldot ahava ahat, Bnei Arav, Tovah, Zihronot, Mehaye haarvim, Haityashvut haklayt, Rehovot, Jewish colonization and the fellah, Haderah, Kitve Moshe Smilansky, Prakim betoldot hayeshuv, Birkat haadama, Hayeshuv haivry, Mishpahat haadamah, Biyeme Elem, Mashal hageula, Jacob the soldier, Bisdot Ukraina, Sipur geulat haadam vехаaretz, Yeoshua Hankin, Sipurei Saba, Baarava, Sipurei Hayeshuv, Bein karme Yehudah, Bahar ubagay, Goalei hakarka, Haverim, Betzel hapardesim, Shemesh aviv, Tkuma veshoa, Misht baaretz, Hevley leida, Hu ahav et hayarden, Al hof hayarkon.

ZIONIST AUTHORS: THEODOR/BENJAMIN ZEEV HERZL (AUSTRIA): Herzl was the father of modern political Zionism, he formed the World Zionist Organization and promoted Jewish immigration to Palestine in an effort to form a Jewish state/Israel. Herzl wrote in German: Der Judenstaat/The Jews' State, Altneuland/Old-New Land, Short stories, Articles, Essays, Diaries, Philosophical stories, plays. Solon in Lydien, Das Neue Ghetto, Was wird man sagen, Wilddiebe, Seine Hoheit, Muttersohnchen, Gretel, Unser Katchen, Prinzen aus Genieland, Die Dame in Schwartz, Die Glosse, Tabarin, Der Fluctling, Kompagniearbeit, Die Causa Hirschhorn.

AHAD HAAM/ASHER ZVI HIRSCH GINSBERG (UKRAINE/UK/PALESTINE): Ahad Haam and all the subsequent Zionist authors wrote in Hebrew. Ten essays on Zionism and Judaism. Essays, Letters, Memoirs. Selected essays. Nationalism and the Jewish Ethic. A truth from Eretz Yisrael, Lo ze haderekh, Jewish state, Jewish problem, Shte rashuyot, Al parashat drachim, Cohen venavi, Hatzit nehama, Avar veatid.

NATHAN ALTERMAN (ISRAEL): Alterman wrote a weekly column Hatur Hashvuyi in the Labour Movement "Davar" newspaper in which he dealt on political issues and that is why I've included him in the category of Zionist authors, as his prose and poetry was mostly political. [Nathan Alterman](#) was strongly supportive of workers' struggle. After the 1967 war he was one of the founders of the [Movement for Greater Israel](#), with [Aharon Amir](#), [Haim Gouri](#), [Rachel Yanait Ben-Zvi](#), [Yitzhak Tabenkin](#), [Icchak Cukierman](#), [Zivia Lubetkin](#), [Eliezer Livneh](#), [Moshe Shamir](#),

[Shmuel Katz](#), [Zev Vilnay](#), [Uri Zvi Greenberg](#), [Shmuel Yosef Agnon](#), [Isser Harel](#), [Israel Eldad](#), [Dan Tolkovsky](#) and [Avraham Yoffe](#) - most of them prominent Israeli authors and personalities. His works: Kokhavim bakhuts, Simhat anyim. Neum tshuva lerav hovel italki, Magash hakesef, Haefroah haasiri, Shirei makot mitsrayim, City of the Dove, Kineret Kineret, Pundak haruhot, Mishpat Pitagoras, Esther hamalka, Hahut hameshulash, Pizmonim, Ardal hapele, Hagigot kaitis.

ZEEV JABOTINSKY (RUSSIA/PALESTINE): Turkey and the war, Samson the Nazarite, The Jewish war front, The war and the Jew, The story of the Jewish legion, The battle for Jerusalem, Several stories, The five, The east bank of the Jordan, Iron wall, Ja brechen in Yiddish, Uma vehevra, Aspartacus, Bederech lemdina, Besaar, Zihronot ben dori, Ktarim Zioniim rishonim, Megilat hagdud, Mihtavim, The play Nehar, Speeches A and B, Al sifrut veomanut, Sipur yamay – autobiography, Sipurim, Filitonim, Reshimot, Shirim, Haderekh el harevzionism hatzyoni, Hazit hamilhama shel am Israel, Medina Ivrit – pitron sheelat hayehudim, Letikuno shel olam.

YOSEF HAIM BRENNER (RUSSIA/PALESTINE): Brenner was murdered in Jaffa in May 1921, aged 40, during the Jaffa riots instigated by the Arabs against the Jews. In winter – Bahoref, Around the point – Misaviv lanekuda, Nerves – Atsavim, From here and there – Mikan umisham, Breakdown and berievement – Shhol vekishalon, Out of the depths – Min hametzar, Meemek akhor, Hegeula vehatmura, Al haderekh.

DAVID FRISCHMANN (POLAND): Otiyot porhot, Baaretz, Mikhtavim al dvar hasifrut, Ktavim nivharim, Ktavim hadashim, Yzkor, Col kitvei, Aharit, Yerushalayim, Bamidbar, Shiva, Mikhtavim hadashim, Igrot, Sipurim veshirim, Arba sipurim, Yalkut Masot. Translation into Hebrew at the end of the 19th century of works by George Eliot, Pouchkine, Lord Byron, Grimm, Tagore, Nietzsche, Ibsen. He was also an editor of Hebrew press.

AHARON DAVID GORDON (UKRAINE/PALESTINE): Hahinuh hu hadereh, Haadam hamatara, Haavoda, Haadam vehateva, Kitvei A. D. Gordon in 3 volumes, Correspondence, Selected essays and articles, Our tasks ahead. Gordon made a religion of labor Zionism.

JOSEPH KLAUSNER (LITHUANIA/ ISRAEL): Jesus of Nazareth, From Jesus to Paul, The messianic idea in Israel, A history of modern Hebrew Literature, Menahem Ussishkin, Historia shel habayit hasheni, Yahadut veenoshiut, Me Aplaton vead Spinoza. He was among the founders of the Hebrew University of Jerusalem (the best Israeli university, where I learned), teaching there Hebrew Literature and History. He was a founder of the Hebrew Academy and was the Chief Editor of the Hebrew Encyclopaedia. He was the great uncle of Amos Oz.

MENACHEM BEGIN (BELARUS/ISRAEL): The revolt, White Nights, The story of a prisoner in Russia, Bamahteret – In the underground, Hashkafat Haim Vehashkafa Leumit, Mori Zeev Jabotinski.

URI ZVI GREENBERG (UKRAINE/ISRAEL): A great fear and the moon, Manhood on the rise, A vision of one of the legions, House dog, Streets of the river, Anacreon at the Pole of sorrow, In the middle of the world, in the middle of time, A zone of defense and address of the Son-of-Blood, The book of indictment and faith, From the Ruddy and the Blue, At the Hub.

MENACHEM USSISHKIN (RUSSIA/PALESTINE): Geulat hakarka leor hageut hakalkalit baaretz, Dvarim aharonim, Kol haadama – Thoughts and Memories, Sefer Usishkin, Menahem Usishkin – Manhig haam, Vehine eile mitzafon umiyam, Dvarim beytam, Correspondence.

AMNON SHAMOSH (SYRIA/ISRAEL): Michel Ezra Safra and Sons, My Sister the Bride, The Great Confession, The Cedars of Lebanon, With Me from Lebanon, Marrano Mountain, Calamus and Cinnamon, A Kibbutz is a Kibbutz is a Kibbutz, From the Source, Autumn Stories.

YITZHAQ SHAMI (ISRAEL): Vengeance of the Fathers, Hebron Stories, The Barren Wife, Hamamah – A Tale of the Arabian Desert, Ransom, Shami's Stories/Sipurey Shami, Poetry, Articles.

YAAKOV YEHOASHUA (ISRAEL): Childhood in the Old City of Jerusalem, Story of the Sephardic Home in the Jewish Quarter of the Old City of Jerusalem, Jerusalem of Old Days, Tradition and Folklore in the Sephardic Quarters of Jerusalem, Old City of Jerusalem – Works.

DAVID BEN GURION (POLAND/ISRAEL): Likrat haatid – Lesheelat Eretz Israel, Anahnu veshekheinenu, Mishmarot – Prakim leberur dereh tnuat hapoalim batzionut hamitgashemet, Behilahem Israel, Hazon vedereh, Bamaaraha, Al hakomunism vehazionut shel hashomer hatzair, Tsavei hashaa – Hamisha neumim, Netzah Israel, Tsava ubitahon, Mimaanal lean, Mediniut Hutz, Maarehet Sinai, Haemet kodemet lakol, Hapoel haivri vehistadruto, Oman hamelel mul halutzei hahagshama, Dvarim kehevyatam, Pgishot im manhigim Arvim, Mihtavim el Pola veel hayeladim, Iyunim batanah, Medinat Israel hamehudeshet, Yehud veyeud, Igrot David Ben Gurion, Zihronot, Min hayzavon, Al hahazon hatzioni vehagshamato, Beit Avi, Kohavim vaafar, Ideologia mediniut zionit, Eretz Israel baavar ubahove, Correspondence, Documents, Bibliography. I have chosen to include in my list of great authors 15 Zionist authors. Out of 300 authors writing or being born in the 19th century, or more accurately out of 700 authors in modern literature it is only about 2% of the modern authors. You can call it my bias, although I have kept a balance between authors writing in Hebrew and Arabic, but Le Monde has included 50% French authors in a list of 100 authors, so it is quite more biased. If I'll not introduce Zionist authors who will do it in a period where Israel, Jews and Zionism is vilified by so many Palestinians, Arabs, Muslims, and anti-Semitic so-called peacelovings in the West. I do believe that Zionism was one of the most important nationalist movements in the 20th century, at least as important as the Irish, Czech, Polish, Arab, Indian, Vietnamese, African and Asian movements.

ARABIC: RIFAA AL-TAHTAWI (EGYPT): A Paris profile, The methodology of Egyptians minds with regards to the marvels of modern literature, The honest guide for education of girls and boys, Tawfik al-Galil, A thorough summary of the biography of Muhammad, Towards a simpler Arabic grammar, Egyptian patriotic lyrics, The stars in the moonlit nights of al-Aziz.

FRANCIS MARRASH (SYRIAN): Ghaba al-haqq – the forest of truth, Rihlat Baris – Journey to Paris, Durr al-sadaf fi gharaib al-sudaf – pearl shells in relating strange coincidences, Mirat al-Hasna – the mirror of the beautiful one, Guide to human liberty, The clear mirror of national principles, Consolation of the anxious and repose of the weary one, Guide to nature, Artistic treasures concerning the symbolic visions of Maymun, The witnessing of the stages of human life. He favors education for women, but only reading, writing, some arithmetics, and grammar.

TAHA HUSSEIN (EGYPT): Complete works of Taha Hussein, The memory of Abu El Alaa, Ibn Khaldun's philosophy, Pioneers of thoughts, In the summer, The days "3 volumes", Hafez and Shawki, Curlev's prayers, From a distance, The prophet's life, Al Hanesh El Sina, The literary life in the Arabian peninsula, Together with Abi El Alaa in his prison, Poetry and Prose, Bewitched palace, Together with El Motamali, The future of culture in Egypt, Moments, The voice of Paris, Sheherazad's Dreams, Tree of misery, Paradise of thorn, El Fitra al Kubra, Spring journey, The paradise of animals, The lost love, From there, Varieties, In the midst, Ali and his

sons, The sufferers, Our contemporary literature, Mirror of the Islam, Summer nonsense, On the western drama, Talks, Al Shaikha, Reflections Words, Books and Author.

AHMED SHAWQI (EGYPT): Majnun laila, The death of Cleopatra, Antara, Ali bek el-Kabeer Qambeez es-set huda, El Bakhila, The princess of Andalusia, Esh-Shawqiyyat, Nahj al-Burda – a tribute to the prophet Muhammad, The states of the Arabs and the Great Men of Islam, Poetic stories for children, The Markets of gold.

HAFEZ IBRAHIM (EGYPT): He used to say: "When you educate a woman, you create a nation" – what a brave and far-sighted sentence that should have been adopted by all! Albasoka al-deema fawy al-deema, Ya Saidy wa Emami, Shakrto Jameela Sonekom, Masr tatklam an nafseha – Egypt talks about herself, La kesa anem behe mn kesa, Qol lel raies adama Allah dawlatahu, Fifty poems of Hafez. He also translated Les Misrables into Arabic. His father was Egyptian and his mother a Turk, well, My father was a Turk and my mother was born in Egypt...

KHALIL MUTRAN (BORN IN LEBANON, FROM PALESTINIAN PARENTS, LIVED IN EGYPT): Anthology of his poems, Diwan-al-khalil, Translated dramas of Shakespeare and Corneille, Hugo... He was the director of the Egyptian National Theater. He made a long journey through Syria and Palestine after which he claimed himself as a poet of the Arab countries. He was called the poet of Freedom. A rose that died, Nero, Poems – The Pyramids, The martyred foetus, A gift of flowers, Do you remember, The shadow of the statue of Ramses.

JURJI ZAYDAN (LEBANESE): The general history of the world – Al-Tarikh al-Alamm, Tarikh al-Tamaddun el-Islam – History of Islamic civilization, General history of the Freemasons, History of Greece and Rome, Arabs before Islam, The history of Arabic literature, The generation of the nations, A biography – the life of Jurji Zaydan. Novels – Al-Mamluk al-Sariid – the fleeing Mamluk, The captive of the Mahdi pretender, Despotism of the Mamluks, Jihad al-Muhibbin, Egytian Avmansura, Girls of Ghassan, Virgin of Quraish, 17 Ramadan, Battle of Karbala, Al Hajjaj IbnYussuf, Conquest of Andalusia, Charles Martel and Abd-el-Rahman, Abu Muslim Khorasani, Abbasa Sister of Harun al-Rashid, Al-Amin and Al- Mamun, Bride of Farghana, Ahmad ibn Tulun, Abd al-Rahmana al-Nasir, The Ottoman Revolution, Girls of Qairawan, Salah al-Din al-Ayyubli, The pearl tree.

ZAYNAB FAWWAZ (LEBANON/EGYPT): A pioneering Arab woman author. The book of scattered pearls regarding categories of women – a biographical dictionary of 456 women and their achievements. The novel The happy ending and the play al-Hawa wa-al-Wafa – Love and faithfulness, the first play (1893) written in Arabic by a woman.

MIKHAIL NAIMA (LEBANON, US): The book of Mirdad, The whisper of the Eyelids – a collection of poems written in Arabic and English, Autobiography – Seventy/Sabaoon, referring to the average aged a human being would live. However, he lived until the age of 99, dying in 1988. Ahadith ma al Shihafah, Akaber, Abad min Moscow, Aba va al Bnunn, Abu Bata, Al'Anthar, Al Bayader, Al Ghirbal, Al Marahel, Al Nur wa al Dijur, Al youm al akheer, Ayoub, Doroub, Fi mahel al Jufon, Hawanish, Kem Ma Kan, Karem Ala Dareb Liqae, Ma qual wa dall, Min wahi al massih. Najwa al ghuroub, Sawat al Alam, Wamadat, Ya Ibn Adam, Zaad al Maad.

MAY ZIADE (LEBANON/PALESTINE/EGYPT): Al bahithat el-badiya – seeker in the desert, Sawaneh fatat – platters of crumbs, Zuluman wa icharat – humiliation and rumors, Kalimat wa icharat – words and signs, Al sahaef – the newspapers, Ghayat al-hayat – the meaning of life, Al musawat – equality, Bayna i-jazri wa l-madd – between the ebb and flow, Ziadess was the first

published work, *Fleurs de reve* was a volume of poetry in French. She wrote then mostly in French and occasionally in English and Italian. Later she found her literary voice in Arabic. She translated Arthur Conan Doyle from English, Max Muller from German, and French novels. She hosted the most famous literary salon of the Arab world during the 20's and 30's in Cairo. She wrote the biography of one of the leaders of the feminist movement in Egypt – Aicha Teymour. During 19 years May Ziade corresponded extensively with Gibran Khalil Gibran which evolved into a Platonic love although both of them never met. It ended in 1931 when Gibran died and she remained faithful to him never marrying or loving another. Correspondence with Gibran and others, Poetry.

TURKISH: NAMIK KEMAL: Essays on political administrative, social and foreign policy reform, *Vatan*, *Yahut Silistra – Silistra – the fatherland*, *Intibah*, *Cezmi*, *Celalettin Harzem Sah*, *Zavali Cocuk*, *Guluhal*, *Karabela*, *Akif Bey*, *Tahrib-I harabat*, *Evrak-I Perisan*, *Devr-I Istila*, *Berika-I Zafer*, *Kamje*, *Muhasarasi*, *Tasvi-I Efker*, *Hurriyet*, *Hilali Osman*, *Gezmi*.

TEVFIK FIKRET: *Rubab-I sikeste*, *Tarih-I Kadim*, *Halukun Defteri*, *Ruhabin*, *Cevabi*, *Sermin*, *Son Surler*, *Sis*, *Hasta cocuk*, *Millet Sarkisi*, *Doksan*, *Bese Dogru*, *Hani Yagma*, *Balikcilar*, *Halukun cocuklugu*, *Bir icim su*.

HALID ZIYA USAKLIGIL: *Nemide*, *Bir olunum defteri*, *Ferdi ve Surekasi*, *Mai ve Siyah*, *Ask-I mannu*, *Kirik hayatlar*, *Bir muhtiranim son yapraklari*, *Bir Izdivacin*, *Sepette Bulunmus*, *Bir Hikaye-i Sevda*, *Hepsinden Aci*, *Omi Beklerkan*, *Aska Dair*, *Ihtiyar Dost*, *Kadin Pencesinde*, *Izmir hikayeleri*, *Kabus*, *Ani I Kirk Yil*, *Saray ve otesi*, *Bir Aci*, *Hikaye*, *Miensur Siirler*.

AHMET HASIM: *Merdiven – Stairway*, *Gol saatleri- Hours of the lake*, *Piyale- Goblet*, *Bize Gore*, *Gurebahane-i laklakan*, *Frankfurt seyahatnamesi*, *Agac*, *Aksam*, *Yine toplandi derinde*, *Bahce*, *Bir gunum sonunda arzu*, *Bir yaz gecesi*, *Hatirasi*, *Bul Bul – Basim*, *Gece*, *Gellmeden Ewel Geldin*, *Birlikte*, *Havuz Keranfil*, *Karanlik*, *Karie*, *Mehtapta Leylekler*, *Merdiven*, *Mukaddime*, *Obelde*, *O eski huireye benzer ki Orman*, *Ogle*, *Parilti*, *Seber*, *Sonbahar*, *Suvari*, *Safakta*, *Sairsiz*, *Dunya*, *Tahattur*, *Yari Yol*, *Gol seatlen*, *Piyale*.

YAKUP KADRI KARAOSMANOGLU: *Bir serencam – An adventure*, *The rented mansion*, *Baba Nur*, *Rahmet – Mercy*, *Night of provision*, *Sodom and Gomorrah*, *Yaban – Strange*, *Ankara*, *Ahmet Hasin*, *Bir Surgun – A deportation*, *Ataturk Panorama 1 and 2*, *Forced Diplomat*, *Always the same song*, *A manun Kitabi – the book of my mother*, *Vatan Yolunda – on the path of the nation*, *Politikada 45 Yil*, *Memoirs of youth and literature*, *Nirvana*, *Veda saganak*.

AFRICAN AUTHORS: DOX/JEAN VERDI SALOMON RAZAKANDRAINNY – WROTE IN MALAGASI (MADAGASCAR): *Ny hirako*, *Hira va?*, (in French – *Chants Capricorniens*), *Rakimala*, *Ny fitiavany*, *Fahatsiarovan-tena*, *Telowiova*, *Folihala*, *Dindona Fitia*, *Amboninkazo Apokalipsy*, *Amima Batsola*, *Mavo Handray*, *Fanjakana*, *Fsimihatsaka*, *Savik Ombalahy*, *Andriamihoja*, *Izy Mirahavavy*, *Solemita na mihoja*, *Izy Miraholaly*, *Mangidi nefa mamy Iarivo*.

VERONIQUE TADJO – WROTE IN FRENCH (COTE D'IVOIRE): *Laterite*, *A vol d'oiseau*, *A mi-chemin*, *Le royaume aveugle*, *Champs de bataille et d'amour*, *L'ombre d'Indiana – voyage jusqu'au bout du Rwanda*, *Reine Pakon*, *Loin de mon père*, *La chanson de la vie*, *Le seigneur de la danse*, *Grand-mere Nanan*, *Si j'étais roi – si j'étais reine*, *Mamy Wata et le monstre*, *Le grain de mais magique*, *Le bel oiseau et la pluie*, *Nelson Mandela – Non a l'Apartheid*.

GERMANO ALMEIDA – WROTE IN PORTUGUESE (CAPE VERDE): O dia das calças roladas, O testamento do senhor Napumoceno da Silva Araiço, O meu poeta, A ilha fantástica, Os dois irmãos, Estórias de dentro de casa, A morte do meu poeta, A família trago, Estórias contadas, Dona Pura e os camaradas de Abril, As memórias de um espírito, Cabo Verde – viagem pela história das ilhas, O mar na Lajinha, Eva.

MARIAMA BA – WROTE IN FRENCH (SENEGAL): So long a letter, Scarlet song, La fonction politique des littératures africaines écrites.

BIRHANU ZERIHUN – WROTE IN AMHARI (ETHIOPIA): Tearful letters, He pierced the hymen, Yete wandros emba, Yetangut mister, Wave on the eve of a revolution, Wave on the dawn of the revolution, Wave on the aftermath of a revolution.

MONGO BETI – WROTE IN FRENCH (CAMEROON): Sans haine et sans amour, Ville cruelle, Le pauvre Christ de Bomba, Mission terminée, Le roi miraculé, Cameroon – autopsie d'une décolonisation, Perpetue, Remember Ruben, Main-basse, La ruine presque cocasse d'un polichinelle, Les deux mères de Guillaume Ismaël Dzewatama, Dictionnaire de la négritude, La revanche de G. I. Dzewatana, La France contre l'Afrique, Retour au Cameroun.

JOSEPH EPHRAIM CASELY HAYFORD – WROTE IN ENGLISH (GHANA): The truth about the West African land question, Gold Coast native institutions, Ethiopia Unbound – Studies in race emancipation, Gold Coast land tenure and the forest bill, William Waddy Harris – the West African reformer, United West Africa, West African leadership, Speeches.

HERBERT ISAAC ERNEST DHLOMO – WROTE IN ENGLISH (SOUTH AFRICA): The girl who killed to save, Ntsikana, Shaka, The living dead, Cetywayo, Men and Women, Dingana, Moshoeshe, Workers Boss Bosses, Mofologi, On Monro Bridge – Johannesburg, Cestshwayo.

CHRISTOPHER OKIGBO – WROTE IN ENGLISH (NIGERIA): Limits, Silences, Lament of the Masks, Dance of the painted maidens, Path of thunder, Labyrinths, Pointed arches – an autobiography destroyed, Heavensgate, Distances, Obiageli, Ibrahimat.

[ALI MAZRUI](#) – WROTE IN ENGLISH (KENYA): Islam in Africa's experience, Euro-Jews and Afro-Arabs – the great Semitic divergence in history, The politics of war and culture of violence, Globalization and Civilization, Are they forces in conflict?, A tale of two Africas – Nigeria and South Africa as contrasting visions, Islam – between globalization and counter-terrorism, The African predicament and the American experience – A tale of two Edens, Black reparations in the era of globalization, The Titan of Tanzania – Julius K. Nyerere's legacy, Africa and other civilizations – Conquest and counter conquest, The Anglo-American Commonwealth, On herds and Uhuru-Worship, Towards a Pax Africana, Violence and thought, Protest and Power in Black Africa, The trial of Christopher Okigbo, Africa in world affairs, World culture and the Black experience **Ali Al'amin Mazrui** (24 February 1933 – 12 October 2014), was an academic professor, and political writer on [African](#) and [Islamic studies](#) and North-South relations. He was born in [Mombasa, Kenya](#). He was an Albert Schweitzer Professor in the Humanities and the Director of the Institute of Global Cultural Studies at [Binghamton University](#) in [Binghamton, New York](#).. Upon completing his education at [Oxford University](#), Mazrui joined [Makerere University](#) ([Kampala, Uganda](#)), where he served as head of the Department of [Political Science](#) and Dean of the Faculty of [Social Sciences](#). He served at Makerere University until 1973, when he was forced into exile by [Idi Amin](#). In 1974, he joined the faculty of the [University of Michigan](#) as professor and later was appointed the Director of the Center for Afroamerican

and African Studies (1978–81). In 1989, he was appointed to the faculty of [Binghamton University, State University of New York](#) as the [Albert Schweitzer](#) Professor in the Humanities and the Director of the Institute of Global Cultural Studies (IGCS). Mazrui was a prominent critic of the current world order. He believed the current [capitalist](#) system was deeply exploitative of Africa, and that the West rarely if ever lived up to their liberal ideals and could be described as [global apartheid](#). He has opposed Western interventions in the developing world, such as the [Iraq War](#). He has also long been opposed to many of the policies of [Israel](#), being one of the first to try to [link the treatment of Palestinians with South Africa's apartheid](#). Especially in recent years, Mazrui has also become a well known commentator on [Islam](#) and [Islamism](#). While rejecting violence and terrorism Mazrui has praised some of the anti-imperialist sentiment that plays an important role in modern Islamic fundamentalism. He has also argued, controversially, that [sharia](#) law is not incompatible with democracy. Yet, he preferred to live in the US for more than half of his life, writing against the Western policy in Africa, while not living in Africa but in the West, and for the Muslim sharia law while not living in a Muslim state but in the secular US.

INDIAN AUTHORS: ASSAMESE: LAKSHMINATH BEZBAROA: Kodom Koli, Podum Koli, Podem Kumvori, Surobhi, Xadhukothaar Kuki, Jumbiri, Kehukoli Junuka, Burhi aair xadhu, Kokadenta aaru nati lora, Baakhor, Barbarnar Buloni, Litkai, Nomal, Paachani, Chikerpati Nikarpati, Joymoti Kunwari, Chekradhwaj Singha, Belimaar, Sri Sri Shankardev, Mor Jihan Sowara, Patralekha Dinalekha, Bhagavvat Katha, Tatwa Katha, Sri Krishnakatha.

BENGALI: SARAT CHANDRA CHATTOPADHYAY: Arakkhaniya, Banumer Meye, Bipradas, Birajbou, Baihwitber Will, Bordidi, Chadromath, Choritsrohin Devdas, Parineeta, Chobi, Boyha, Bilashi, Cheledhora, Bijoya, Rama, Shoroshi, Jai hind, Narir, Mulya, Swadesh O Sahitya, Taruner Bidroho, Debati Samaj.

HINDI: JAISHANKAR PRASAD: Kanan kusum – The forest flower, The Maharana's greatness, The Waterfall, The tear, The Wave, Kamayani, Prem Pathik, El glumt, Skandagupta, Chandragupta, Dhruvasvamini, Janmejaya ka yagya, Rajyashri, The Shadow, The Eco, Internal lamps, The storm, Hypnosis, The skeleton, The butterfly, Iravati, Kamayani, Little Magician.

SURYAKANT TRIPATHI "NIRALA": Ram ki shakti puja, Dhvani saroj smriti, Parimal, Anaamika, Geetika, Kukurmatta, Adima, Bela, Naye Patte, Archana, Geet gunj, Aradhana, Tulsidas, Janmabhimi, Jago phir ek bar, Appara, Alka prabhavati, Nirupanna, Chameli, Choti ki pakar, Uchchbirankhalta, Kale Karname, Chhaturi Chanmar, Sukul ki biwi, Sakhi, Lily, Devi, Chabuk, Chayan, Sangraha, Kulibhat, Billesur Bakriha.

GUJARATI: KANAIYALAL MANEKLAL MUNSHI: The greatness of Patan, The ruler of Gujarat, The emperor, Jay Sommath, Krishna – Vatar, Parshurama, Tapasvini, Mari Kamala Lopannidra, Kono vank, Lomaharhini, Bhagvan Kantilya, Pratirodha, Sishu aur Sakhi, Brahmacharyashram, Dr. Madhurika, Pauranik Natako, Ketlok Lekho, Adadhe Raste, Works in English – Gujarat and its literature, Imperial Gujaras, Bhagavat Gita and Modern Life.

GOVARDHANRAM TRIPATHI: Saraswatichandra 1-4, Snehludra, Leelavati Jevankala, Navalramnu kavi jeevan, Dayaram no akshardeh, Samalochak, Sadavastu Vichar. In English – Classical poets of Gujarat, Scrap Book.

KANNADA: D. R. BENDRE: Krishnakumari Gari, Sakheegeeta, Uyyale, Nandaleele, Meghadoota, Haadu Paadu, Sooryapana, Muktakeitha, Jeevolahari, Mamani, Naku Tanti,

Maryade, Vinaya, Chaturukti, Perahi, Kunyoun Baa, Buddha, Tirukara Pidugu, Uddhara, Nagaya Hoge, Hucchatagalu, Nirabhananasumdari, Sahitya mattu Vimarshe, Vicharamanjari.

MARATHI: KRUSHNAJI PRABHAKAR KHADILKAR: Savai Madhavrav Yaucha Mrutyu, Bhanbandaki, Kanchangadachi Mohana, Manapman, Swayamver, Keechak-Sawati Matsar, Satwa Pariksha, Baya-kanche Bamda, Tridandi Sanyas, Prem.

URDU: QURRATULAIN HYDER: Aag ka dunya – River of fire, Mere Bhi Sanam Khane, Safina-e-Gham-e-Dil, Patjhar ki Awaz, The speed of light, Chaye ke bagh, Dilruba, Sita Haran, Agle Janam, Mohe Bitya Na Kijo, Kar e Jahan Daraz Hai, Gordish e Rang e Charman, Aakhiv e Shab kay Hamsafar, Chandui Begum, Mayray Bhee Sanam khanay.

BENGALI/ENGLISH: MICHAEL MADHUSUDAN DUTT: Tilottama, Meghnad Bodh Kavya, Birangana, Choturdoshpodi kobitaboli, Brajangngana, Sharmishtha, Eke ki bole Sovyota, Buro Shaliker Ghare Rown, Ratnavali. English: Rizia, the sultana of India, The captive lady, Visions of the past, Rosalo Sornolatika, Bongobani, Sonnets and other poems.

ENGLISH: NISSIM EZEKIEL: Ezekiel was Jewish from Mumbai. Time to change, Sixty nine poems, The discovery of India, The third, The unfinished man, The exact name, Snakeskin and other poems, Hymns in darkness, Latter-Day Psalms, Collected poems, The three plays, An Emerson reader, A Joseph King reader, Another India – anthology of fiction and poetry, In India, In the theater, The couple, Island, For Elkana, The Professor, Soap, Marriage, In the country cottage, The paradise, Fly cataber, The bad day, The deadly man, The night of the scorpion.

JAWAHARLAL NEHRU: Nehru was the first prime minister of India. The discovery of India, Glimpses of World History, Toward Freedom, Letters from a father to his daughter, Nehru's India – selected speeches, A bunch of old letters, Mahatma Gandhi, The essential writings, An anthology, Selected Works, Letters to Chief Ministers, Independence and after, India's Independence and social revolution, Promises to keep, India: cradle of cultures, Soviet Russia, The struggle for civil liberation, Jammu and Kashmir, Correspondence, Speeches, Memoirs.

CHINESE: WU JIANREN/WU WOYAO: The strange state of the world witnessed over 20 years, Sea of regret, Jiuming Qiyuan, Jiu Ming Ji Yuan, Hu Tu Shi Jie, Hen Hai, Qing-Biau, Er Shih Niau Mu Du Guai Sian Jhnang.

LI BAOJIA/LI BOYUAN/NANTING TINGZHANG: Guanchang Xianxing Ji, Huo Diyu, Wenming Xiaoshi, Gengzi Guobian Tanci, Nanting Sihua, Haitian Hongxue Ji, Fanhua Meng, Zhongguo Xianzai Ji, A short history of modern times, Exposure of the official world.

LIU E/LIU O/TIEYUN: The travels of Lao Cau, Mr. Derelict, Lao Can You Fi.

ZENG PU: Niehai Hua, Bu Honhan Shu Yinven Zhi, Translations from the French.

HU SHI: Literature and society, Chinese philosophy and intellectual history, Autobiography – Sishi – Zishu, A preliminary discussion of literature reform, Constructive Literary Revolution – A literature of national speech.

CHEN DUXIU: Self consciousness on patriotism, Talking politics, Warning of the youth, Writings 1 and 2, Chen Duxiu's last articles and letters, Hefei: Anhui renmin Chubanshevon, Theories of literary revolution.

CHEN SANLI: He was one of the prominent leaders of the Tongguang school, which promoted a Song poetry style. His style was obscure and profound. Many of his poems took care of the chaos which Chinese people suffered during the early 20th century.

DAI WANGSHU: Wode jiyi, Wang Shu Cao, Ordeal years. He translated from the French: Chateaubriand, Perrault, Colette, Francis works, Jammes, Merimee, Valery, Aragon, Sartre, Rolland and from Spanish Lorca, Ibanez, Cervantes, Azorin, Ayala.

WEN YIDUO: Poetry – Hong Zhu – Red Candle. Sishui – The Dead Water. Selected Poetry and Prose, Essays on Poetry, The Heart.

YAN FU: Translated from the English: Thomas Huxley, Adam Smith, John Stuart Mill, Herbert Spencer. He was the editor of the newspaper Gnowen Bao. He published the newspaper Zhibao.

JAPANESE: NATSUME SOSEKI: I am a cat, Botchan, The tower of London, Kairo-ko, The three-cornered world, The heredity of taste, The 210th day, Nowaki, The Poppy, the Miner, Ten nights of dreams, Sanshiro, And then, The gate, Random Memories, Long spring days, To the spring Equinox and beyond, The waifarer, Kikoro, My individualism, Grass on the wayside.

NAOYA SHIGA: To Abashiri, Otsu Junkishi, Kamisori, Seibei to hyotan, Manazurn, Wakai – Reconciliation, An'ya Koro – A dark night's passing, Kinosaki ni te, Sasaki no bay, Wakai, Kozo no kamisama, Akanishi Karkita.

MORI OGAI: The dancing girl, Foam on the waves, The courier, Vita sexualis, Young men, The wild geese, The last testament of Okitsu Yagoemon, Sansho the steward, The boat on the Takase River, Shibue Chusai, Kokura Nikki. Ogai was also a poet and a translator.

OZAKI KOYO: The Userer, The Golden Demon, Koujik Yasha, Nikon Taika, Ronshu – Japan Expert Treatise Collection, Tajo Takon, Aobudo Niwin bikuni iro Zange, Makura Kyara, Kokoto – The Heart, Keniysha no enkaku. Koyo was also a poet.

KYOKA IZUMI: A Tale of three who were blind, Japanese Gothic tales, In light of shadows, Demon pond, The Sea God's villa, The castle tower, Pink ume blossoms, Samisen Canal, A song by lantern light, One day in spring, The holy mand of Mount Koya, The night watchman, The operating room, Kanmuri Yazaemo, A living puppet, The golden clock, Another man's wife.

ICHIYO HIGUCHI: Takekurabe – Child's play, On the last day of the year, Nigorie – troubled waters, Wakare-Michi- Separate ways, Jusamya – the 13th night, Yamizakura – flowers at dusk.

FUKUZAWA YUKICHI: English-Japanese dictionary, Sekai Kunizukushi – all the countries of the world, Gakumon no susume – and encouragement of learning, An outline of a theory of civilization, Datsup-A Ron – escape from Asia, Essays on family & women, Autobiography, On moral conduct, On business, 100 discourses, On revenge for the emperor, On Japanese manhood.

TSUBOUCHI SHOYO: The essence of the novel, Portraits of contemporary students, Saikun, A Paulownia Leaf, Maki no Kata, The sinking moon over the lonely castle where the cuckoo cries, The new Urashima, En the Ascetic.

FUTABATEI SHIMEI: Shosetsu Soron, The drifting cloud, An adopted husband, Heibor.

KODA ROHAN: The icon of liberty, The Buddha of Art, The minute storehouse of life, Dewdrops, Love bodhisattva, Encounter with a skull, A sealed letter, The five-storied Pagoda, The Bearded Samurai, Leaving the Hermitage, The Whaller.

8. WIKIPEDIA'S LIST OF AUTHORS AND BOOKS FOR THE WHOLE PERIOD OF 1860-2015 (AND ALSO IN 1800-1859)

Wikipedia list of authors and books for the whole period of 1860-2015

Main article: [21st century in literature](#)

Several attempts have been made to create a list of [world literature](#). Among these are the [great books](#) project including the book series [Great Books of the Western World](#), now containing 60 volumes. In 1998 [Modern Library](#), an American publishing company, polled its editorial board to find the best 100 novels of the 20th century: [Modern Library 100 Best Novels](#). These attempts have been criticized for their anglophone bias and disregard of other literary traditions. In order to see the whole gamut of authors & books in each year we can click on each year of the survey.

2010s

- [2015 in literature](#) - Paula Hawkins' [The Girl on the Train](#)
- [2014 in literature](#) - Stephen King's [Mr. Mercedes](#)
- [2013 in literature](#) - Dan Brown's [Inferno](#); Donna Tartt's [The Goldfinch](#)
- [2012 in literature](#) - John Grisham's [The Racketeer](#)
- [2011 in literature](#) - E. L. James' - [Fifty Shades of Grey](#); Alexis Jenni's [L'Art français de la guerre](#); Alan Hollinghurst's [The Stranger's Child](#); Hisham Matar's [Anatomy of a Disappearance](#); Téa Obreht's [The Tiger's Wife](#); Death of [Patrick Leigh Fermor](#), [Édouard Glissant](#), [Josephine Hart](#), [Václav Havel](#), [Christopher Hitchens](#), [Russell Hoban](#), [Brian Jacques](#), [Diana Wynne Jones](#), [Dick King-Smith](#), [Agota Kristof](#), [Arnošt Lustig](#), [Anne McCaffrey](#), [Gonzalo Rojas](#), [Joanna Russ](#), [Ernesto Sabato](#), [Moacyr Scliar](#), [Tomás Segovia](#), [Jorge Semprún](#), [Christa Wolf](#)
- [2010 in literature](#) - Haruki Murakami's *Ichi-kyū-hachi-yon* ([1Q84](#) [Book 3]); Edmund de Waal's [The Hare with Amber Eyes](#); Emma Donoghue's [Room](#); Brandon Sanderson's [The Way of Kings](#); 1970 [Lost Man Booker Prize](#) awarded; Death of [Louis Auchincloss](#), [Beryl Bainbridge](#), [Ruth Cohn](#), [Miguel Delibes](#), [Philippa Foot](#), [Martin Gardner](#), [Tony Judt](#), [Frank Kermode](#), [David Markson](#), [Tomás Eloy Martínez](#), [Harry Mulisch](#), [J. D. Salinger](#), [José Saramago](#), [Erich Segal](#), [Alan Sillitoe](#), [Howard Zinn](#)

2000s

- [2009 in literature](#) - Haruki Murakami's *Ichi-kyū-hachi-yon* ([1Q84](#) [Books 1 and 2]); Colm Tóibín's [Brooklyn](#); Reki Kawahara's [Sword Art Online](#); Lev Grossman's [The Magicians](#); Death of [J. G. Ballard](#), [Philip José Farmer](#), [Frank McCourt](#), [Budd Schulberg](#), [John Updike](#)
- [2008 in literature](#) - Aravind Adiga's [The White Tiger](#); Suzanne Collins' [The Hunger Games](#); Neil Gaiman's [The Graveyard Book](#); Death of [Michael Crichton](#), [Arthur C. Clarke](#), [David Foster Wallace](#), [Robert Giroux](#), [Harold Pinter](#), [Alain Robbe-Grillet](#), [Aleksandr Solzhenitsyn](#), [Studs Terkel](#), [Margaret Truman](#)

- **[2007 in literature](#)** - J. K. Rowling's [Harry Potter and the Deathly Hallows](#) (final book in the Harry Potter series); Naomi Klein's [The Shock Doctrine](#); Junot Díaz's [The Brief Wondrous Life of Oscar Wao](#); Stieg Larsson's [The Girl Who Kicked the Hornets' Nest](#); Patrick Rothfuss' [The Name of the Wind](#); Death of [Norman Mailer](#), [Kurt Vonnegut](#)
- **[2006 in literature](#)** - Richard Dawkins's [The God Delusion](#); Roberto Saviano's [Gomorra](#) ([Gomorra](#)); Gerbrand Bakker's [Boven is het stil](#) ([The Twin](#)); Cormac McCarthy's [The Road](#); Stieg Larsson's [The Girl Who Played With Fire](#); Joe Abercrombie's [The Blade Itself](#); Death of [Peter Benchley](#), [Betty Friedan](#), [Naguib Mahfouz](#), [John McGahern](#), [Muriel Spark](#), [Mickey Spillane](#), [Wendy Wasserstein](#)
- **[2005 in literature](#)** - Kazuo Ishiguro's [Never Let Me Go](#); John Banville's [The Sea](#); Rick Riordan's [The Lightning Thief](#); Chuck Palahniuk's [Haunted](#); Stieg Larsson's [The Girl With the Dragon Tattoo](#); Stephanie Meyer's [Twilight](#); Carrie Vaughn's [Kitty and the Midnight Hour](#); Death of [John Fowles](#), [Elizabeth Janeway](#), [Arthur Miller](#), [Claude Simon](#)
- **[2004 in literature](#)** - Philip Roth's [The Plot Against America](#); José Saramago's [Ensaio sobre a Lucidez](#) ([Seeing](#)); Colm Tóibín's [The Master](#); Alan Hollinghurst's [The Line of Beauty](#); Lawrence Lessig's [Free Culture](#); Roberto Bolaño's [2666](#); David Mitchell's [Cloud Atlas](#); Susanna Clarke's [Jonathan Strange & Mr Norrell](#); Death of [Janet Frame](#), [Stieg Larsson](#), [Czesław Miłosz](#), [Françoise Sagan](#), [Hubert Selby, Jr.](#), [Susan Sontag](#)
- **[2003 in literature](#)** - Dan Brown's [The Da Vinci Code](#); Per Petterson's [Ut og stjæle hester](#) ([Out Stealing Horses](#)); Khaled Hosseini's [The Kite Runner](#); Dean Koontz's [Odd Thomas](#); Christopher Paolini's [Eragon](#); Jonathan Stroud's [The Amulet of Samarkand](#); Death of [Edward Said](#), [Howard Fast](#)
- **[2002 in literature](#)** - Orhan Pamuk's [Kar](#) ([Snow](#)); Haruki Murakami's [Umibe no Kafuka](#) ([Kafka on the Shore](#)); Jonathan Safran Foer's [Everything Is Illuminated](#); Jeffrey Eugenides's [Middlesex](#); Neil Gaiman's [Coraline](#); Death of [Camilo José Cela](#), [John B. Keane](#), [Chaim Potok](#)
- **[2001 in literature](#)** - Tahar Ben Jelloun's [Cette aveuglante absence de lumière](#) ([This Blinding Absence of Light](#)); Neil Gaiman's [American Gods](#); Yann Martel's [Life of Pi](#); Jonathan Franzen's [The Corrections](#); W. G. Sebald's [Austerlitz](#); Ian McEwan's [Atonement](#); Ann Brashare's [The Sisterhood of the Traveling Pants](#); Death of [Douglas Adams](#), [Ken Kesey](#), [Robert Ludlum](#), [Auberon Waugh](#) (son of [Evelyn Waugh](#))
- **[2000 in literature](#)** - Zadie Smith's [White Teeth](#); Michael Chabon's [The Amazing Adventures of Kavalier & Clay](#); Naomi Klein's [No Logo](#); Mario Vargas Llosa's [The Feast of the Goat](#); Dan Brown's [Angels & Demons](#); Maeve Binchy's [Scarlet Feather](#); Death of [Sally Amis](#) (daughter of [Sir Kingsley](#) and brother of [Martin](#)), [Charles M. Schulz](#)

20th century

Main article: [20th century in literature](#)

1990s

- **[1999 in literature](#)** - J. M. Coetzee's [Disgrace](#); Joanne Harris's [Chocolat](#); Colm Tóibín's [The Blackwater Lightship](#); Neil Gaiman's [Stardust](#); Steven Erikson's [Gardens of the Moon](#); Death of [Iris Murdoch](#), [Sarah Kane](#), [Joseph Heller](#), [Mario Puzo](#), [John F. Kennedy Jr.](#)
- **[1998 in literature](#)** - Orhan Pamuk's [Benim Adım Kırmızı](#) ([My Name Is Red](#)); Julian Barnes's [England, England](#); Ian McEwan's [Amsterdam](#); Beryl Bainbridge's [Master Georgie](#); Michel Houellebecq's [Les Particules élémentaires](#) ([Atomised](#)); Michael

- Connelly's [*Blood Work*](#); Bret Easton Ellis's [*Glamorama*](#); Louis Sachar's [*Holes*](#); Death of Carlos Castaneda, [Octavio Paz](#), [Lawrence Sanders](#), [Benjamin Spock](#)
- **[1997 in literature](#)** - J. K. Rowling's [*Harry Potter and the Philosopher's Stone*](#); Don DeLillo's [*Underworld*](#); Arundhati Roy's [*The God of Small Things*](#); Death of [William S. Burroughs](#), [James Dickey](#), [James A. Michener](#), [P. H. Newby](#)
 - **[1996 in literature](#)** - Inaugural [International IMPAC Dublin Literary Award](#) and [Orange Prize for Fiction](#) awarded; David Foster Wallace's [*Infinite Jest*](#); Frank McCourt's [*Angela's Ashes*](#); Chuck Palahniuk's [*Fight Club*](#); Tim Lahaye, Jerry B. Jenkins's [*Left Behind*](#); Death of [Erma Bombeck](#), [Joseph Brodsky](#), [Marguerite Duras](#), [Timothy Leary](#), [Carl Sagan](#)
 - **[1995 in literature](#)** - James Redfield's [*The Celestine Prophecy*](#); José Saramago's *Ensaio sobre a cegueira* ([*Blindness*](#)); Haruki Murakami's *Nejimaki-dori kuronikuru* ([*The Wind-Up Bird Chronicle*](#)); Philip Pullman's [*Northern Lights*](#); Samuel R. Delany's [*Hogg*](#); Dean Koontz's [*Intensity*](#); Death of [Kingsley Amis](#), [Olga Ivinskaya](#) (mistress of [Boris Pasternak](#))
 - **[1994 in literature](#)** - Herta Müller's *Herztier* ([*The Land of Green Plums*](#)); Carol Shields's [*The Stone Diaries*](#); Terry Goodkind's [*Wizard's First Rule*](#); [Antonio Tabucchi's [*Pereira Maintains*](#); Death of [Elias Canetti](#), [James Clavell](#), [Ralph Ellison](#), [Eugène Ionesco](#)
 - **[1993 in literature](#)** - Irvine Welsh's [*Trainspotting*](#); Sebastian Faulks's [*Birdsong*](#); Richard Paul Evans's [*The Christmas Box*](#); Death of [Kōbō Abe](#), [Anthony Burgess](#), [William Golding](#), [William L. Shirer](#)
 - **[1992 in literature](#)** - Harry Mulisch's *De Ontdekking van de Hemel* ([*The Discovery of Heaven*](#)); Salman Rushdie's [*Imaginary Homelands*](#); Michael Ondaatje's [*The English Patient*](#); Cormac McCarthy's [*All the Pretty Horses*](#); Michael Connelly's [*The Black Echo*](#); Barry Unsworth's [*Sacred Hunger*](#); Dean Koontz's [*Hideaway*](#); Death of [Richard Yates](#)
 - **[1991 in literature](#)** - José Saramago's *O Evangelho Segundo Jesus Cristo* ([*The Gospel According to Jesus Christ*](#)); Bret Easton Ellis's [*American Psycho*](#); Josephine Hart's [*Damage*](#); Rohinton Mistry's [*Such a Long Journey*](#); P. J. O'Rourke's [*Parliament of Whores*](#); Henning Mankell's *Mördare utan ansikte* ([*Faceless Killers*](#) - first in the Wallander series); Koji Suzuki's [*Ring*](#); Death of [Graham Greene](#), [Isaac Bashevis Singer](#)
 - **[1990 in literature](#)** - John McGahern's [*Amongst Women*](#); W. G. Sebald's [*Vertigo*](#); Raphael Patai's [*The Hebrew Goddess*](#); Robert Jordan's [*The Eye of the World*](#); Maeve Binchy's [*Circle of Friends*](#); Brian Friel's play [*Dancing at Lughnasa*](#) first performed; Death of [Roald Dahl](#), [Malcolm Forbes](#), [Alberto Moravia](#), [Walker Percy](#), [Anya Seton](#), [Patrick White](#)

1980s

- **[1989 in literature](#)** - Kazuo Ishiguro's [*The Remains of the Day*](#); John Banville's [*The Book of Evidence*](#); Amy Tan's [*The Joy Luck Club*](#); Death of [Samuel Beckett](#), [Thomas Bernhard](#)
- **[1988 in literature](#)** - Salman Rushdie's [*The Satanic Verses*](#); Noam Chomsky's [*Manufacturing Consent: The Political Economy of the Mass Media*](#); Stephen Hawking's [*A Brief History of Time*](#); Peter Carey's [*Oscar and Lucinda*](#); Alan Hollinghurst's [*The Swimming Pool Library*](#); Grazyna Miller's [*Curriculum*](#), Umberto Eco's *Il pendolo di Foucault* ([*Foucault's Pendulum*](#))
- **[1987 in literature](#)** - Toni Morrison's [*Beloved*](#); Tom Wolfe's [*The Bonfire of the Vanities*](#); Haruki Murakami's *Noruei no mori* ([*Norwegian Wood*](#)); Tom Clancy's [*Patriot Games*](#); Robert Hughes' [*The Fatal Shore*](#); Stephen King's [*Misery*](#); Dean Koontz's [*Watchers*](#); Death of [Primo Levi](#)
- **[1986 in literature](#)** - Thomas Bernhard's [*Extinction*](#); Robert Ludlum's [*The Bourne Supremacy*](#); Caryl Churchill's [*A Mouthful of Birds*](#); Stephen King's [*It*](#); Brian Lumley's

- [*Necroscope*](#); Clive Barker's [*The Hellbound Heart*](#); Death of [Jorge Luis Borges](#), [Simone de Beauvoir](#), [Jean Genet](#), [Christopher Isherwood](#), [Juan Rulfo](#), [Jaroslav Seifert](#)
- **[1985 in literature](#)** - Margaret Atwood's [*The Handmaid's Tale*](#); Gabriel García Márquez's *El amor en los tiempos del cólera* ([*Love in the Time of Cholera*](#)); Patrick Süskind's [*Perfume*](#); Carlos Fuentes's [*The Old Gringo*](#); Orson Scott Card's [*Ender's Game*](#); Death of [Italo Calvino](#)
 - **[1984 in literature](#)** - Milan Kundera's [*The Unbearable Lightness of Being*](#); José Saramago's *O Ano da Morte de Ricardo Reis* ([*The Year of the Death of Ricardo Reis*](#)); Don DeLillo's [*White Noise*](#); Julian Barnes's [*Flaubert's Parrot*](#); Milorad Pavić's [*Dictionary of the Khazars*](#); Antonio Tabucchi's [*Indian Nocturne*](#); Glen Cook's [*The Black Company*](#); Death of [Truman Capote](#), [Michel Foucault](#)
 - **[1983 in literature](#)** - J. M. Coetzee's [*Life & Times of Michael K*](#); Salman Rushdie's [*Shame*](#); Terry Pratchett's [*The Colour of Magic*](#) (first [*Discworld*](#) novel); Ken Follett's [*On Wings of Eagles*](#); Norman Mailer's [*Ancient Evenings*](#); Stephen King's [*Pet Sematary*](#); Dean Koontz's [*Phantoms*](#); Palanca Awardee's [*Luha ng Buwaya*](#); Death of [Arthur Koestler](#)
 - **[1982 in literature](#)** - José Saramago's *Memorial do Convento* ([*Baltasar and Blimunda*](#)); Alice Walker's [*The Color Purple*](#); Primo Levi's *Se non ora, quando?* ([*If Not Now, When?*](#)); Isabel Allende's [*La casa de los espíritus*](#) ([*The House of the Spirits*](#)); Charles Bukowski's [*Ham on Rye*](#); Fernando Pessoa's [*The Book of Disquiet*](#); Stephen King's [*The Gunslinger*](#); [*The Belgariad*](#); Death of [Philip K. Dick](#)
 - **[1981 in literature](#)** - Salman Rushdie's [*Midnight's Children*](#); Thomas Harris's [*Red Dragon*](#); Death of [Christy Brown](#)
 - **[1980 in literature](#)** - John le Carré's [*Smiley's People*](#); J. M. Coetzee's [*Waiting for the Barbarians*](#); Anthony Burgess's [*Earthly Powers*](#); Umberto Eco's *Il nome della rosa* ([*The Name of the Rose*](#)); John Kennedy Toole's [*A Confederacy of Dunces*](#); Gay Talese's [*Thy Neighbor's Wife*](#); Brian Friel's play [*Translations*](#) first performed; Death of [Jean-Paul Sartre](#)

1970s

Main article: [1970s in literature](#)

- **[1979 in literature](#)** - Douglas Adams's [*The Hitchhiker's Guide to the Galaxy*](#); Italo Calvino's *Se una notte d'inverno un viaggiatore* ([*If on a winter's night a traveler*](#)); V.S. Naipaul's [*A Bend in the River*](#); Milan Kundera's *Kniha smíchu a zapomnění* ([*The Book of Laughter and Forgetting*](#)); William Styron's [*Sophie's Choice*](#); Norman Mailer's [*The Executioner's Song*](#); Jeffrey Archer's [*Kane and Abel*](#); Flora Thompson's *Heatherley*; Arthur C. Clarke's [*The Fountains of Paradise*](#); Death of [J. G. Farrell](#)
- **[1978 in literature](#)** - John Irving's [*The World According to Garp*](#); J. G. Farrell's [*The Singapore Grip*](#); Stephen King's [*The Stand*](#); Harold Pinter's [*Betrayal*](#)
- **[1977 in literature](#)** - Iris Murdoch's [*The Sea, the Sea*](#); Toni Morrison's [*Song of Solomon*](#); Stephen King's [*The Shining*](#); J. R. R. Tolkien's [*The Silmarillion*](#); Frederick Pohl's [*Gateway*](#); Death of [Vladimir Nabokov](#)
- **[1976 in literature](#)** - Anne Rice's [*Interview with the Vampire*](#); Richard Yates's [*The Easter Parade*](#); Mildred D. Taylor's [*Roll of Thunder, Hear My Cry*](#); Bob Woodward and Carl Bernstein's [*The Final Days*](#); Samuel R. Delany's [*Triton*](#); Alex Haley's [*Roots: The Saga of an American Family*](#)
- **[1975 in literature](#)** - James Clavell's [*Shōgun*](#); Stephen King's [*Salem's Lot*](#); Jorge Luis Borges's [*The Book of Sand*](#); Samuel R. Delany's [*Dhalgren*](#); E. L. Doctorow's [*Ragtime*](#); Carlos Fuentes' [*Terra Nostra*](#); James Herbert's [*The Fog*](#); Death of [P. G. Wodehouse](#)

- **1974 in literature** - Carl Bernstein & Bob Woodward's [*All the President's Men*](#); Stephen King's [*Carrie*](#); Peter Benchley's [*Jaws*](#); Erica Jong's [*Fear of Flying*](#); James Herbert's [*The Rats*](#)
- **1973 in literature** - Thomas Pynchon's [*Gravity's Rainbow*](#); J. G. Ballard's [*Crash*](#); J. G. Farrell's [*The Siege of Krishnapur*](#); Gore Vidal's [*Burr*](#); Peter Shaffer's play [*Equus*](#) first performed; Aleksandr Solzhenitsyn's [*The Gulag Archipelago*](#); Kurt Vonnegut's [*Breakfast of Champions*](#); Nina Bawden's [*Carrie's War*](#); Arthur C. Clarke's [*Rendezvous with Rama*](#); Dean Koontz's [*Demon Seed*](#); Death of [W. H. Auden](#), [J. R. R. Tolkien](#)
- **1972 in literature** - Richard Bach's [*Jonathan Livingston Seagull*](#); Hunter S. Thompson's [*Fear and Loathing in Las Vegas*](#); Ira Levin's [*The Stepford Wives*](#); Arkady and Boris Strugatsky's [*Roadside Picnic*](#); Isaac Asimov's [*The Gods Themselves*](#); Death of [Ezra Pound](#), [L. P. Hartley](#)
- **1971 in literature** - Frederick Forsyth's [*The Day of the Jackal*](#); Carlos Castaneda's [*A Separate Reality*](#); *Further Conversations with Don Juan*; [Xaviera Hollander](#)'s *The Happy Hooker: My Own Story*; Rosamunde Pilcher's [*The End of Summer*](#)
- **1970 in literature**; Muriel Spark's [*The Driver's Seat*](#); J. G. Farrell's [*Troubles*](#); Toni Morrison's [*The Bluest Eye*](#); James Dickey's [*Deliverance*](#); Terry Southern's [*Blue Movie*](#); Jim Bouton's [*Ball Four*](#); Ted Hughes's [*Crow*](#); Nina Bawden's [*The Birds on the Trees*](#); Maurice Sendak's [*In the Night Kitchen*](#); Larry Niven's [*Ringworld*](#); Death of [Máirtín Ó Cadhain](#); [Erich Maria Remarque](#);

1960s

- **1969 in literature** - Inaugural Booker Prize awarded to P. H. Newby's [*Something to Answer For*](#); Mario Puzo's [*The Godfather*](#); Philip Roth's [*Portnoy's Complaint*](#); Kurt Vonnegut's [*Slaughterhouse-Five*](#); Vladimir Nabokov's [*Ada or Ardor: A Family Chronicle*](#); Maya Angelou's [*I Know Why The Caged Bird Sings*](#); John Fowles's [*The French Lieutenant's Woman*](#); Harlan Ellison's [*A Boy and His Dog*](#); Amado V. Hernandez's [*Mga Ibong Mandragit*](#); Death of [Jack Kerouac](#)
- **1968 in literature** - Philip K. Dick's [*Do Androids Dream of Electric Sheep?*](#); Tom Wolfe's [*The Electric Kool-Aid Acid Test*](#); Arthur Hailey's [*Airport*](#); Albert Cohen's [*Belle du Seigneur*](#); Carlos Castaneda's [*The Teachings of Don Juan: A Yaqui Way of Knowledge*](#); Ursula K. Le Guin's [*A Wizard of Earthsea*](#); Samuel R. Delany's [*Nova*](#); Death of [John Steinbeck](#), [Edna Ferber](#), [Upton Sinclair](#), [Enid Blyton](#)
- **1967 in literature** - Gabriel García Márquez's *Cien años de soledad* ([*One Hundred Years of Solitude*](#)); Vladimir Nabokov's [*Speak, Memory: An Autobiography Revisited*](#); Flann O'Brien's [*The Third Policeman*](#); Milan Kundera's *Žert* ([*The Joke*](#)); Marshall McLuhan and Quentin Fiore's [*The Medium is the Massage: An Inventory of Effects*](#); William Manchester's [*The Death of a President*](#); Robert K. Massie's [*Nicholas and Alexandra*](#); Allan W. Eckert's [*Wild Season*](#); Roger Zelazny's [*Lord of Light*](#); Harlan Ellison's [*Dangerous Visions*](#); Harlan Ellison's [*"I Have No Mouth, and I Must Scream"*](#); S.E. Hinton's [*The Outsiders*](#); Death of [Siegfried Sassoon](#)
- **1966 in literature** - Mikhail Bulgakov's [*The Master and Margarita*](#); Thomas Pynchon's [*The Crying of Lot 49*](#); Jean Rhys's [*Wide Sargasso Sea*](#); Truman Capote's [*In Cold Blood*](#); Leonard Cohen's [*Beautiful Losers*](#); Larry McMurtry's [*The Last Picture Show*](#); Tom Stoppard's play [*Rosencrantz and Guildenstern Are Dead*](#) first performed; Death of [Frank O'Connor](#), [Brian O'Nolan](#), [Evelyn Waugh](#); Basil Bunting's [*Briggflatts*](#); [*The Witch's Daughter*](#) by [Nina Bawden](#); [*Babel-17*](#) by Samuel R. Delany
- **1965 in literature** - Alex Haley's [*The Autobiography of Malcolm X*](#); Saul Bellow's [*Herzog*](#); Norman Mailer's [*An American Dream*](#); John Fowles's [*The Magus*](#); John

McGahern's [*The Dark*](#); Jerzy Kosiński's [*The Painted Bird*](#); Frank Herbert's [*Dune*](#); Harlan Ellison's [*"Repent, Harlequin!" Said the Ticktockman*](#); Death of [*T. S. Eliot*](#), [*W. Somerset Maugham*](#)

- **[1964 in literature](#)** - Marshall McLuhan's [*Understanding Media: The Extensions of Man*](#), Thomas Berger's [*Little Big Man*](#); Leonard Cohen's [*Flowers for Hitler*](#); Roald Dahl's [*Charlie and the Chocolate Factory*](#); Hubert Selby, Jr.'s [*Last Exit to Brooklyn*](#); Brian Friel's play [*Philadelphia, Here I Come!*](#) first performed; Philip Larkin's [*The Whitsun Weddings*](#); Harold Pinter's [*The Homecoming*](#); Gore Vidal's [*Julian*](#); Shel Silverstein's [*The Giving Tree*](#); Death of [*Brendan Behan*](#), [*Ian Fleming*](#), [*Seán O'Casey*](#); Refusal of Nobel Prize by [*Jean-Paul Sartre*](#)
- **[1963 in literature](#)** - Thomas Pynchon's [*V.*](#); Sylvia Plath's [*The Bell Jar*](#); Kurt Vonnegut's [*Cat's Cradle*](#); Pierre Boulle's [*La Planete des Singes \(Planet of the Apes\)*](#); Maurice Sendak's [*Where the Wild Things Are*](#); Death of [*Aldous Huxley*](#), [*Robert Frost*](#), [*Clifford Odets*](#), [*Sylvia Plath*](#), [*William Carlos Williams*](#), [*C. S. Lewis*](#); [*John Cowper Powys*](#)
- **[1962 in literature](#)** - Ken Kesey's [*One Flew Over the Cuckoo's Nest*](#); Anthony Burgess's [*A Clockwork Orange*](#); Vladimir Nabokov's [*Pale Fire*](#); Aleksandr Solzhenitsyn's [*One Day in the Life of Ivan Denisovich*](#); Doris Lessing's [*The Golden Notebook*](#); Jorge Luis Borges's [*Labyrinths*](#); Philip K. Dick's [*The Man in the High Castle*](#); Carlos Fuentes's [*The Death of Artemio Cruz*](#); Thomas Kuhn's [*The Structure of Scientific Revolutions*](#); Mercè Rodoreda's [*The Time of the Doves*](#); Ray Bradbury's [*Something Wicked This Way Comes*](#); Death of [*Hermann Hesse*](#), [*William Faulkner*](#), [*E. E. Cummings*](#)
- **[1961 in literature](#)** - Joseph Heller's [*Catch-22*](#); V. S. Naipaul's [*A House for Mr. Biswas*](#); Richard Yates's [*Revolutionary Road*](#); Muriel Spark's [*The Prime of Miss Jean Brodie*](#); Robert A. Heinlein's [*Stranger in a Strange Land*](#); Stanisław Lem's [*Solaris*](#); J. D. Salinger's [*Franny and Zooey*](#); Jean Genet's [*The Screens*](#); Roald Dahl's [*James and the Giant Peach*](#); Death of [*Ernest Hemingway*](#), [*Frantz Fanon*](#)
- **[1960 in literature](#)** - William L. Shirer's [*The Rise and Fall of the Third Reich*](#); Harper Lee's [*To Kill a Mockingbird*](#); Edna O'Brien's [*The Country Girls*](#); John Updike's [*Rabbit, Run*](#); Death of [*Albert Camus*](#), [*Boris Pasternak*](#), [*Nevil Shute*](#), [*Richard Wright*](#); [*Lady Chatterley trial*](#)

1950s

- **[1959 in literature](#)** - William S. Burroughs's [*Naked Lunch*](#); Günter Grass's [*The Tin Drum*](#); Heinrich Böll's [*Billiards at Half-past Nine*](#); Eugène Ionesco's [*Rhinocéros \(Rhinoceros\)*](#); André Schwarz-Bart's [*The Last of the Just*](#); Terry Southern's [*The Magic Christian*](#); Alain Robbe-Grillet's [*In the Labyrinth*](#); Walter M. Miller, Jr.'s [*A Canticle for Leibowitz*](#); Tennessee Williams' [*Sweet Bird of Youth*](#); John Arden's [*Serjeant Musgrave's Dance*](#); Death of [*Raymond Chandler*](#)
- **[1958 in literature](#)** - Chinua Achebe's [*Things Fall Apart*](#); Daniil Andreyev's [*Roza Mira*](#); Brendan Behan's [*Borstal Boy*](#); Giuseppe Tomasi di Lampedusa's [*Il Gattopardo \(The Leopard\)*](#); Leon Uris's [*Exodus*](#); Terry Southern's [*Candy*](#); Jack Kerouac's [*The Dharma Bums*](#); Claude Simon's [*The Grass*](#); R. K. Narayan's [*The Guide*](#); Harold Pinter's play [*The Birthday Party*](#) first performed; Jean Genet's [*The Blacks \(play\)*](#); Josef Skvorecky's [*The Cowards*](#)
- **[1957 in literature](#)** - Jack Kerouac's [*On the Road*](#); Ayn Rand's [*Atlas Shrugged*](#); Vladimir Nabokov's [*Pnin*](#); Patrick White's [*Voss*](#); Ted Hughes's [*The Hawk in the Rain*](#); Boris Pasternak's [*Doctor Zhivago*](#); Dr. Seuss' [*The Cat in the Hat*](#) and [*How The Grinch Stole Christmas*](#); Max Frisch's [*Homo Faber*](#); Tennessee Williams' [*Orpheus Descending*](#); Jean Genet's [*The Balcony*](#); Harold Pinter's [*The Birthday Party*](#); Harold Pinter's [*The Room*](#);

Robert A. Heinlein's [*The Door into Summer*](#); Death of [Oliver St. John Gogarty](#), [Giuseppe Tomasi di Lampedusa](#)

- [**1956 in literature**](#) - Grace Metalious's [*Peyton Place*](#); Friedrich Dürrenmatt's [*The Visit*](#); Eugene O'Neill's [*Long Day's Journey into Night*](#); Allen Ginsberg's [*Howl and Other Poems*](#); Fred Gipson's [*Old Yeller*](#)
- [**1955 in literature**](#) - Juan Rulfo's [*Pedro Páramo*](#); Vladimir Nabokov's [*Lolita*](#); Tennessee Williams's [*Cat on a Hot Tin Roof*](#); J. R. R. Tolkien's [*The Return of the King*](#); Flannery O'Connor's [*A Good Man Is Hard to Find*](#); [*A View from the Bridge*](#) - [Arthur Miller](#); Death of [Thomas Mann](#) [*HMS Ulysses*](#)-[Alistair MacLean](#)
- [**1954 in literature**](#) - William Golding's [*Lord of the Flies*](#); J. R. R. Tolkien's [*The Fellowship of the Ring*](#); J. R. R. Tolkien's [*The Two Towers*](#); Aldous Huxley's [*The Doors of Perception*](#); Kingsley Amis's [*Lucky Jim*](#); Christy Brown's [*My Left Foot*](#); William Soutar's [*Diaries of a Dying Man*](#); Françoise Sagan's [*Bonjour tristesse*](#); Dr. Seuss' [*Horton Hears A Who!*](#); Winston Churchill's [*The Second World War*](#) - completed
- [**1953 in literature**](#) - Samuel Beckett's [*Waiting for Godot*](#) & [*The Unnamable*](#); Ian Fleming's [*Casino Royale*](#) (First James Bond novel); Saul Bellow's [*The Adventures of Augie March*](#); Ray Bradbury's [*Fahrenheit 451*](#); L. P. Hartley's [*The Go-Between*](#); Leon Uris's [*Battle Cry*](#); Arthur Miller's play [*The Crucible*](#) first performed; J. D. Salinger's [*Nine Stories*](#)
- [**1952 in literature**](#) - Ernest Hemingway's [*The Old Man and the Sea*](#); E. B. White's [*Charlotte's Web*](#); Flannery O'Connor's [*Wise Blood*](#); Death of [Knut Hamsun](#)
- [**1951 in literature**](#) - J. D. Salinger's [*The Catcher in the Rye*](#); Graham Greene's [*The End of the Affair*](#); Marguerite Yourcenar's [*Memoirs of Hadrian*](#); John Cowper Powys's [*Porius: A Romance of the Dark Ages*](#); Samuel Beckett's [*Molloy*](#) & [*Malone Dies*](#); Isaac Asimov's [*Foundation*](#)
- [**1950 in literature**](#) - Ray Bradbury's [*The Martian Chronicles*](#); Eugène Ionesco's [*The Bald Soprano*](#); C. S. Lewis's [*The Lion, the Witch and the Wardrobe*](#); Isaac Asimov's [*I, Robot*](#); Death of [George Orwell](#), [George Bernard Shaw](#)

1940s

- [**1949 in literature**](#) - George Orwell's [*Nineteen Eighty-Four*](#); Arthur Miller's [*Death of a Salesman*](#); Jean Genet's [*The Thief's Journal*](#); Vilhelm Moberg's [*The Emigrants*](#)
- [**1948 in literature**](#) - Graham Greene's [*The Heart of the Matter*](#); Norman Mailer's [*The Naked and the Dead*](#)
- [**1947 in literature**](#) - Anne Frank's [*The Diary of a Young Girl*](#); Thomas Mann's [*Doctor Faustus*](#); Albert Camus's [*La Peste*](#); Tennessee Williams's [*A Streetcar Named Desire*](#); Boris Vian's [*Froth on the Daydream*](#); Malcolm Lowry's [*Under the Volcano*](#); Jean Genet's [*Querelle of Brest*](#) and [*The Maids*](#); Arthur Miller's [*All My Sons*](#)
- [**1946 in literature**](#) - Eugene O'Neill's [*The Iceman Cometh*](#); Nikos Kazantzakis's [*Zorba the Greek*](#); George Orwell's [*Critical Essays*](#); E.E. Smith's [*The Skylark of Space*](#); Death of [H. G. Wells](#)
- [**1945 in literature**](#) - George Orwell's [*Animal Farm*](#); Bertrand Russell's [*A History of Western Philosophy And Its Connection with Political and Social Circumstances from the Earliest Times to the Present Day*](#); Evelyn Waugh's [*Brideshead Revisited*](#); Flora Thompson's [*Lark Rise to Candleford*](#); John Steinbeck's [*Cannery Row*](#); [Aleksandr Solzhenitsyn](#) sentenced to eight years in a labour camp for criticism of Stalin
- [**1944 in literature**](#) - Jean-Paul Sartre's [*No Exit*](#); Ivan Bunin's [*Dark Avenues*](#); Jean Genet's [*Our Lady of the Flowers*](#); John Hersey's [*A Bell for Adano*](#); Tennessee Williams's [*"The Glass Menagerie"*](#)

- **1943 in literature** - Jean-Paul Sartre's [*Anti-Semite and Jew*](#) and [*Being and Nothingness*](#); Ayn Rand's [*The Fountainhead*](#); T. S. Eliot's [*Four Quartets*](#) published together for the first time; Hermann Hesse's [*Das Glasperlenspiel \(The Glass Bead Game\)*](#); Antoine de Saint-Exupéry's [*The Little Prince*](#); Jean Genet's [*Our Lady of the Flowers*](#)
- **1942 in literature** - Albert Camus's [*Le Mythe de Sisyphe \(The Myth of Sisyphus\)*](#) and [*L'Étranger \(The Stranger\)*](#); Edith Hamilton's [*Mythology*](#); Enid Blyton's [*Five on a Treasure Island*](#) (first in *The Famous Five* series); Robert Musil's [*The Man Without Qualities*](#); Death of [Stefan Zweig](#)
- **1941 in literature** - Virginia Woolf's [*Between the Acts*](#); Death of [James Joyce](#), [Virginia Woolf](#)
- **1940 in literature** - Anna Akhmatova's [*Requiem*](#); Arthur Koestler's [*Darkness at Noon*](#); Graham Greene's [*The Power and the Glory*](#); Ernest Hemingway's [*For Whom the Bell Tolls*](#); Carson McCullers's [*The Heart Is a Lonely Hunter*](#); Richard Wright's [*Native Son*](#); Olaf Stapledon's [*Sirius*](#); John Cowper Powys's [*Owen Glendower*](#); Death of [F. Scott Fitzgerald](#)

1930s

- **1939 in literature** - James Joyce's [*Finnegans Wake*](#); Konstantine Gamsakhurdia's [*The Right Hand of the Grand Master*](#); John Steinbeck's [*The Grapes of Wrath*](#); Raymond Chandler's [*The Big Sleep*](#); Flora Thompson's [*Lark Rise*](#); Nathanael West's [*The Day of the Locust*](#); Richard Llewellyn's [*How Green Was My Valley*](#); Death of [Sigmund Freud](#), [W. B. Yeats](#)
- **1938 in literature** - Jean-Paul Sartre's [*La Nausée*](#); Graham Greene's [*Brighton Rock*](#); Evelyn Waugh's [*Scoop*](#); Henry Miller's [*Tropic of Capricorn*](#); T. H. White's [*The Sword in the Stone*](#); Vladimir Bartol's [*Alamut*](#)
- **1937 in literature** - John Steinbeck's [*Of Mice and Men*](#); J. R. R. Tolkien's [*The Hobbit, or There and Back Again*](#); Georges Bernanos's [*Journal d'un Curé de Campagne \(Diary of a Country Priest\)*](#); Olaf Stapledon's [*Star Maker*](#)
- **1936 in literature** - William Faulkner's [*Absalom, Absalom!*](#); Margaret Mitchell's [*Gone with the Wind*](#); Daphne du Maurier's [*Jamaica Inn*](#); First issue of [*Life magazine*](#); John Dos Passos's [*U.S.A trilogy*](#); Karel Capek's [*War with the Newts*](#); Killing of [Federico García Lorca](#)
- **1935 in literature** - Laura Ingalls Wilder's [*Little House on the Prairie*](#); First paperback published by [Penguin Books](#); Death of [Fernando Pessoa](#)
- **1934 in literature** - F. Scott Fitzgerald's [*Tender Is the Night*](#); Robert Graves's [*I, Claudius*](#); Henry Miller's [*Tropic of Cancer*](#); Irving Stone's [*Lust for Life*](#); Dashiell Hammett's [*The Thin Man*](#); James Hilton's [*Goodbye, Mr. Chips*](#); Nikolai Ostrovsky's [*How the Steel Was Tempered*](#); James M. Cain's [*The Postman Always Rings Twice*](#); H. P. Lovecraft completes [*Supernatural Horror in Literature*](#) (1925–34); E.E. Smith's [*Triplanetary*](#); Death of [Andrei Bely](#)
- **1933 in literature** - André Malraux's [*La Condition Humaine \(Man's Fate\)*](#); Gertrude Stein's [*The Autobiography of Alice B. Toklas*](#); James Hilton's [*Lost Horizon*](#); Vera Brittain's [*Testament of Youth*](#); John Cowper Powys [*A Glastonbury Romance*](#); Eugene O'Neill's [*Ah, Wilderness!*](#); Death of [George Moore](#)
- **1932 in literature** - Aldous Huxley's [*Brave New World*](#); Louis-Ferdinand Céline's [*Voyage au Bout de la Nuit \(Journey to the End of the Night\)*](#); Hermann Hesse's [*Journey to the East*](#); William Faulkner's [*Light in August*](#); Lewis Grassie Gibbon's [*Sunset Song*](#)
- **1931 in literature** - Ilf and Petrov's [*The Little Golden Calf*](#); Pearl S. Buck's [*The Good Earth*](#); Georges Simenon's first [Maiquet](#) novel

- **1930 in literature** - William Faulkner's [*As I Lay Dying*](#); Dashiell Hammett's [*The Maltese Falcon*](#); Andrei Platonov's [*The Foundation Pit*](#); Vladimir Nabokov's [*The Defence*](#); *Olaf Stapledon's* [*Last and First Men*](#); Luigi Pirandello's [*The Man With the Flower in His Mouth*](#) becomes the first broadcast television drama; Sigmund Freud's [*Civilization and Its Discontents*](#); Death of [*D. H. Lawrence*](#)

1920s

- **1929 in literature** - William Faulkner's [*The Sound and the Fury*](#); Ernest Hemingway's [*A Farewell to Arms*](#); Alfred Döblin's [*Berlin Alexanderplatz*](#); Erich Maria Remarque's [*All Quiet on the Western Front*](#); Robert Graves's [*Goodbye to All That*](#); Establishment of Faber and Faber; John Cowper Powys's [*Wolf Solent*](#); Rómulo Gallegos' [*Doña Bárbara*](#)
- **1928 in literature** - D. H. Lawrence's [*Lady Chatterley's Lover*](#); Siegfried Sassoon's [*Memoirs of a Fox-Hunting Man*](#); Bertholt Brecht's [*The Threepenny Opera*](#); Ilf and Petrov's [*The Twelve Chairs*](#); Federico Garcia Lorca's [*Gypsy Ballads*](#); Death of [*Thomas Hardy*](#)
- **1927 in literature** - Final instalment of Marcel Proust's [*In Search of Lost Time*](#); Hermann Hesse's [*Steppenwolf*](#); Virginia Woolf's [*To the Lighthouse*](#); Arthur Conan Doyle's [*The Case-Book of Sherlock Holmes*](#); Sinclair Lewis's [*Elmer Gantry*](#); Yuri Olesha's [*Envy*](#); Sigrid Undset's [*The Snake Pit*](#); Martin Heidegger's [*Being and Time*](#); Thornton Wilder's [*The Bridge of San Luis Rey*](#)
- **1926 in literature** - A. A. Milne's [*Winnie-the-Pooh*](#); Ernest Hemingway's [*The Sun Also Rises*](#); Sean O'Casey's play [*The Plough and the Stars*](#); Franz Kafka's *Das Schloß* ([*The Castle*](#))
- **1925 in literature** - F. Scott Fitzgerald's [*The Great Gatsby*](#); W. Somerset Maugham's [*The Painted Veil*](#); Virginia Woolf's [*Mrs. Dalloway*](#); Franz Kafka's *Der Prozeß* ([*The Trial*](#)); Mikhail Bulgakov's [*Heart of a Dog*](#); André Gide's [*The Counterfeiters*](#); John Dos Passos's [*Manhattan Transfer*](#); Death of [*Sergey Esenin*](#);
- **1924 in literature** - Yevgeny Zamyatin's [*We*](#); Thomas Mann's *Der Zauberberg* ([*The Magic Mountain*](#)); E. M. Forster's [*A Passage to India*](#); Herman Melville's [*Billy Budd, Foretopman*](#); Lord Dunsany's [*The King of Elfland's Daughter*](#); José Eustasio Rivera's [*The Vortex*](#); Death of [*Franz Kafka*](#), [*Joseph Conrad*](#)
- **1923 in literature** - Kahlil Gibran's [*The Prophet*](#); [*Lord Peter Wimsey*](#) makes his first appearance in print; Jaroslav Hašek's [*The Good Soldier Švejk*](#)
- **1922 in literature** - James Joyce's [*Ulysses*](#); T. S. Eliot's [*The Waste Land*](#); Hermann Hesse's [*Siddhartha*](#); E. R. Eddison's [*The Worm Ouroboros*](#) Death of [*Marcel Proust*](#) (*In Search of Lost Time* completed); Rainer Maria Rilke's [*Duino Elegies*](#) & [*Sonnets to Orpheus*](#); Karel Capek's [*The Makropulos Affair*](#); John Galsworthy begins writing [*The Forsyte Saga*](#)
- **1921 in literature** - Luigi Pirandello's play, [*Six Characters in Search of an Author*](#)
- **1920 in literature** - F. Scott Fitzgerald's [*This Side of Paradise*](#); D. H. Lawrence's [*Women in Love*](#); Sinclair Lewis's [*Main Street*](#); Edith Wharton's [*The Age of Innocence*](#); Yevgeny Zamyatin's [*We \(novel\)*](#); Sigmund Freud's [*Beyond the Pleasure Principle*](#); Karel Capek's [*R.U.R.*](#)

1910s

- **1919 in literature** - W. Somerset Maugham's [*The Moon and Sixpence*](#)

- **1918 in literature** - Booth Tarkington's *The Magnificent Ambersons*; Alexander Blok's *The Twelve*; Lytton Strachey's *Eminent Victorians*; Jack London's *The Red One*; Death of Wilfred Owen
- **1917 in literature** - T. S. Eliot's *The Lovesong of J. Alfred Prufrock*; Aleister Crowley's *Moonchild*; Edgar Rice Burroughs's *A Princess of Mars*
- **1916 in literature** - Albert Einstein's *Relativity*; James Joyce's *A Portrait of the Artist as a Young Man*; Death of Henry James
- **1915 in literature** - Franz Kafka's *The Metamorphosis*; Charlotte Perkins Gilman's *Herland*; Death of Rupert Brooke
- **1914 in literature** - Stephen Leacock's *Arcadian Adventures with the Idle Rich*; James Joyce's *Dubliners*; Disappearance of Ambrose Bierce in Mexico
- **1913 in literature** - Andrei Bely's *Petersburg*; D. H. Lawrence's *Sons and Lovers*; George Bernard Shaw's *Pygmalion*; Edgar Rice Burroughs's *The Return of Tarzan*; Guillaume Apollinaire's *Alcools*
- **1912 in literature** - Thomas Mann's *Death in Venice*; Edgar Rice Burroughs's *Tarzan of the Apes*; Arthur Conan Doyle's *The Lost World*; George Bernard Shaw's *Pygmalion*
- **1911 in literature** - Joseph Conrad's *Under Western Eyes*; Gaston Leroux's *The Phantom of the Opera*; Ambrose Bierce's *The Devil's Dictionary*; Edith Wharton's *Ethan Frome*; Hugo Gernsback's *Ralph 124C 41+*; 11th edition of *Encyclopædia Britannica* published
- **1910 in literature** - E. M. Forster's *Howards End*; Hanns Heinz Ewers's *The Sorcerer's Apprentice*; Rabindranath Tagore's *Raja*; Death of Leo Tolstoy

1900s

- **1909 in literature** - L. Frank Baum's *The Road to Oz*; Hermann Sudermann's *The Song of Songs*
- **1908 in literature** - Leonid Andreyev's *The Seven Who Were Hanged*; E. M. Forster's *A Room with a View*; Lucy Maud Montgomery's *Anne of Green Gables*; Anatole France's *L'île des Pingouins* (*Penguin Island*); Kenneth Grahame's *The Wind in the Willows*
- **1907 in literature** - Arnold Bennett's *The City of Pleasure*; Selma Lagerlöf's *The Wonderful Adventures of Nils*; Robert Hugh Benson's *Lord of the World*; August Strindberg's *The Ghost Sonata*; Pedro Alcantara Montecarlo's *Maragtas*
- **1906 in literature** - Maxim Gorky's *The Mother*; Upton Sinclair's *The Jungle*; Lope K. Santos' *Banaag at Sikat*; Death of Henrik Ibsen
- **1905 in literature** - Jack London's *White Fang*; Arthur Conan Doyle's *The Return of Sherlock Holmes*; Rokeya Sakhawat Hussain's *Sultana's Dream*
- **1904 in literature** - Joseph Conrad's *Nostromo*; E. M. Forster's *Where Angels Fear to Tread*; Henry James's *The Golden Bowl*; M. R. James's *Ghost Stories of an Antiquary*; Jack London's *The Sea-Wolf*; William Henry Hudson's *Green Mansions*; Władysław Reymont's *The Peasants*; Anton Chekhov's play *The Cherry Orchard* first performed; Death of Anton Chekhov
- **1903 in literature** - Henry James's *The Ambassadors*; Jack London's *The Call of the Wild*; W. E. B. Du Bois's *The Souls of Black Folk*; Bram Stoker's *The Jewel of Seven Stars*
- **1902 in literature** - André Gide's *The Immoralist*; Maxim Gorky's *The Lower Depths*; Henry James's *The Wings of the Dove*; Arthur Conan Doyle's *The Hound of the Baskervilles*; Beatrix Potter's *The Tale of Peter Rabbit*; J.M. Barrie's *The Little White Bird*; Leo Tolstoy's *The Power of Darkness*; Death of Émile Zola

- **1901 in literature** - Thomas Mann's [*Buddenbrooks*](#); M. P. Shiel's [*The Purple Cloud*](#); Anton Chekhov's [*Three Sisters*](#); Rudyard Kipling's [*Kim*](#); August Strindberg's [*A Dream Play*](#); Stanisław Wyspiański's [*The Wedding*](#)
- **1900 in literature** - L. Frank Baum's [*The Wonderful Wizard of Oz*](#); Joseph Conrad's [*Lord Jim*](#); Theodore Dreiser's [*Sister Carrie*](#); Death of [*Oscar Wilde*](#)

19th century

Main article: [19th century in literature](#)

1890s

- **1899 in literature** - [*The School and Society*](#) - John Dewey; [*The Lady with the Dog*](#) - Anton Chekhov; [*The Awakening*](#) - Kate Chopin; [*Heart of Darkness*](#) - Joseph Conrad; [*The Yellow Wallpaper*](#) - Charlotte Perkins Gilman; [*The Interpretation of Dreams*](#) - Sigmund Freud; [*When We Dead Awaken*](#) - Henrik Ibsen; *First printed edition of* [*Alpamysh*](#)
- **1898 in literature** - [*Paris*](#) - Émile Zola; [*The War of the Worlds*](#) - H. G. Wells; [*The Turn of the Screw*](#) - Henry James; [*To Damascus*](#) - August Strindberg
- **1897 in literature** - [*Captains Courageous*](#) - Rudyard Kipling; [*Uncle Vanya*](#) - Anton Chekhov; [*Dracula*](#) - Bram Stoker; [*Divagations*](#) - Stéphane Mallarmé; [*The Beetle*](#) - Richard Marsh; [*The Invisible Man*](#) - H. G. Wells
- **1896 in literature** - [*The Island of Doctor Moreau*](#) - H. G. Wells; [*The Well at the World's End*](#) - William Morris; [*Shapes in the Fire*](#) - M.P. Shiel; [*The Seagull*](#) - Anton Chekhov; [*Inferno \(Strindberg\)*](#) - August Strindberg
- **1895 in literature** - [*The Time Machine*](#) - H. G. Wells; [*Almayer's Folly*](#) - Joseph Conrad; [*Pharaoh*](#) - Bolesław Prus; [*Jude the Obscure*](#) - Thomas Hardy; [*The Three Impostors*](#) - Arthur Machen; [*Quo Vadis*](#) - Henryk Sienkiewicz; [*The Importance of Being Earnest*](#) - Oscar Wilde
- **1894 in literature** - [*The Jungle Books*](#) - Rudyard Kipling; [*The Prisoner of Zenda*](#) - Anthony Hope; [*Pan*](#) - Knut Hamsun; [*The Great God Pan*](#) - Arthur Machen; [*Studies of Death: Romantic Tales*](#) - Stanislaus Eric Stenbock; [*Land of the Changing Sun*](#) - Will Harben
- **1893 in literature** - [*The New Woman*](#) - Bolesław Prus
- **1892 in literature** - [*The Adventures of Sherlock Holmes*](#) - Sir Arthur Conan Doyle; [*Children of the Ghetto*](#) - Israel Zangwill; [*Gunga Din*](#) - Rudyard Kipling; [*Chitra*](#) - Rabindranath Tagore
- **1891 in literature** - [*Tales of Soldiers and Civilians*](#) - Ambrose Bierce; [*Diary of a Pilgrimage*](#) - Jerome K. Jerome; [*Tess of the d'Urbervilles*](#) - Thomas Hardy; "The Picture of Dorian Gray"- Oscar Wilde
- **1890 in literature** - [*Hedda Gabler*](#) - Henrik Ibsen; [*Hunger*](#) - Knut Hamsun; [*An Occurrence at Owl Creek Bridge*](#) - Ambrose Bierce;

1880s

- **1889 in literature** - [*Thus Spoke Zarathustra*](#) - Friedrich Nietzsche; [*The Doll*](#) - Bolesław Prus; [*The Child of Pleasure*](#) - Gabriele d'Annunzio; [*Three Men in a Boat*](#) - Jerome K. Jerome; [*A Connecticut Yankee in King Arthur's Court*](#) - Mark Twain
- **1888 in literature** - [*The Man Who Would Be King*](#) - Rudyard Kipling; [*Looking Backward*](#) - Edward Bellamy; [*Miss Julie*](#) - August Strindberg
- **1887 in literature** - [*She*](#) - Henry Rider Haggard; [*Sherlock Holmes*](#) - Arthur Conan Doyle; [*Thelma*](#) - Marie Corelli; [*The Father*](#) - August Strindberg; [*Noli me tangere*](#) - José Rizal

- **1886 in literature** - *L'Œuvre (The Masterpiece)* - Émile Zola; *Little Lord Fauntleroy* - Frances Hodgson Burnett; *Dr. Jekyll and Mr. Hyde* - Robert Louis Stevenson; *The Outpost* - Bolesław Prus; *The Bostonians* - Henry James; *The Death of Ivan Ilyich* - Leo Tolstoy; *Rosmersholm* - Henrik Ibsen
- **1885 in literature** - *King Solomon's Mines* - Henry Rider Haggard; *Marius the Epicurean* - Walter Pater; Alfred, Lord Tennyson completes *Idylls of the King*; *Germinal* - Émile Zola; George A. Moore - *The Mummer's Wife*; *The Mikado* - Gilbert and Sullivan; *Bel Ami* - Guy de Maupassant;
- **1884 in literature** - *Miss Bretherton* - Mary Augusta Ward; *The Adventures of Huckleberry Finn* - Mark Twain; *With Fire and Sword* - Henryk Sienkiewicz; *The Wild Duck* - Henrik Ibsen; *Flatland* - Edwin Abbott Abbott
- **1883 in literature** - *Treasure Island* - Robert Louis Stevenson; *The Adventures of Pinocchio* - Carlo Collodi; *The Merry Adventures of Robin Hood* - Howard Pyle
- **1882 in literature** - *The Prince and the Pauper* - Mark Twain; *The Naval War of 1812* - Theodore Roosevelt
- **1881 in literature** - *The Portrait of a Lady* - Henry James; *The Black Robe* - Wilkie Collins; *Ghosts (play)* - Henrik Ibsen
- **1880 in literature** - *Ben-Hur* - Lew Wallace; *Workers in the Dawn* - George Gissing; *Nana* - Émile Zola; *The Brothers Karamazov* - Fyodor Dostoevsky; Birth of Andrei Bely

1870s

- **1879 in literature** - *The Red Room* - August Strindberg; *A Doll's House* - Henrik Ibsen
- **1878 in literature** - *H.M.S. Pinafore* - Gilbert and Sullivan
- **1877 in literature** - *Under the Lilacs* - Louisa May Alcott; *Anna Karenina* - Leo Tolstoy; *L'Assommoir* - Émile Zola; *Black Beauty* - Anna Sewell; *Povídky malostranské ("Tales of the Little Quarter")* - Jan Neruda;
- **1876 in literature** - *The Adventures of Tom Sawyer* - Mark Twain; *The Shadow of the Sword* - Robert Buchanan; *The Story of Sigurd the Volsung and the Fall of the Niblungs* - William Morris; *An Ancient Tale* - Józef Ignacy Krasiński
- **1875 in literature** - *The Way We Live Now* - Anthony Trollope; *Beauchamp's Career* - George Meredith
- **1874 in literature** - *Les Diaboliques* - Jules Amédée Barbey d'Aurevilly; *Far from the Madding Crowd* - Thomas Hardy
- **1873 in literature** - *Around the World in 80 Days* - Jules Verne; *The Poison Tree* - Bankim Chatterjee; *Red Cotton Night-Cap Country* - Robert Browning
- **1872 in literature** - *The Birth of Tragedy* - Friedrich Nietzsche; *In a Glass Darkly* - Sheridan Le Fanu; *The Princess and the Goblin* - George MacDonald; *Erewhon* - Samuel Butler
- **1871 in literature** - *Middlemarch* - George Eliot; *Through the Looking-Glass* - Lewis Carroll; *Le bateau ivre* - Arthur Rimbaud; *The Coming Race* - Edward Bulwer-Lytton
- **1870 in literature** - *Twenty Thousand Leagues Under the Sea* - Jules Verne; *Venus in Furs* - Leopold von Sacher-Masoch; *Lothair* - Benjamin Disraeli

1860s

- **1869 in literature** - *War and Peace* - Leo Tolstoy; *L'Education Sentimentale* - Gustave Flaubert; *Les Chants de Maldoror* - Comte de Lautréamont; *Lorna Doone* - R. D. Blackmore; *The Idiot* - Fyodor Dostoevsky; *The Brick Moon* - Edward Everett Hale

- **1868 in literature** - [*Little Women*](#) - Louisa May Alcott; [*The Luck of Roaring Camp*](#) - Bret Harte; [*The Moonstone*](#) - Wilkie Collins; [*Enough Stupidity in Every Wise Man*](#) - Aleksandr Ostrovsky
- **1867 in literature** - [*The Gambler*](#) - Fyodor Dostoevsky; [*Peer Gynt*](#) - Henrik Ibsen; [*Das Kapital*](#) - Karl Marx
- **1866 in literature** - [*Crime and Punishment*](#) - Fyodor Dostoevsky; [*Poems and Ballads*](#) - Algernon Charles Swinburne
- **1865 in literature** - [*Alice's Adventures in Wonderland*](#) - Lewis Carroll; [*Our Mutual Friend*](#) - Charles Dickens; [*From the Earth to the Moon*](#) - Jules Verne
- **1864 in literature** - [*Uncle Silas*](#) - Sheridan Le Fanu; [*Journey to the Center of the Earth*](#) - Jules Verne; [*Notes from Underground*](#) - Fyodor Dostoyevsky; [*María*](#) - Jorge Isaacs
- **1863 in literature** - [*Capitan Fracassa*](#) - Théophile Gautier
- **1862 in literature** - [*Les Misérables*](#) - Victor Hugo; [*Fathers and Sons*](#) - Ivan Turgenev; [*Salammbô*](#) - Gustave Flaubert
- **1861 in literature** - [*Silas Marner*](#) - George Eliot; [*Framley Parsonage*](#) - Anthony Trollope; [*Great Expectations*](#) - Charles Dickens; [*East Lynne*](#) - Mrs Henry Wood; [*The Forest of Anykščiai*](#) - Antanas Baranauskas
- **1860 in literature** - [*Max Havelaar*](#) - Multatuli; [*The Mill on the Floss*](#) - George Eliot; [*The Woman in White*](#) - Wilkie Collins

In order to complete the survey on the authors, books and literature of the period 1860-1899, we should set them in the context of the literature in the 19th century from 1800 to 1859. I have read most of those authors and admire them, as they are the precursors of modern literature, and some of them could be called modern. From the following list of authors who operated in the 19th century and the list of the authors who operated in 1800-1859 (click on each year to see the whole gamut of authors and literature in this year), I want to mention the best authors whom I like most and have read and enjoyed their works and are not included in my lists as they operated prior to 1860 – the date that I have set arbitrarily as the start of modern literature: Balzac, Chateaubrian, Schiller, Heine, Byron, Keats, Shelley, Jane Austen, Goethe, Wordsworth, Pushkin, Manzoni, Gogol, Musset, Poe, Stendhal, Lermontov, the Sisters Bronte, Thackeray.

Literature in the 19th century - Wikipedia

Main articles: [Romantic poetry](#) and [19th century in literature](#)

[Charles Dickens](#), [Fyodor Dostoyevsky](#), [Mark Twain](#), [Jane Austen](#), [Edgar Allan Poe](#), [Arthur Rimbaud](#), [Anton Chekhov](#), [Ralph Waldo Emerson](#), [Émile Zola](#).

On the literary front the new century opens with [romanticism](#), a movement that spread throughout Europe in reaction to 18th-century rationalism, and it develops more or less along the lines of the Industrial Revolution, with a design to react against the dramatic changes wrought on nature by the [steam engine](#) and the [railway](#). [William Wordsworth](#) and [Samuel Taylor Coleridge](#) are considered the initiators of the new school in England, while in the continent the German [Sturm und Drang](#) spreads its influence as far as Italy and Spain. French arts had been hampered by the [Napoleonic Wars](#) but subsequently developed rapidly. [Modernism](#) began.

The Goncourts and [Émile Zola](#) in France and [Giovanni Verga](#) in Italy produce some of the finest naturalist novels. Italian naturalist novels are especially important in that they give a social map

of the new unified Italy to a people that until then had been scarcely aware of its ethnic and cultural diversity. On 21 February 1848, [Karl Marx](#) and [Friedrich Engels](#) published the Communist Manifesto. There was a huge literary output during the 19th century. Some of the most famous writers included the Russians [Alexander Pushkin](#), [Nikolai Gogol](#), [Leo Tolstoy](#), [Anton Chekhov](#) and [Fyodor Dostoyevsky](#); the English [Charles Dickens](#), [John Keats](#), [Alfred, Lord Tennyson](#) and [Jane Austen](#); the Scottish [Sir Walter Scott](#); the Irish [Oscar Wilde](#); the Americans [Edgar Allan Poe](#), [Ralph Waldo Emerson](#), and [Mark Twain](#); and the French [Victor Hugo](#), [Honoré de Balzac](#), [Jules Verne](#), [Alexandre Dumas](#) and [Charles Baudelaire](#). Some other important writers of note included: [Leopoldo Alas](#), [Louisa May Alcott](#), [Hans Christian Andersen](#), [Machado de Assis](#), [Jane Austen](#), [Gertrudis Gómez de Avellaneda](#), [Gustavo Adolfo Bécquer](#), [Elizabeth Barrett Browning](#), [Anne Brontë](#), [Charlotte Brontë](#), [Emily Brontë](#), [Georg Büchner](#), [Ivan Bunin](#), [Lord Byron](#), [Lewis Carroll](#), [Rosalía de Castro](#), [François-René de Chateaubriand](#), [Anton Chekhov](#), [Kate Chopin](#), [Samuel Taylor Coleridge](#), [James Fenimore Cooper](#), [Stephen Crane](#), [Eduard Douwes Dekker](#), [Emily Dickinson](#), [Charles Dickens](#), [Arthur Conan Doyle](#), [Alexandre Dumas, père](#), [José Maria Eça de Queirós](#), [José Echegaray](#), [George Eliot](#), [Ralph Waldo Emerson](#), [Gustave Flaubert](#), [Margaret Fuller](#), [Elizabeth Gaskell](#), [Johann Wolfgang von Goethe](#), [Nikolai Gogol](#), [Manuel González Prada](#), [Juana Manuela Gorriti](#), [Brothers Grimm](#), [Henry Rider Haggard](#), [Ida Gräfin Hahn-Hahn](#), [Thomas Hardy](#), [Francis Bret Harte](#), [Nathaniel Hawthorne](#), [Friedrich Hölderlin](#), [Heinrich Heine](#), [Henrik Ibsen](#), [Washington Irving](#), [Henry James](#), [John Keats](#), [Caroline Kirkland](#), [Jules Laforgue](#), [Giacomo Leopardi](#), [Mikhail Lermontov](#), [Stéphane Mallarmé](#), [Alessandro Manzoni](#), [José Martí](#), [Clorinda Matto de Turner](#), [Herman Melville](#), [Friedrich Nietzsche](#), [José María de Pereda](#), [Benito Pérez Galdós](#), [Marcel Proust](#), [Aleksandr Pushkin](#), [Fritz Reuter](#), [Arthur Rimbaud](#), [John Ruskin](#), [George Sand](#) (Amandine-Aurore-Lucile Dupin), [Mary Shelley](#), [Percy Shelley](#), [Stendhal](#) (Marie-Henri Beyle), [Robert Louis Stevenson](#), [Bram Stoker](#), [Harriet Beecher Stowe](#), [Alfred, Lord Tennyson](#), [Henry David Thoreau](#), [Leo Tolstoy](#), [Ivan Turgenev](#), [Mark Twain](#), [Juan Valera y Alcalá-Galiano](#), [Paul Verlaine](#), [Jules Verne](#), [Lew Wallace](#), [H. G. Wells](#), [Walt Whitman](#), [Oscar Wilde](#), [William Wordsworth](#), [Émile Zola](#), [José Zorrilla](#).

1850s

- **1859 in literature** - *A Tale of Two Cities* - [Charles Dickens](#); *The Ordeal of Richard Feverel* - [George Meredith](#); *Oblomov* - [Ivan Goncharov](#); *On the Origin of Species* - [Charles Darwin](#); *La Légende des siècles* - [Victor Hugo](#); *The Storm (play)* - [Aleksandr Ostrovsky](#); *A Bitter Fate* - [Aleksey Pisemsky](#)
- **1858 in literature** - *A House of Gentlefolk* - [Ivan Turgenev](#); *Phantastes* - [George MacDonald](#)
- **1857 in literature** - *Madame Bovary* - [Gustave Flaubert](#); *Little Dorritt* - [Charles Dickens](#); *Les Fleurs du mal* - [Charles Baudelaire](#); *The Virginians* - [William Makepeace Thackeray](#); *Tom Brown's Schooldays* - [Thomas Hughes](#); *The Hasheesh Eater* - [Fitz Hugh Ludlow](#)
- **1856 in literature** - *The Daisy Chain* - [Charlotte Mary Yonge](#); *Aurora Leigh* - [Elizabeth Barrett Browning](#); *Lilies In December* - [Agustus Montrose](#)
- **1855 in literature** - *North and South (Gaskell novel)* - [Elizabeth Gaskell](#); *The Grandmother* - [Božena Němcová](#); *Westward Ho!* - [Charles Kingsley](#); *The Song of Hiawatha* - [Henry Wadsworth Longfellow](#); *Leaves of Grass* - [Walt Whitman](#); *A Month in the Country* - [Ivan Turgenev](#)
- **1854 in literature** - *Walden* - [Henry David Thoreau](#); *The Newcomes* - [William Makepeace Thackeray](#)
- **1853 in literature** - *Ruth (novel)* - [Elizabeth Gaskell](#); *Bleak House* by [Charles Dickens](#) is the first English novel to feature a detective; *The Heir of Redclyffe* - [Charlotte Mary Yonge](#); *The Scholar Gipsy* - [Matthew Arnold](#); *Bartleby, the Scrivener* - [Herman Melville](#)

- **1852 in literature** - [*Uncle Tom's Cabin*](#) - Harriet Beecher Stowe; [*A Sportsman's Sketches*](#) - Ivan Turgenev
- **1851 in literature** - [*Moby-Dick*](#) - Herman Melville; [*Cranford \(novel\)*](#) - Elizabeth Gaskell; [*Lavengro*](#) - George Borrow; [*The House of the Seven Gables*](#) - Nathaniel Hawthorne; [*A Wonder-Book for Girls and Boys*](#) - Nathaniel Hawthorne
- **1850 in literature** - [*The Scarlet Letter*](#) - Nathaniel Hawthorne; [*David Copperfield*](#) - Charles Dickens, [*Household Words*](#) edited by Charles Dickens begins publication; [*Christmas-Eve and Easter-Day*](#) - Robert Browning

1840s

- **1849 in literature** - [*David Copperfield*](#) - Charles Dickens, published as a serial in installments; [*The Oregon Trail*](#) - Francis Parkman; [*Annabel Lee*](#) - Edgar Allan Poe
- **1848 in literature** - [*The Tenant of Wildfell Hall*](#) - Anne Brontë; [*Vanity Fair*](#) - William Makepeace Thackeray; [*The Lady of the Camellias*](#) - Alexandre Dumas, fils; [*Yeast*](#) - Charles Kingsley
- **1847 in literature** - [*The Vicomte de Bragelonne*](#) - Alexandre Dumas, père; [*Agnes Grey*](#) - Anne Brontë; [*The Children of the New Forest*](#) - Frederick Marryat; [*Wuthering Heights*](#) - Emily Brontë; [*Jane Eyre*](#) - Charlotte Brontë; [*Evangeline*](#) - Henry Wadsworth Longfellow; [*Tancred*](#) - Benjamin Disraeli
- **1846 in literature** - [*Cousin Bette*](#) - Honoré de Balzac
- **1845 in literature** - [*The Count of Monte Cristo*](#) - Alexandre Dumas, père; [*Twenty Years After*](#) - Alexandre Dumas, père; [*La Reine Margot*](#) - Alexandre Dumas, père; [*Stages on Life's Way*](#) - Søren Kierkegaard; [*The Raven*](#) - Edgar Allan Poe; [*Facundo*](#) - Domingo Faustino Sarmiento
- **1844 in literature** - [*The Three Musketeers*](#) - Alexandre Dumas, père
- **1843 in literature** - [*A Christmas Carol*](#) - Charles Dickens; [*Windsor Castle*](#) - William Harrison Ainsworth; [*Either/Or*](#) - Søren Kierkegaard; [*Repetition \(Kierkegaard\)*](#) - Søren Kierkegaard; [*The Ugly Duckling*](#) - Hans Christian Andersen; [*Critical and Historical Essays*](#) - Thomas Babington Macaulay
- **1842 in literature** - [*Dead Souls*](#) - Nikolai Gogol
- **1841 in literature** - [*The Deerslayer*](#) - James Fenimore Cooper; [*Demon*](#) - Mikhail Lermontov; [*The Murders in the Rue Morgue*](#) - Edgar Allan Poe; [*The King of the Golden River*](#) - John Ruskin
- **1840 in literature** - [*A Hero of Our Time*](#) - Mikhail Lermontov; [*Two Years Before the Mast*](#) - Richard Henry Dana, Jr.; [*Tales of the Grotesque and Arabesque*](#) - Edgar Allan Poe; [*Kobzar*](#) - Taras Hryhorovych Shevchenko; [*The Arabian Nights*](#) - Edward William Lane publishes an English version

1830s

- **1839 in literature** - [*The Voyage of the Beagle*](#) - Charles Darwin; [*Nicholas Nickleby*](#) - Charles Dickens; [*The Charterhouse of Parma*](#) - Stendhal
- **1838 in literature** - [*Oliver Twist*](#) - Charles Dickens; [*The Birds of America*](#) - John James Audubon; [*The Narrative of Arthur Gordon Pym of Nantucket*](#) - Edgar Allan Poe; [*De Leeuw van Vlaanderen*](#) - Hendrik Conscience
- **1837 in literature** - [*The Posthumous Papers of the Pickwick Club*](#) - Charles Dickens; [*Death of the Poet*](#) - Mikhail Lermontov
- **1836 in literature** - [*Máj*](#) - Karel Hynek Mácha; [*The Captain's Daughter*](#) - Alexander Pushkin; [*The Government Inspector*](#) and [*The Nose*](#) - Nikolai Gogol

- **1835 in literature** - [*Le Père Goriot*](#) - Honoré de Balzac; [*Taras Bulba*](#) - Nikolai Gogol; [*De la démocratie en Amérique*](#) - Alexis de Tocqueville; [*The Unparalleled Adventure of One Hans Pfaall*](#) - Edgar Allan Poe
- **1834 in literature** - [*Sartor Resartus*](#) - Thomas Carlyle; [*Helen \(novel\)*](#) - Maria Edgeworth; [*The Queen of Spades \(story\)*](#), [*The Bronze Horseman*](#) - Alexander Pushkin; [*Pan Tadeusz*](#) - Adam Mickiewicz
- **1833 in literature** - [*Gamiani*](#) - Alfred de Musset; [*Eugene Onegin*](#) - Aleksandr Pushkin; [*Eugénie Grandet*](#) - Honoré de Balzac
- **1832 in literature** - [*Eugene Onegin*](#) - Alexander Pushkin; [*Faust Part Two*](#) - Goethe; [*Evenings on a Farm Near Dikanka*](#) - Nikolai Gogol; [*The Siege of Malta*](#) - Walter Scott; [*Bizarro*](#) - Walter Scott; [*Vom Kriege*](#) - Carl von Clausewitz; [*Wacousta*](#) - John Richardson
- **1831 in literature** - [*Notre-Dame de Paris*](#) - Victor Hugo
- **1830 in literature** - [*The Red and the Black*](#) - Stendhal; [*The Book of Mormon*](#) - Joseph Smith

1820s

- **1829 in literature** - [*The Misfortunes of Elphin*](#) - Thomas Love Peacock
- **1828 in literature** - [*The Birds of America*](#) - John James Audubon; [*The Betrothed*](#) - Alessandro Manzoni
- **1827 in literature** - [*Book of Songs*](#) (poetry) - Heinrich Heine - [*The Mummy!*](#) - Jane C. Loudon
- **1826 in literature** - [*The Last of the Mohicans*](#) - James Fenimore Cooper; [*Cinq-Mars*](#) - Alfred de Vigny; [*The Last Man*](#) - Mary Shelley; [*Roger Dodsworth*](#) - Mary Shelley
- **1825 in literature** - [*Boris Godunov*](#) - Alexander Pushkin; [*The Betrothed*](#) - Alessandro Manzoni
- **1824 in literature** - [*Our Village*](#) - Mary Russell Mitford
- **1823 in literature** - [*The Pioneers*](#) - James Fenimore Cooper; [*Woe from Wit*](#) - Alexander Griboyedov; [*The Fountain of Bakhchisaray*](#) - Alexander Pushkin
- **1822 in literature** - [*The Vision of Judgment*](#) - Lord Byron
- **1821 in literature** - [*Confessions of an English Opium Eater*](#) - Thomas De Quincey; [*Music, When Soft Voices Die*](#) - Percy Bysshe Shelley; [*Adonais*](#) - Percy Bysshe Shelley
- **1820 in literature** - [*Ruslan and Ludmila*](#) - Alexander Pushkin; [*To a Skylark*](#) - Percy Bysshe Shelley; [*The Cloud*](#) - Percy Bysshe Shelley; [*Prometheus Unbound*](#) - Percy Bysshe Shelley

1810s

- **1819 in literature** - [*Ivanhoe*](#) - Sir Walter Scott; [*The Sketch Book*](#) - Washington Irving; [*Ode to a Nightingale*](#) - John Keats; [*Ode to the West Wind*](#) - Percy Bysshe Shelley; [*The Masque of Anarchy*](#) - Percy Bysshe Shelley; [*The Cenci*](#) - Percy Bysshe Shelley
- **1818 in literature** - [*Frankenstein*](#) - Mary Shelley; [*Julian and Maddalo*](#) - Percy Bysshe Shelley; [*Ozymandias*](#) - Percy Bysshe Shelley; [*The Revolt of Islam*](#) - Percy Bysshe Shelley
- **1817 in literature** - [*Persuasion \(novel\)*](#) - Jane Austen; [*Northanger Abbey*](#) - Jane Austen; [*Rob Roy*](#) - Sir Walter Scott; [*Ormond and Harrington*](#) - Maria Edgeworth
- **1816 in literature** - [*Adolphe*](#) - Benjamin Constant; [*The Sandman*](#) - E.T.A. Hoffman; [*Alastor*](#) - Percy Bysshe Shelley
- **1815 in literature** - [*Emma \(novel\)*](#) - Jane Austen; [*The Pastor's Fireside*](#) - Jane Porter; [*The White Doe of Rylstone*](#) - William Wordsworth

- **1814 in literature** - [*Mansfield Park*](#) - Jane Austen; [*Waverley*](#) - Sir Walter Scott; [*The Dog of Montargis*](#) play by René Charles Guilbert de Pixérécourt
- **1813 in literature** - [*Pride and Prejudice*](#) - Jane Austen; [*Queen Mab*](#) - Percy Bysshe Shelley
- **1812 in literature** - [*The Milesian Chief*](#) - Charles Robert Maturin; [*The Swiss Family Robinson*](#) - Johann David Wyss; [*Children's and Household Tales*](#) - The Brothers Grimm
- **1811 in literature** - [*Sense and Sensibility*](#) - Jane Austen; [*Childe Harold's Pilgrimage*](#) - Lord Byron - completed
- **1810 in literature** - [*The Houses of Osma and Almeria*](#) - Regina Maria Roche

1800s

- **1809 in literature** - [*The Martyrs*](#) - François-René de Chateaubriand; [*Elective Affinities*](#) - Johann Wolfgang von Goethe; Death of [*Thomas Paine*](#)
- **1808 in literature** - [*Faust*](#) (Part One) - Goethe
- **1807 in literature** - [*Tales from Shakespeare*](#) - Charles Lamb & Mary Lamb
- **1806 in literature** - [*The Earthquake in Chile*](#) - Heinrich von Kleist
- **1805 in literature** - [*The Wonder of the Village*](#) - Mary Meeke; [*Manuscript Found in Saragossa*](#) - Count Jan Nepomucen Potocki; [*La Dernier Homme*](#) - Jean-Baptiste Cousin de Grainville
- **1804 in literature** - [*Jerusalem*](#) (poetry) - William Blake; [*William Tell*](#) - Friedrich Schiller
- **1803 in literature** - [*St. Clair of the Isles*](#) - Elisabeth Helme
- **1802 in literature** - [*Delphine*](#) - Anne Louise Germaine de Stael; [*René*](#) - François-René de Chateaubriand
- **1801 in literature** - [*The Wizard and the Sword*](#) - Henry Summersett
- **1800 in literature** - [*Castle Rackrent*](#) - Maria Edgeworth; [*Hymns to the Night*](#) - Novalis; [*Mary Stuart*](#) - Friedrich Schiller; [*Glenfinlas*](#) - Walter Scott

9. MODERNIST LITERATURE – WIKIPEDIA'S ARTICLE, LISTS AND LINKS

My survey focuses on modern literature and modernist literature. The Wikipedia defines modernism and modernist authors as follows: Literary **modernism**, or **modernist literature**, has its origins in the late 19th and early 20th centuries, mainly in Europe and North America. Some philosophers, like [Georg Lukacs](#), theorized that literary modernism had its origins in the philosophy of [Walter Benjamin](#). Modernism is characterized by a [self-conscious](#) break with traditional styles of poetry and verse. Modernists experimented with literary form and expression, adhering to [Ezra Pound](#)'s maxim to "Make it new". The modernist literary movement was driven by a conscious desire to overturn traditional modes of representation and express the new sensibilities of their time. The horrors of the [First World War](#) saw the prevailing assumptions about society reassessed. Thinkers such as [Sigmund Freud](#) and [Karl Marx](#) questioned the rationality of mankind. major precursor of modernism was [Friedrich Nietzsche](#), especially his idea that psychological drives, specifically the "[will to power](#)", were more important than facts, or things. [Henri Bergson](#) (1859–1941), on the other hand, emphasized the difference between scientific clock time and the direct, subjective, human experience of time^[5] His work on time and consciousness "had a great influence on twentieth-century novelists," especially those modernists who used the stream of consciousness technique, such as [Dorothy Richardson](#) for the book *Pointed Roofs* (1915), [James Joyce](#) for *Ulysses* (1922) and [Virginia Woolf](#) (1882–1941) for *Mrs Dalloway* (1925) and *To the Lighthouse* (1927). Also important in

Bergson's philosophy was the idea of *élan vital*, the life force, which "brings about the creative evolution of everything" His philosophy also placed a high value on intuition, though without rejecting the importance of the intellect. These various thinkers were united by a distrust of Victorian positivism and certainty. Modernism as a literary movement can be seen also, as a reaction to industrialization, [urbanization](#) and new technologies.

Important literary precursors of Modernism were: [Fyodor Dostoyevsky](#) (1821–81) (*Crime and Punishment* (1866), *The Brothers Karamazov* (1880)); [Walt Whitman](#) (1819–92) (*Leaves of Grass*) (1855–91); [Charles Baudelaire](#) (1821–67) (*Les Fleurs du mal*), [Rimbaud](#) (1854–91) (*Illuminations*, 1874); [August Strindberg](#) (1849–1912), especially his later plays, including, the trilogy *To Damascus* 1898–1901, *A Dream Play* (1902), *The Ghost Sonata* (1907). Modernism was already stirring by 1902, with works such as [Joseph Conrad](#)'s (1857–1924) *Heart of Darkness*, while [Alfred Jarry](#)'s (1873–1907) *absurdist* play, *Ubu Roi* appeared even earlier, in 1896. Among early modernist non-literary landmarks is [Arnold Schoenberg](#)'s *atonal* ending of *Second String Quartet* in 1908, the *Expressionist* paintings of [Wassily Kandinsky](#) starting in 1903 and culminating with his first abstract painting and the founding of the *Expressionist Blue Rider* group in *Munich* in 1911, the rise of *fauvism*, and the introduction of *cubism* from the studios of [Henri Matisse](#), [Pablo Picasso](#), [Georges Braque](#) and others between 1900 and 1910. [Sherwood Anderson](#)'s *Winesburg, Ohio* is known as an early work of modernism for its plain-spoken prose style and emphasis on psychological insight into characters. Other early modernist writers, most of them I have read and admired their work, and selected works include:

- [Luigi Pirandello](#) (1867–1936): *The Late Mattia Pascal* (1904), *Six Characters in Search of an Author* (1921);
- [Rainer Maria Rilke](#) (1875–1926): *The Notebooks of Malte Laurids Brigge* (1910), *Sonnets to Orpheus* (1922), *Duino Elegies* (1922);
- [W. B. Yeats](#) (1865–1939): *The Green Helmet* (1910), *Wild Swans at Coole* (1917);
- [Gottfried Benn](#) (1886–1956): *Morgue and other Poems* (1912);
- [Ezra Pound](#) (1885–1972): *Ripostes* (1912), *The Cantos*, published variously over the period 1917–64, *Hugh Selwyn Mauberley* (1920);
- [Guillaume Apollinaire](#) (1880–1918): *Alcools* (1913);
- [Andrei Bely](#) (1880–1934): *Petersburg* (1913);
- [D. H. Lawrence](#) (1885–1930): *Sons and Lovers* (1913), *The Rainbow* (1915);
- [Marcel Proust](#) (1871–1922): *Du côté de chez Swann* (1913), the first volume of *Remembrance of Things Past* (1913–27);
- [Georg Trakl](#) (1887–1914): *Poems* (1913);
- [Franz Kafka](#) (1883–1924): *The Metamorphosis* (1915), *The Trial* (1925), *The Castle* (1926);
- [Grigol Robakidze](#) (1880–1962): *The Snake's Skin* (1926);
- [Dorothy Richardson](#) (1873–1957): *Pointed Roofs* (1915), the first volume of *Pilgrimage* (1915–38; post. 1967);
- [T. S. Eliot](#) (1888–1965): *The Love Song of J. Alfred Prufrock* (1916), *The Waste Land* (1922), *Four Quartets* (1935–42);
- [James Joyce](#) (1882–1941), *A Portrait of the Artist as a Young Man* (1916), *Ulysses* (1922), *Finnegans Wake* (1939);
- [Miroslav Krleža](#) (1893–1981), *Kristofor Kolumbo* (1918), *Michelangelo Buonarroti* (1919), *Povratak Filipa Latinovicza* (1932);
- [Wyndham Lewis](#) (1882–1957): *Tarr* (1918);
- [Eugene O'Neill](#) (1888–1953): *Anna Christie* (1920), *The Emperor Jones* (1920);
- [Karel Čapek](#) (1890–1938): *R.U.R.* (1920);

- [Italo Svevo](#) (1861–1928): [Zeno's Conscience](#) (1923);

James Joyce was a major modernist writer whose strategies employed in his novel *Ulysses* (1922) for depicting the events during a twenty-four hour period in the life of his protagonist, [Leopold Bloom](#), have come to epitomize modernism's approach to fiction. The term [late modernism](#) is sometimes applied to modernist works published after 1930. Among modernists (or late modernists) still publishing after 1945 were [Wallace Stevens](#), [Gottfried Benn](#), [T. S. Eliot](#), [Anna Akhmatova](#), [William Faulkner](#), [Dorothy Richardson](#), [John Cowper Powys](#), and [Ezra Pound](#). [Basil Bunting](#), born in 1901, published his most important modernist poem *Briggflatts* in 1965. In addition [Hermann Broch](#)'s *The Death of Virgil* was published in 1945 and [Thomas Mann](#)'s *Doctor Faustus* in 1947. [Samuel Beckett](#), who died in 1989, has been described as a "later modernist". Beckett is a writer with roots in the [expressionist](#) tradition of modernism, who produced works from the 1930s until the 1980s, including *Molloy* (1951), *En attendant Godot* (1953), *Happy Days* (1961) and *Rockaby* (1981). The terms [minimalist](#) and [post-modernist](#) have also been applied to his later works. The poets [Charles Olson](#) (1910–1970) and [J. H. Prynne](#) (b. 1936) have been described as late modernists. More recently the term [late modernism](#) has been redefined by at least one critic and used to refer to works written after 1945, rather than 1930. With this usage goes the idea that the ideology of modernism was significantly re-shaped by the events of [World War II](#), especially the [Holocaust](#) and the dropping of the atom bomb.

The term [Theatre of the Absurd](#) is applied to plays written by primarily European [playwrights](#), that express the belief that human existence has no meaning or purpose and therefore all communication breaks down. Logical construction and argument gives way to irrational and illogical speech and to its ultimate conclusion, silence. While there are significant precursors, including [Alfred Jarry](#) (1873–1907), the Theatre of the Absurd is generally seen as beginning in the 1950s with the plays of [Samuel Beckett](#). Critic [Martin Esslin](#) coined the term in his 1960 essay, "Theatre of the Absurd." He related these plays based on a broad theme of the Absurd, similar to the way [Albert Camus](#) uses the term in his 1942 essay, "[The Myth of Sisyphus](#)". The Absurd in these plays takes the form of man's reaction to a world apparently without meaning, and/or man as a puppet controlled or menaced by invisible outside forces. Though the term is applied to a wide range of plays, some characteristics coincide in many of the plays: broad comedy, often similar to [Vaudeville](#), mixed with horrific or tragic images; characters caught in hopeless situations forced to do repetitive or meaningless actions; dialogue full of clichés, wordplay, and nonsense; plots that are cyclical or absurdly expansive; either a parody or dismissal of realism and the concept of the "[well-made play](#)". Playwrights commonly associated with the Theatre of the Absurd include [Samuel Beckett](#) (1906–1989), [Eugène Ionesco](#) (1909–1994), [Jean Genet](#) (1910–1986), [Harold Pinter](#) (1930–2008), [Tom Stoppard](#) (b. 1937), [Friedrich Dürrenmatt](#) (1921–1990), [Alejandro Jodorowsky](#) (b. 1929), [Fernando Arrabal](#) (b. 1932), [Václav Havel](#) (1936–2011) and [Edward Albee](#) (b. 1928). Among those authors I admire most and have also taught their works in my courses on business ethics are: Ionesco (*Rhinoceros*), Durrenmatt (*The Visit of the Old Lady*), but I also admire and see often their plays: Albee, Beckett, Pinter and Genet. I often wonder how I can enjoy such various styles of playwrights, including modernist playwrights, as in music and art I enjoy mostly only the 19th century (Beethoven, Mahler, Brahms, Chopin, Mendelssohn, Verdi, Offenbach, Bizet, Impressionism and to a lesser extent Romanticism). In drama I enjoy almost equally to read and see Sophocles, Euripides, Aristophanes, Goldoni, Racine, Corneille, Moliere, Shakespeare, Lorca, Pinter, Beckett, Albee, Durrenmatt, Rostand, Hugo, Jarry, Sobol, Pirandello, Brecht, Anouilh, Chekhov, and Goethe. In literature I enjoy most modern books, novels and poetry, as explained at length in this chapter, but I enjoy very much also Homer, the Bible, Cicero, Vergil, Cervantes, Balzac, Wordsworth, Byron, Goethe, Dante, Thackeray, Jane Austen, Choderlos de Laclos, L'Abbe Prevost, Heine...

The list of modern writers according to Wikipedia includes the following authors:

[Grigol Robakidze](#) (1880-1962), [Anna Akhmatova](#) (1889-1966), [Ryūnosuke Akutagawa](#) (1892-1927), [Gabriele d'Annunzio](#) (1863-1938), [Guillaume Apollinaire](#) (1880-1918), [W. H. Auden](#) (1907-73), [Djuna Barnes](#) (1892-1982), [Samuel Beckett](#) (1906-89), [Gottfried Benn](#) (1886-1956), [Bertolt Brecht](#) (1898-1956), [Alexander Blok](#) (1880-1921), [Menno ter Braak](#) (1902-40), [Hermann Broch](#) (1886-1951), [Jorge Luis Borges](#) (1899-1986), [Basil Bunting](#) (1900-85), [Ivan Cankar](#) (1876-1918), [Mário de Sá-Carneiro](#) (1890-1916), [Constantine P. Cavafy](#) (1863-1933), [Joseph Conrad](#) (1857-1924), [Hart Crane](#) (1899-1932), [E. E. Cummings](#) (1894-1962), [Joaquim Maria Machado de Assis](#) (1839-1908), [Rubén Darío](#) (1867-1916), [Alfred Döblin](#) (1878-1957), [H.D.](#) (Hilda Doolittle) (1886-1961), [T. S. Eliot](#) (1888-1965), [Ralph W. Ellison](#) (1914-1994), [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), [Hugo von Hofmannsthal](#) (1874-1929), [Max Jacob](#) (1876-1944), [David Jones](#) (1895-1974), [James Joyce](#) (1882-1941), [Franz Kafka](#) (1883-1924), [Georg Kaiser](#) (1878-1945), [Miroslav Krleža](#) (1893-1981), [Federico García Lorca](#) (1898-1936), [Clarice Lispector](#) (1920-1977), [Mina Loy](#) (1882-1966), [Leopoldo Lugones](#) (1874-1938), [Hugh MacDiarmid](#) (1892-1976), [Osip Mandelstam](#) (1891-1938), [Thomas Mann](#) (1875-1955), [Katherine Mansfield](#) (1888-1923), [José Martí](#) (1853-1895), [Robert Musil](#) (1880-1942), [Marianne Moore](#) (1887-1972), [Vladimir Nabokov](#) (1899-1977), [Pablo Neruda](#) (1904-1973), [Yone Noguchi](#) (1875-1947), [Aldo Palazzeschi](#) (1885-1974), [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), [John Cowper Powys](#) (1872-1963), [Marcel Proust](#) (1871- 1922), [Klaus Rifbjerg](#) (1931-2015), [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), [Nathanael West](#) (1903-1940), [William C. Williams](#) (1883-1963), [Frank Wedekind](#) (1864-1918), [Virginia Woolf](#) (1882-1941), [Lu Xun](#) (1881-1936)

10. THE LIST OF THE BEST SELLING BOOKS OF ALL TIMES

This essay on the best books of the 19th and 20th centuries would not be complete without two lists – the list of the best selling book of all times and the list of the most translated books. Those lists do not indicate that those were the best books ever written or published in modern times. However, vox populi vox dei, and we cannot overlook the best selling books and the most translated books. We'll start with the best selling books, that shows that I am swimming against the stream, as I have not many of those books, while I have read most of the best books in modern times. "*Best selling*" refers to the estimated number of copies sold of each book, rather than the number of books printed or currently owned. Comics and textbooks are not included in this list. The books are listed according to the highest sales estimate as reported in reliable, independent sources. This list is incomplete because there are many books, such as [Don Quixote](#), [A Tale of Two Cities](#), [The Three Musketeers](#), [Les Misérables](#), [Pride and Prejudice](#), [The Adventures of Pinocchio](#), [Alice's Adventures in Wonderland](#) and the [Odyssey](#) that are commonly cited as "best-selling books" (and I have read all of them), yet have no reliable sales figures. I have read only one Harry Potter (the Philosopher's Stone) to practice my Galego and have seen some fantasy films, the Da Vinci Code, Black Beauty, The Name of the Rose, The Bridges of Madison County, To Kill a Mockingbird, etc. in this list, but my grandchildren have read all the Harry Potters and most of the best selling fantasy films, so it stays in the family. Together we

have read most of the books, but they have not read or even seen the films of *The Three Musketeers*, *A Tale of Two Cities*, *Les Misérables*, *Pride and Prejudice*, and the *Odyssey*, so who is better off I don't know, but they are more up-to-date with the current trends of literature.

The [Bible](#) is the best-selling book of all-time, with Guinness World Records estimating that over 5 billion copies have been sold. [Quotations from Chairman Mao Tse-tung](#) and the [Qur'an](#) are also widely reported to be some of the most printed and also some of the most distributed books worldwide, with billions of copies of each of them believed to be in existence (and I have read large part of them, especially the Bible which I learned at school for 8 years and I read it occasionally since then. The Bible is by far the best book ever written, as it comprises everything – history, literature, poetry, religion, ethics and morals, economics, sociology, political sciences, psychology, geography, biology, anthropology, love/hate, war/peace, social & economic justice. But I have read also the "red" book of Mao and the Quran, as part of my studies for the PhD and the preparation of my business ethics courses. I liked both of them, but it does not mean that I agree with their contents. Exact print figures for these and other books may also be missing or unreliable since these kinds of books may be produced by many different and unrelated publishers, in some cases over many centuries. All books of religious, ideological, philosophical or political nature have been excluded from this list of best-selling books for these reasons.

More than 100 million copies

Book	Author(s)	Original language	First published	Approximate sales
A Tale Of Two Cities	Charles Dickens	English	1859	200 million ^[5]
The Lord of the Rings (published as a series)	J. R. R. Tolkien	English	1954–1955	150 million ^[6]
The Hobbit	J. R. R. Tolkien	English	1937	140.6 million ^[7]
<i>Le Petit Prince</i> (The Little Prince) (I have read it in French, Alsatian, Arabic, Hebrew... and extracts in more than 120 languages)	Antoine de Saint-Exupéry	French	1943	140 million ^{[8][9]}
Harry Potter & the Philosopher's Stone (I have read it in Galego)	J. K. Rowling	English	1997	107 million ^[10]
And Then There Were None	Agatha Christie	English	1939	100 million ^[10]
紅樓夢/红楼梦 (Dream of the Red Chamber)	Cao Xueqin	Chinese	1754–1791	100 million ^[12]
She: A History of Adventure	H. Rider Haggard	English	1887	100 million ^[13]

Between 50 million and 100 million copies

Book	Author(s)	Original language	First published	Approximate sales
------	-----------	-------------------	-----------------	-------------------

Book	Author(s)	Original language	First published	Approximate sales
<i>The Lion, the Witch and the Wardrobe</i>	C. S. Lewis	English	1950	85 million ^[14]
<i>The Da Vinci Code</i>	Dan Brown	English	2003	80 million ^[15]
<i>Think and Grow Rich</i> (I have Read it but it didn't help)	Napoleon Hill	English	1937	70 million ^[16]
<i>Harry Potter and the Half-Blood Prince</i>	J. K. Rowling	English	2005	65 million ^[10]
<i>The Catcher in the Rye</i>	J. D. Salinger	English	1951	65 million ^[17]
<i>O Alquimista</i> (<i>The Alchemist</i>)	Paulo Coelho	Portuguese	1988	65 million ^[18]
<i>Harry Potter and the Chamber of Secrets</i>	J. K. Rowling	English	1998	60 million ^[10]
<i>Harry Potter and the Prisoner of Azkaban</i>	J. K. Rowling	English	1998	55 million ^[10]
<i>Harry Potter and the Goblet of Fire</i>	J. K. Rowling	English	2000	55 million ^[10]
<i>Harry Potter and the Order of the Phoenix</i>	J. K. Rowling	English	2003	55 million ^[10]
<i>Harry Potter and the Deathly Hallows</i>	J. K. Rowling	English	2007	50 million ^[10]
<i>Cien años de soledad</i> (<i>One Hundred Years of Solitude</i>)	Gabriel García Márquez	Spanish	1967	50 million ^{[19][20][21]}
<i>Lolita</i>	Vladimir Nabokov	English	1955	50 million ^[22]
<i>Heidis Lehr- und Wanderjahre</i> (<i>Heidi's Years of Learning and Travel</i>)	Johanna Spyri	German	1880	50 million ^[23]
<i>The Common Sense Book of Baby and Child Care</i>	Dr. Benjamin Spock	English	1946	50 million ^[24]
<i>Anne of Green Gables</i>	Lucy Maud Montgomery	English	1908	50 million ^[25]
<i>Black Beauty</i> : <i>His Grooms and Companions</i> : <i>The</i>	Anna Sewell	English	1877	50 million ^[26]

Book	Author(s)	Original language	First published	Approximate sales
<i>autobiography of a horse</i>				
<i>Il Nome della Rosa</i> (<i>The Name of the Rose</i>)	Umberto Eco	Italian	1980	50 million ^[27]
<i>The Eagle Has Landed</i>	Jack Higgins	English	1975	50 million ^[28]
<i>Watership Down</i>	Richard Adams	English	1972	50 million ^[29]
<i>The Hite Report</i>	Shere Hite	English	1976	50 million ^[30]
<i>Charlotte's Web</i>	E.B. White ; illustrated by Garth Williams	English	1952	50 million ^[31]
<i>The Ginger Man</i>	J. P. Donleavy	English	1955	50 million ^[32]
<i>The Bridges of Madison County</i>	Robert James Waller	English	1992	50 million ^[33]
<i>Ben-Hur: A Tale of the Christ</i>	Lew Wallace	English	1880	50 million ^[10]
<i>The Mark of Zorro</i>	Johnston McCulley	English	1924	50 million ^[10]

Between 30 million and 50 million copies^[edit]

Book	Author(s)	Original language	First published	Approximate sales
<i>The Tale of Peter Rabbit</i>	Beatrix Potter	English	1902	45 million ^[34]
<i>Jonathan Livingston Seagull</i>	Richard Bach	English	1970	44 million ^[35]
<i>Fifty Shades of Grey</i>	EL James	English	2011	40 million ^[36]
<i>A Message to Garcia</i>	Elbert Hubbard	English	1899	40 million ^[24]
<i>Sofies verden</i> (<i>Sophie's World</i>)	Jostein Gaarder	Norwegian	1991	40 million ^[37]
<i>Flowers in the Attic</i>	V. C. Andrews	English	1979	40 million ^[38]
<i>Angels & Demons</i>	Dan Brown	English	2000	39 million ^[39]
Как закалялась сталь (<i>Kak zakalyalas' stal'</i> ; <i>How the Steel Was Tempered</i>)	Nikolai Ostrovsky	Russian	1932	36.4 million copies in USSR ^[40]
Война и мир (<i>Voyna i mir</i> ; <i>War and Peace</i>)	Leo Tolstoy	Russian	1869	36.0 million copies in USSR ^[40]

Book	Author(s)	Original language	First published	Approximate sales
<i>Le avventure di Pinocchio.</i> <i>Storia di un burattino</i> (<i>The Adventures of Pinocchio</i>)	Carlo Collodi	Italian	1881	35 million ^[41]
You Can Heal Your Life	Louise Hay	English	1984	35 million ^[42]
Your Erroneous Zones	Wayne Dyer	English	1976	35 million ^[43]
The Late, Great Planet Earth	Hal Lindsey , C. C. Carlson	English	1970	35 million ^[44]
Kane and Abel	Jeffrey Archer	English	1979	34 million ^[45]
In His Steps: What Would Jesus Do?	Charles M. Sheldon	English	1896	30 million ^[24]
To Kill a Mockingbird	Harper Lee	English	1960	30 million ^[46]
Valley of the Dolls	Jacqueline Susann	English	1966	30 million ^[24]
Gone with the Wind	Margaret Mitchell	English	1936	30 million ^[47]
<i>Het Achterhuis</i> (<i>The Diary of a Young Girl</i> , <i>The Diary of Anne Frank</i>)	Anne Frank	Dutch	1947	30 million ^[48]
The Purpose Driven Life	Rick Warren	English	2002	30 million ^[49]
The Thorn Birds	Colleen McCullough	English	1977	30 million ^[50]
The Revolt of Mamie Stover	William Bradford Huie	English	1951	30 million ^[51]
<i>Män som hatar kvinnor</i> (<i>The Girl with the Dragon Tattoo</i>)	Stieg Larsson	Swedish	2005	30 million ^[52]
The Very Hungry Caterpillar	Eric Carle	English	1969	30 million ^[53]

Between 20 million and 30 million copies

Book	Author(s)	Original language	First published	Approximate sales
Молодая гвардия (Molodaya Gvardiya; <i>The Alexandrovich</i>)	Alexander Alexandrovich	Russian	1945	26 million copies

Book	Author(s)	Original language	First published	Approximate sales
<i>Young Guard</i>)	Fadeyev			in USSR ^[40]
<i>Who Moved My Cheese?</i>	Spencer Johnson	English	1998	26 million ^[54]
<i>The Great Gatsby</i>	F. Scott Fitzgerald	English	1925	25 million ^[55]
<i>The Wind in the Willows</i>	Kenneth Grahame	English	1908	25 million ^[56]
<i>Nineteen Eighty-Four</i>	George Orwell	English	1949	25 million ^[57]
<i>The 7 Habits of Highly Effective People</i>	Stephen R. Covey	English	1989	25 million ^[58]
Поднятая целина (Podnyataya Tselina; Virgin Soil Upturned)	Mikhail Sholokhov	Russian	1935	24 million copies in USSR ^[40]
<i>The Celestine Prophecy</i>	James Redfield	English	1993	23 million ^[59]
<i>The Hunger Games</i>	Suzanne Collins	English	2008	23 million ^[60]
Дядя Степа (Dyadya Styopa; Uncle Styopa)	Sergey Mikhalkov	Russian	1936	21 million copies in USSR ^[40]
<i>The Godfather</i>	Mario Puzo	English	1969	21 million ^[61]
<i>Love Story</i>	Erich Segal	English	1970	21 million ^[62]
狼图腾 (Wolf Totem)	Jiang Rong	Chinese	2004	20 million ^[63]
<i>The Happy Hooker: My Own Story</i>	Xaviera Hollander	English	1971	20 million ^[64]
<i>Jaws</i>	Peter Benchley	English	1974	20 million ^[65]
<i>Love You Forever</i>	Robert Munsch	English	1986	20 million ^[66]
<i>The Women's Room</i>	Marilyn French	English	1977	20 million ^[67]
<i>What to Expect When You're Expecting</i>	Arlene Eisenberg and Heidi Murkoff	English	1984	20 million ^[68]
<i>The Adventures of Huckleberry Finn</i>	Mark Twain	English	1885	20 million ^[69]
<i>The Secret Diary of Adrian Mole, Aged 13¾</i>	Sue Townsend	English	1982	20 million ^[70]

Book	Author(s)	Original language	First published	Approximate sales
<i>Kon-Tiki: Across the Pacific in a Raft</i>	Thor Heyerdahl	Norwegian	1950	20 million ^[71]
Osudy dobrého vojáka Švejka za světové války (The Good Soldier Švejk)	Jaroslav Hašek	Czech	1923	20 million ^[72]
Where the Wild Things Are	Maurice Sendak	English	1963	20 million ^[73]
<i>The Power of Positive Thinking</i>	Norman Vincent Peale	English	1952	20 million ^[74]
The Shack	William P. Young	English	2007	20 million ^[75]
The Secret	Rhonda Byrne	English	2006	20 million ^[76]
Fear of Flying	Erica Jong	English	1973	20 million ^[77]
Dune	Frank Herbert	English	1965	20 million ^[78]

Between 10 million and 20 million copies

Goodnight Moon	Margaret Wise Brown	English	1947	16 million ^[79]
<i>Die unendliche Geschichte</i> (The Neverending Story)	Michael Ende	German	1979	16 million ^[80]
Guess How Much I Love You	Sam McBratney	English	1994	15 million ^[81]
Shōgun	James Clavell	English	1975	15 million ^[82]
The Poky Little Puppy	Janette Sebring Lowrey	English	1942	15 million ^[83]
The Pillars of the Earth	Ken Follett	English	1989	15 million ^[84]
How to Win Friends and Influence People (I have read it and it changed my life)	Dale Carnegie	English	1936	15 million ^[85]
<i>Das Parfum</i> (Perfume)	Patrick Süskind	German	1985	15 million ^[86]
The Grapes of Wrath	John Steinbeck	English	1939	15 million ^[87]
The Horse Whisperer	Nicholas Evans	English	1995	15 million ^[88]

La sombra del viento (<i>The Shadow of the Wind</i>)	Carlos Ruiz Zafón	Spanish	2001	15 million ^[89]
窓ぎわのトットちゃん (<i>Totto-chan, the Little Girl at the Window</i>)	Tetsuko Kuroyanagi	Japanese	1981	14.36 million (in Japan and China) ^{[90][91]}
<i>The Hitchhiker's Guide to the Galaxy</i>	Douglas Adams	English	1979	14 million ^[92]
<i>Tuesdays with Morrie</i>	Mitch Albom	English	1997	14 million ^[93]
<i>God's Little Acre</i>	Erskine Caldwell	English	1933	14 million ^[94]
Va' dove ti porta il cuore (<i>Follow Your Heart</i>)	Susanna Tamaro	Italian	1994	14 million ^[95]
<i>A Wrinkle in Time</i>	Madeleine L'Engle	English	1962	14 million ^[96]
<i>The Old Man and the Sea</i>	Ernest Hemingway	English	1952	13 million ^[40]
<i>The Outsiders</i>	S. E. Hinton	English	1967	13 million ^[97]
<i>Charlie and the Chocolate Factory</i>	Roald Dahl	English	1964	13 million ^[98]
<i>Life After Life</i>	Raymond Moody	English	1975	13 million ^[99]
ノルウェイの森, <i>Noruei no Mori</i> (<i>Norwegian Wood</i>)	Haruki Murakami	Japanese	1987	12 million ^[100]
<i>Peyton Place</i>	Grace Metalious	English	1956	12 million ^[101]
<i>La Peste</i> (<i>The Plague</i>)	Albert Camus	French	1947	12 million ^[102]
人間失格 (<i>No Longer Human</i>)	Osamu Dazai	Japanese	1948	12 million ^[103]
<i>The Naked Ape</i>	Desmond Morris	English	1968	12 million ^[104]
Ein Psychologe erlebt das Konzentrationslager (<i>Man's Search for Meaning</i>)	Viktor Frankl	German	1946	12 million ^[105]
<i>Divina Commedia</i> (<i>Divine Comedy</i>) (The first classic Book in this list)	Dante Alighieri	Italian	1304	11-12 million (during 20th century) ^[106]

<i>Things Fall Apart</i>	Chinua Achebe	English	1958	11 million ^[107]
<i>The Prophet</i>	Khalil Gibran	English	1923	11 million ^[108] ^[better source needed]
<i>The Exorcist</i>	William Peter Blatty	English	1971	11 million ^[109]
<i>The Fault in Our Stars</i>	John Green	English	2012	10.7 million ^[110]
<i>The Gruffalo</i>	Julia Donaldson	English	1999	10.5 million ^[111]
<i>Catch-22</i>	Joseph Heller	English	1961	10 million ^[112]
<i>Eye of the Needle</i>	Ken Follett	English	1978	10 million ^[113]
<i>A Brief History of Time</i>	Stephen Hawking	English	1988	10 million ^[114]
<i>The Cat in the Hat</i>	Dr. Seuss	English	1957	10 million ^[115]
<i>The Lovely Bones</i>	Alice Sebold	English	2002	10 million ^[116]
<i>Wild Swans</i>	Jung Chang	English	1992	10 million ^[117]
<i>Santa Evita</i>	Tomás Eloy Martínez	Spanish	1995	10 million ^[118]
<i>Un di Velt Hot Geshvign</i> (<i>Night</i>)	Elie Wiesel	Yiddish	1958	10 million ^[119]
<i>The Kite Runner</i>	Khaled Hosseini	English	2003	10 million ^[120]
于丹《论语》心得 (<i>Confucius from the Heart</i>)	Yu Dan	Chinese	2006	10 million ^[121]
<i>The Total Woman</i>	Marabel Morgan	English	1974	10 million ^[122]
知価革命 (<i>Knowledge-value Revolution</i>)	Taichi Sakaiya	Japanese	1985	10 million ^[123]
中国社会主义经济问题研究 (<i>Problems in China's Socialist Economy</i>)	Xue Muqiao	Chinese	1979	10 million ^[124]
<i>What Color is Your Parachute?</i>	Richard Nelson Bolles	English	1970	10 million ^[125]
<i>The Dukan Diet</i>	Pierre Dukan	French	2000	10 million ^[126]









<i>The Joy of Sex</i>	Alex Comfort	English	1972	10 million ^[127]
<i>The Gospel According to Peanuts</i>	Robert L. Short	English	1965	10 million ^[128]
<i>Life of Pi</i>	Yann Martel	English	2001	10 million ^[129]
<i>The Giver</i>	Lois Lowry	English	1993	10 million ^[130]


And after the best sellers we bring here also from Wikipedia the List of literary works by number of translations – subject which is dealt extensively in my book – and brings here statistics.

11. LIST OF LITERARY WORKS BY NUMBER OF TRANSLATIONS

From Wikipedia, the free encyclopedia

This is a list of literary works (including novels, plays, series, collections of poems or short stories, and essays and other forms of literary non-fiction) sorted by the number of languages they have been translated into.

Title	Author	Year of Publication	Number of languages with source	Origin Language	/
<i>The Bible</i>	See Authorship of the Bible	See Dating the Bible	2,883 (at least one book) ^[1] 1,329 (New Testament) ^[1] 531 (Old and New Testaments, including the Protocanonical books) ^[1]	Hebrew , Aramaic , Koiné Greek	
<i>Listen to God and Watch Live Forever</i>	Tower Society	2011	583 (standard version) ^[2] 483 (<i>Listen to God</i> —simplified version) ^[2]	 English	
<i>Universal Declaration of Human Rights</i>	United Nations Commission on Human Rights	1948	462 ^[3]	 English ,  French ,  Spanish	
<i>You Can Be God's Friend!</i>	Watch Tower Society	2000	278 ^[4]	 English	
<i>What Does the Bible Really Teach?</i>	Watch Tower Society	2005	272 ^[5]	 English	
<i>Pinocchio</i>	Carlo Collodi	1883	>260 ^[6]	 Italian	
<i>The Watchtower—Announcing</i>	Watch Tower Society	1879–present	254 ^[7] (semi-monthly journal)	 English	

Title	Author	Year of Publication	Number of languages with source	Origin Language	/
<u>Jehovah's Kingdom</u>					
<u>The Little Prince</u>	<u>Antoine de Saint Exupéry</u>	1943	253 ^[8]	 French	
<u>Pilgrim's Progress</u>	<u>John Bunyan</u>	1678	200 ^[9]	 English	
<u>My Book of Bible Stories</u>	Watch Society	Tower 1978, revised 2004	194 ^[10]	 English	
<u>Alice's Adventures in Wonderland</u>	<u>Lewis Carroll</u>	1865	174 ^[11]	 English	
<u>Andersen's Fairy Tales</u>	<u>Hans Christian Andersen</u>	1835–1852	153 ^[12]	 <u>Danish</u>	
<u>Twenty Thousand Leagues Under the Sea</u>	<u>Jules Verne</u>	1870	148 ^[13]	 French	
<u>Steps to Christ</u>	<u>Ellen G. White</u>	1892	>135, ^[14]	 English	
<u>The Secret of Family Happiness</u>	Watch Society	Tower 1996	115 ^[15]	 English	
<u>Examining the Scriptures Daily</u>	Watch Society	Tower 1986–present	114 ^[16] (annual booklet)	 English	
<u>The Adventures of Asterix</u>	<u>René Goscinny & Albert Uderzo</u>	1959–2010	112 ^[17]	 <u>French</u>	
<u>The Greatest Man Who Ever Lived</u>	Watch Society	Tower 1991	111 ^[18]	 English	
<u>Awake!</u>	Watch Society	Tower 1919–present	103 ^[19] (monthly journal)	 English	
<u>Learn From the Great Teacher</u>	Watch Society	Tower 2003	>100 ^[20]	 English	
<u>Our Kingdom Ministry</u>	Watch Society	Tower 1982-present	100 ^[21] (monthly newsletter)	 English	
<u>The Adventures of Tintin</u>	<u>Hergé</u>	1929–1976	96 ^[22]	 <u>French</u>	
<u>The Imitation of</u>	<u>Thomas à Kempis</u>	ca. 1418	95 ^[23]	<u>Latin</u>	

Title	Author	Year of Publication	Number of languages with source	Origin Language	/
<i>Christ</i>					
<i>Book of Mormon</i>	See Origin of the Book of Mormon	1830	92 (complete) 24 (partial) ^[24]	 English	
<i>The Way to Happiness</i>	L. Ron Hubbard	1980	>70 ^[25]	 English	
<i>The Kon-Tiki Expedition: By Raft Across the South Seas</i>	Thor Heyerdahl	1948	70	 Norwegian	
<i>Pippi Longstocking</i>	Astrid Lindgren	1945	70 ^[26]	 Swedish	
<i>Harry Potter</i>	J. K. Rowling	1997	68 ^[27]	 English	
<i>The Alchemist</i>	Paulo Coelho	1988	67 ^[28]	 Portuguese	
<i>The Adventures of Huckleberry Finn</i>	Mark Twain	1885	65 ^[29]	 English	
<i>Nineteen Eighty-Four</i>	George Orwell	1949	65 ^[30]	 English	
<i>Kalevala</i>	Elias Lönnrot (compiler)	1835/1849	61 ^[31]	 Finnish	
<i>The Diary of a Young Girl</i>	Anne Frank	1947	60 ^[32]	 Dutch	
<i>My Name Is Red</i>	Orhan Pamuk	1998	60 ^[33]	 Turkish	
<i>Sherlock Holmes</i>	Arthur Conan Doyle	1887	60 ^[34]	 English	
<i>The Good Soldier Švejk</i>	Jaroslav Hašek	1923	58 ^[35]	 Czech	
<i>The Message of the Cross</i>	Jaerock Lee	2002	57 ^[36]	 Korean	
<i>A Doll's House</i>	Henrik Ibsen	1879	56 ^[37]	 Norwegian	
<i>Quo vadis</i>	Henryk Sienkiewicz	1895	>50 ^[38]	 Polish	

Title	Author	Year of Publication	Number of languages with source	Origin Language	/
<i>Heidi</i>	Johanna Spyri	1880	50 ^[39]	 German	
<i>Qur'an</i>	See Origin and development of the Qur'an	650	50 (complete), (portions) ^[40]	114 Classical Arabic	
<i>The Purpose Driven Life</i>	Rick Warren	2002	50 ^[41]	 English	
<i>Things Fall Apart</i>	Chinua Achebe	1958	50 ^[42]	 English	
<i>El Ingenioso Hidalgo Don Quijote de la Mancha</i>	Miguel de Cervantes Saavedra	1615	48 ^{[43][44]}	 Spanish	
<i>The Bridge on the Drina</i>	Ivo Andrić	1945	47 ^[45]	 Serbo-Croatian	
<i>The Story of San Michele</i>	Axel Munthe	1929	>45 ^[46]	 English	
<i>The Stranger</i>	Albert Camus	1942	45 ^[47]	 French	
<i>The Very Hungry Caterpillar</i>	Eric Carle	1969	45 ^[48]	 English	
<i>The Da Vinci Code</i>	Dan Brown	2003	44 ^[49]	 English	
<i>The Moomins</i>	Tove Jansson	1945	43 ^[50]	 Swedish	
<i>The Great Gatsby</i>	F. Scott Fitzgerald	1925	42 ^[51]	 English	
<i>The Kite Runner</i>	Khaled Hosseini	2003	42 ^[52]	 English	
<i>The Hobbit</i>	J. R. R. Tolkien	1937	40 ^[53]	 English	
<i>Miffy</i>	Dick Bruna	1955	40 ^[54]	 Dutch	
<i>Paddington Bear</i>	Michael Bond	1958	40 ^[55]	 English	
<i>Tragedy of Man</i>	Imre Madách	1861	40 ^[56]	 Hungarian	
<i>The Family of Pascual Duarte</i>	Camilo José Cela	1942	39 ^[57]	 Spanish	
<i>A Song of Ice and Fire</i>	George R.R. Martin	1996-Present	39	 English	

Title	Author	Year of Publication	Number of languages with source	Origin Language	/
<i>Cold Skin</i>	<u>Albert Sánchez Piñol</u>	2002	37 ^[58]	 Catalan	
<i>The General of the Dead Army</i>	<u>Ismail Kadare</u>	2003	37 ^[59]	 Albanian	
<i>Perfume</i>	<u>Patrick Süskind</u>	1985	37 ^[60]	 German	
<i>Tirukkural</i>	<u>Thiruvalluvar</u>	0012	37 ^[61]	 Tamil	
<i>Dictionary of the Khazars</i>	<u>Milorad Pavić</u>	1984	37 ^[62]	 Serbian	
<i>Anne of Green Gables</i>	<u>Lucy Maud Montgomery</u>	1908	36 ^[63]	 English	
<i>Norwegian Wood</i>	<u>Haruki Murakami</u>	1987	36 ^[64]	 Japanese	
<i>Cien Años de Soledad</i>	<u>Gabriel García Márquez</u>	1967	> 35 ^[65]	 Spanish	
<i>Dead Until Dark</i>	<u>Charlaine Harris</u>	2001	35 ^[66]	 English	
<i>Freakonomics</i>	<u>Steven Levitt</u> and <u>Stephen Dubner</u>	2005	35 ^[67]	 English	
<i>My Life, My Faith</i>	<u>Jaerock Lee</u>	2006	35 ^{[68][69]}	 Korean	
<i>The Tale of Peter Rabbit</i>	<u>Helen Beatrix Potter</u>	1902	35 ^[70]	 English	
<i>Totto-chan, the Little Girl at the Window</i>	<u>Tetsuko Kuroyanagi</u>	1981	35 ^[71]	 Japanese	
<i>Left Behind</i>	<u>Tim LaHaye</u> and <u>Jerry B. Jenkins</u>	1995	34 ^[72]	 English	
<i>The Time of the Doves</i>	<u>Mercè Rodoreda</u>	1962	34 ^[73]	 Catalan	
<i>The Power of Now</i>	<u>Eckhart Tolle</u>	1997	>33 ^{[74][75]}	 English	
<i>Ender's Game</i>	<u>Orson Scott Card</u>	1985	33 ^[76]	 English	
<i>Alexander Trilogy</i>	<u>Valerio Massimo Manfredi</u>	1998	32 ^[77]	 Italian	

Title	Author	Year of Publication	Number of languages with source	Origin Language	/
<i>Gone With the Wind</i>	Margaret Mitchell	1936	32 ^[78]	 English	
<i>Goosebumps</i>	R. L. Stine	1992	32 ^[79]	 English	
'Art'	Yasmina Reza	1994	30 ^[80]	 French	
<i>Buddenbrooks</i>	Thomas Mann	1901	30 ^[81]	 German	
<i>Chasing Vermeer</i>	Blue Balliett	2003	30 ^[82]	 English	
<i>Millennium Trilogy</i>	Stieg Larsson	2005	30 ^[83]	 Swedish	
<i>The No. 1 Ladies' Detective Agency</i>	Alexander McCall Smith	1998	30 ^[84]	 English	
<i>The Pillars of Earth</i>	Ken Follett	1989	30 ^[85]	 English	
<i>Spiderwick</i>	Tony DiTerlizzi and Holly Black	2003	30 ^[86]	 English	
<i>The Tale of Genji</i>	Murasaki Shikibu	1001	30 ^[87]	 Japanese	
<i>Under the Yoke</i>	Ivan Vazov	1893	30 ^[88]	 Bulgarian	
<i>In Defence of Global Capitalism</i>	Johan Norberg	2001	28 ^[89]	 Swedish	

12. JEWISH AUTHORS IN MODERN LITERATURE, AND JEWISH PERSONALITIES – AND THEIR CONTRIBUTION TO THE WORLD'S WELFARE IN CONTEXT OF THE RESURGENT ANTI-SEMITISM IN EUROPE, IN ARAB AND MUSLIM COUNTRIES

INTRODUCTION

King Solomon, the wisest man in history, said "Don't be right often". And indeed, I hesitated to introduce this chapter in my book. Many wise men have argued that a main reason of anti-Semitism is Jewish boast. Don't speak too much about Judaism, God forbid that the "gentiles" would think that the Jews excel in all what they do, they believe anyhow that the world is run by Jewish money, and that Jews are everywhere – in law, in economics, in literature, in arts, in music, in business, they are at the forefront of capitalism and communism, they own the press, the theaters, the film industry, and they prevent the Christians and Muslims to thrive. Jews have won [22% of Nobel Prizes](#) (see link). Nobel Prizes have been awarded to over 850 individuals, of whom at least 22%, almost 200, (without peace prize over 24%) were [Jews](#), although Jews comprise less than 0.2% of the world's population (or 1 in every 500 people). Overall, Jews have won a total of 41% of all the Nobel Prizes in economics, 28% in medicine, 26% in Physics, 19% in Chemistry (including my in-law Dan Shechtman in 2011), 13% in Literature and 9% of all peace awards. This book comprises many chapters on literary criticism, and if we examine the

contribution of Jews to world literature, we find that they have won 13% of Nobel Prizes in Literature and are only 0.2% of the world population, or 1% of the Western world. The West has won 90% of the prizes, which is also out of proportions in comparison to the world population. The Jews should have won out of the 112 laureates 1 prize and not 14, which is 1 of 8, or 12.5% of all the laureates: Paul Heyse (Germany, 1910), Henri Bergson (France, 1927), Boris Pasternak (USSR, 1958), Shai Agnon (Israel, 1966), Nelly Sachs (Sweden, 1966, wrote in German), Saul Bellow (US, 1976), Isaac Bashevis Singer (US, 1978, wrote in Yiddish), Elias Canetti (UK/born in Bulgaria, 1981, lived also in Germany, Austria and Switzerland, wrote in German), Joseph Brodsky (US, 1987, wrote in Russian), Nadine Gordimer (South Africa, 1991, wrote in English), Imre Kertesz (Hungary, 2002), Elfriede Jelinek (Austria, 2004), Harold Pinter (UK, 2005), Patrick Modiano (France, 2014), about one quarter of the laureates in the last years. In this survey I showed how about half of the most prominent German language authors in the 20th century were Jewish, and they operated mainly in the first half of the century, as they left Germany when Hitler came into power. We'll see in this chapter the important contribution of American, British, French, and Russian Jewish authors to the literature of their countries. And this is only literature, but Jews contribute also in Economics with more than 40% of the prizes won by Jews, or Sciences with more than 25%, these achievements may cause envy.

So, why brag? Why speak about topics that are taboos? Why not be politically correct and play down/conceal the origin of the authors/economists/scientists, like the French Jews excel so well? This book is open-hearted, breaking taboos, and is not politically correct if it means to be hypocrite. I would not write about those topics if there was not now all over the Muslim and Western world a tsunami of anti-Semitism that we have not encountered since the first half of the 20th century. Palestinians and Arab leaders, and some Muslim leaders in the world and in Europe, have lost all inhibitions and have launched in the press and schools an anti-Semitic campaign demonizing the Jews like in the worst days of Nazi's propaganda. Right wing and left wing intellectuals, academics, and just common people old-school anti-Semites, have joined the plunder, the "Alayhum", reviving the [Hep-Hep Riots](#) of the 19th and 20th centuries, reminding us of the worst times of the Middle Ages and the hatred of Jews in Spain, Portugal and other European countries from this epoch until "yesterday". Their aim is to kill Jews, boycott them, delegitimize Israel and the Jews, and large segments of the public sympathize the aggressors, the terrorists, the killers and not the victims. In this extreme situation, it is of the utmost importance to emphasize the huge contribution of the Jews and Israel to the world, to the economy, business, to the culture in literature, music, philosophy, psychology, economics, social sciences, art, etc.

Europe has to decide with whom they ally, with the progressive forces of Israel and the Jews, with the moderate Arabs and Muslims, or with the retrograde forces of ISIS, nuclear Iran, and the extreme Muslim fundamentalism. As anti-Semitism stems from two main reasons in the Middle Ages, in the time of the Inquisition, in the riots in Germany, Syria, Russia and Iraq, in Nazi Germany and in the boycott/kill the Jews campaign of today: envy from the huge achievements of the Jews and Israel in comparison to the poor achievements of the anti-Semites, but also choosing a scapegoat in order to rally the "believers" to the fundamentalist/Nazi cause. Hitler wanted to plunder the riches of the Jews and to rally the masses with the hatred of the Jews who caused World War I/hiper inflation/all the troubles of the defeated Germany, he rallied all the Germans who envied the tremendous achievements of the German Jews in business and culture, and who had the opportunity to steal all their business, their works of art, their houses.

The Arabs/Palestinian/Muslim fundamentalist leaders envy the success of Israel as compared to the economic situation in their states, the civil wars, the poverty, and rally the masses with the new Hep-Hep – al-Aqsa is in danger. It worked in the riots of 1921, it worked with the Nazi

propaganda of Haj Amin Al Huseini, and it works with the defamatory propaganda of the Palestinian leaders in Israel, the leaders in some of the Arab countries, in Iran, and in fundamentalist Muslim states. Never mind that there are no more Jews and Europeans in the Arab world as they were all expelled without their properties, they are still guilty of our situation, not us, not our corruption, not our wars, not our laws that descriminate women, not our breaches of human rights. If there are no more Jews in Arab countries there are too much in Israel - half of the Jewish population in the world, and they have to return to their homeland – to Poland (that has now only a few thousand Jews), to Russia, to France and to England, but Auzu billahi/God forbids not to the Arab lands that are now Judenrein like in Nazi Germany. And one of the Palestinian leaders who was asked by Yehoram Gaon on TV where will the Sabras born here return he said to Gehenom – to Hell, which means that my sons and grandchildren will go to hell as they were born in Israel, my wife will return to Romania, that has not found yet her birth certificate, and I will not return to Egypt as the Egyptian parliament has declined to give the right of return to the Jews who would want to return to Egypt when Israel will break up (a few thousands who are still alive in comparison to a population 80 million Muslims and Copts). But the French Jews will return to France and would have to suffer the harrassment by the Muslim extremists who kill them, beat them, and make huge demonstrations in Paris and Marseille against the Jews and the Israelis, although the French Jews have not done any harm to Muslims..

Palestinian leaders would never agree to recognize Israel as a Jewish homeland, as they believe that the Jews have no rights to Israel (listen to their Arabic speeches not to their interviews on BBC), the Holocaust is an exaggeration of the Jews, and the Jews have no rights to the holy places, as probably we never lived there in the past, when actually there never was a Palestinian state and throughout a thousand years there was a Jewish state and a majority presence in Israel. In this extremely pervasive, perverse, and defamatory situation we have to compare what is the contribution of the Jews and Israel to humanity and to their homelands in all the fields of culture and economy and the contribution of all the anti-Semites who want to boycott us and exterminate the Jews or the Jewish state, either directly or by allowing the Palestinians the right of return. We have to compare one by one the achievements of the anti-Semites individuals and nations and the achievements of the Jews and Israel – in literature, economy, business, art, theater, films, music, philosophy, psychology, technology, sciences, innovation, high tech, agriculture, even sports..., peace..., as opposed to the contribution of our defamators in terror, breaches of human rights, gender inequality, GDP, ethics, corruption, participation of the population in the riches of the countries – oil..., household income, income inequality, poverty, civil wars, external debt. Who contributed more: Jews/Christians/Japanese – the Western World, including third world countries that became first world without immense oil riches used to finance wars, terrorism and golden palaces, the 40 more ethical countries, as opposed to retrograde and corrupt countries: in human development, sustainability, health, education, social welfare, quality of life, economic dynamism, political environment, democracy, freedom, press freedom, economic freedom, social progress, productivity, competitiveness, financial development, credit rating, universities rating, distribution of wealth, globalization. When we compare those parameters we would get the answer on what are the causes of anti-Semitism/Europe – most of all envy and complexes.

I am aware that Israel is far from perfect, and I deal with it at length in this book and in my other books. The Jews are not perfect either, but in comparison to most of the other countries and people we are among the best, and I let the reader find what ranks have those who blame us. The highest level of hypocrisy is at the UN when Israel is the only country to be blamed on breaches of human rights and it is voted by countries that infringe human rights ten times more than Israel. We have to compare the achievements of the demonstrators against the Jews and Israel in Europe with those of the Jews and Israel in order to understand why they demonstrate, but they are

brainwashed by their leaders and by a monstrous propaganda similar to the Nazi propaganda. But when there is one journal who writes satires and caricatures against Islam, but also against Judaism and Christianity, they are executed by terrorists, as the anti-Semites can make caricatures against Jews and Israel worse than those of Der Stürmer (and no one will murder them for that as we live in democracies), but God forbids/Auzu billahi if someone makes a caricature against Islam. The tragic side of it is that I personally, and most of the Jews and leaders of Israel have a profound respect for Islam, Muslims, Arabs, and to most of the intellectuals who defame Israel. Jews and Arabs are both Semites, we look alike, share a very similar language, and indeed without the interference of the extremists Jews can live in peace with Arabs, and also as was the vision of Herzl in *Altneuland*. Jews and Arabs can prosper together, making the Middle East an exemplary region, joining the European Union, we complement each other, there is no genetic difference between us, just a question of attitude and brainwash by the leaders. But as long as we live in a jungle of civil wars and extreme fundamentalism, we believe that we are the stronghold of Europe, America and progress against ISIS and the Middle Ages, as what happens today in the Middle East will happen tomorrow in Europe/America if they let the fundamentalists brainwash the millions of Muslims living there.

But instead of rallying forces with the moderate Europeans and Americans, the extremists are winning in the battle on propaganda, and Israel is losing ground. This book shall deal at length with those issues, but of course those who don't agree with what I write are invited to skip to the other segments of the book. But those who are curious to read the opinion of an Israeli intellectual are invited to read those chapters and to decide who is right and who is wrong. Therefore, in order to refute all the allegations against the Jews and Israel by anti-Semites and by other critics, I have decided to emphasize in some chapters of this book the contribution of the Jews and Israel and I am sure that it will diminish at least somewhat the pathological hate of the Jews, as I am not trying to brag, just to show the facts on our contribution, and the next time that my readers see a demonstration in Unter den Linden or the Champs Elysees, in London or in Scandinavia, or at the universities, they would remember that the Jews and Israelis are not the monsters depicted by the Palestinian/Arab/Muslim Fundamentalist propaganda, but they are the 22% of the Nobel Prize winners who have contributed a tremendous contribution to medicine, physics, chemistry, economics, literature, and also peace (our defamers have never won any prize, except the arch-terrorist Yasser Arafat...), but not only Nobel laureates, throughout the history of the Jewish people they have contributed a tremendous contribution to humanity.

How would the world look like without (link to [List of Jews](#)) the German scientist Einstein, the Austrian psychiatrist Freud, the authors: French Andre Maurois, Marcel Proust, Joseph Kessel, American Arthur Miller, David Mamet, Clifford Odets, Russian Boris Pasternak, British Pinter, Czech Kafka, German Heine, Israeli Agnon, the Italian painter Modigliani and Russian painter Marc Chagall, the composers Mendelssohn, Offenbach, Mahler, Meyerbeer, Kreisler, Darius Milhaud, Gershwin, Irving Berlin, Kurt Weill, Schoenberg, Leonard Bernstein, Elmer Bernstein, Aaron Copland, Stephen Sondheim, Jerome Kern, Bob Dylan, Oscar Hammerstein, Serge Gainsbourg, Joseph Kosma, Marvin Hamlisch, Francis Lemarque, the jazz musicians Burt Bacharach, Benny Goodman, Artie Shaw, the singers Joe Dassin, Sacha Distel, Georges Moustaki, Enrico Macias, Billy Joel, Simon & Garfunkel, Neil Diamond, Barbra Streisand, Carole King, the Barry Sisters, Neil Sedaka, Paula Abdul, Dinah Shore, Eddie Fisher, Dario Moreno, Barbara, Theodore Bikel, Mike Brant, Leonard Cohen, Al Jolson, Jan Peerce, Mireille.

The actors Sarah Bernhardt, Rachel, Danny Kaye, Groucho Marx, Jake Gyllenhaal, Scarlet Johansson, Barbra Streisand, Natalie Portman, Adrien Brody, Gwyneth Paltrow, Joaquin Phoenix, Rachel Weisz, Mathieu Amalric, Lisa Bonet, Helena Bonham Carter, Sean Penn, Live

Schreiber, Kyra Sedgwick, Ayelet Zurer, Jamie Lee Curtis, Jeff Goldblum, Jane Seymour, Debra Winger, James Caan, Peter Coyote, Neil Diamond, Michael Douglas, Richard Dreyfuss, Harrison Ford, Goldie Hawn, Barbara Hershey, Miriam Margolyes, Rob Reiner, Anouk Aimee, Alan Arkin, Richard Benjamin, Steven Berkoff, Claire Bloom, May Britt, Dyan Cannon, Sammi Frey, Elliott Gould, Judd Hirsch, Dustin Hoffman, Harvey Keitel, Martin Landau, Piper Laurie, Jackie Mason, George Segal, Susan Strasberg, Chaim Topol, Gene Wilder, Lauren Bacall, Shelley Winters, Theodor Bikel, Mel Brooks, Tony Curtis, Peter Falk, Eddie Fisher, Laurence Harvey, Judy Holliday, Jack Klugman, Jerry Lewis, Walther Matthau, Paul Newman, Tony Randell, Simone Signoret, Mel Torme, Jean-Pierre Aumont, Martin Balsam, Jeff Chandler, Lee J. Cobb, Harry Baur, Pierre Arditi, Yvan Attal, Jean-Pierre Bacri, Patrick Bruel, Gad Elmaleh, Roger Hanin, Agnes Jaoui, Regine, Elsa Zylberstein, Emmanuelle Beart, Charlotte Gainsbourg, Kirk Douglas, Zsa Zsa Gabor, John Garfield, Hedy Lamarr, Zero Mostel, Dinah Shore, Eli Wallach, Melvyn Douglas, Peter Lorre, Fanny Brice, Eddie Cantor, Leslie Howard, Sam Jaffe, Paul Muni, Edward G. Robinson, Theda Bara, Al Jolson, Sophie Tucker, Eric von Stroheim.

The filmmakers Steven Spielberg, Woody Allen, Paul Mazursky, Carl Reiner, Billy Wilder, Peter Brook, Roland Joffe, Alexander Korda, Mike Leigh, Sam Mendes, Sidney Lumet, Stanley Kubrick, Michael Curtiz, Milos Forman, Ernst Lubitsch, Fritz Lang, Joseph Mankiewicz, Joel and Ethan Coen, Jules Dassin, Roman Polanski, David Cronenberg, Otto Preminger, Arthur Penn, George Cukor, William Wyler, Michael Mann, Rob Reiner, Josef von Sternberg, Eric von Stroheim, Oliver Stone, Stanley Donen, Don Siegel, Jean-Pierre Melville, Fred Zinnemann, Mike Nichols, Barry Levinson, Istvan Szabo, John Frankenheimer, William Friedkin, Stanley Kramer, Marcel Ophüls, Claude Berri, Gérard Oury, Alan J. Pakula, Anatole Litvak, John Schlesinger, Joel Schumacher, Michel Hazanavicius, Ralph Bakshi, Philip Kaufman, Peter Bogdanovich, Richard Brooks, Sydney Pollack, Cedric Kahn, Claude Lanzmann, Moshe Mizrahi, Ephraim Kishon, Irvin Kershner, Claude Lelouch, François Truffaut, Robert Hossein.

How would the world of medicine look like without [Jonas Salk](#) who developed the polio vaccine – thus saving the lives of millions, [Karl Landsteiner](#) who discovered the human blood groups, the polio virus, and is the father of transfusion of blood – thus saving the lives of millions, [Ernst Boris Chain](#) who discovered penicillin's therapeutic action – thus saving the lives of millions, [Selman Waksman](#) who discovered [Streptomycin](#) and several other [antibiotics](#) – thus saving the lives of millions, [Waldemar Haffkine](#) who developed vaccines against cholera and bubonic plague – thus saving the lives of millions, Bernard Kouchner founder of Doctors Without Border, and so many others. A world without Rene Cassin – president of the European Court for Human Rights, the most famous economists – David Ricardo, Paul Samuelson, Simon Kuznets, Kenneth Arrow, Milton Friedman, Lawrence Klein, Franco Modigliani, Robert Solow, Joseph Stiglitz, Paul Krugman. How would history be without the contribution of King David, King Solomon, Moses, Jesus (who was a social activist Jew crucified by "neoliberal" Romans), Rambam/Maimonides, Rashi, Spinoza, Disraeli, Rabin, & many researchers say that [even Cervantes & Columbus were Jewish](#). Jews were among the most prominent entrepreneurs and business moguls in France – Andre Citroen, founder of Citroen car factories, Marcel Dassault, founder of the Dassault Aircraft factories, Daniel Carasso, founder of the Danone food factories, Pierre Wertheimer, co-founder (investing in the late 1920s) of the couture and parfumerie company Chanel, and the financiers – the Rothschild family, the Dreyfus family, and the Lazard family. Some well-known French politicians were also Jewish: Leon Blum, Adolphe Cremieux, Pierre Mendes-France, Michel Debre, Laurent Fabius, Jack Lang, Simone Veil, and others. We can of course cite here the names of the prominent Jewish businessmen and politicians in the US, UK, Germany, Italy, Russia, etc., but they can be found in the politicians [List of Jews](#), including Lenin (with a Jewish grandfather), the well known businessmen [in the UK](#) – including my

Egyptian born compatriot [Sir Ronald Cohen](#), known as the father of British venture-capital/founder of Apax Partners and of social investment – founder of Bridges Ventures.

The list of the Jewish American businessmen [List of Jews](#), is really impressive. We find there the financiers who founded Warburg, Goldman Sachs, Blackstone, Soros, the founders of Starbucks, Levi Straus, Calvin Klein, Home Depot, Mattel, Max Factor, Estee Lauder, The Gap, the owners of The New York Times (that maybe explains the pro-Israeli articles of the newspaper... I'm just kidding), New England Patriots, Las Vegas Venetian and Sands Casinos, real estate, hotels, Hyatt, Carnival, and the founders/CEOs in the film/TV industry: Miramax, Paramount, Columbia, 20th Century Fox, Fox Film, Warner, Time Warner, Disney, Dreamworks, ABC, Universal, MGM, CBS, Viacom, NBC, RCA. Jews and Israelis are among the most famous technology wizards who innovated so much at Intel, Google, Facebook, cellular phones, Waze, computers, space, irrigation, agriculture, physics, chemistry, and some of the most important breakthroughs in medicine & biotechnology. The most renowned are: Sergey Brin and Larry Page founders of Google, Mark Zuckerberg founder of Facebook, Andrew Grove founder of Intel, Michael Dell founder of Dell, Steve Ballmer who was CEO of Microsoft and had 8% of its shares, Lawrence Ellison founder of Oracle, Sandy Lerner founder of Cisco, Irwin Jacobs founder of Qualcomm, Benjamin Rosen Chairman of Compaq, Beny Alagem founder and CEO of Packard Bell, Rob Glaser CEO of Real Networks, Jerry Greenberg founder of Sapient. Theodor Maiman successfully fired the first working laser in 1960, there were other important inventions in genetic engineering, Materials, pacemakers and defibrillators... More than half of Jewish adults (55%) in the US received college degree and 25% earned a graduate degree. More than 60% of all employed Jews in the US are in one of the three highest status job categories: business/finance, professional/technical, management/executives. Israeli talent invented Intel's Pentium, Checkpoint's FireWall Internet Security, the cell phone developed at Motorola Israel, the voice mail technology, the Disk on Key, the highest level of scientific papers per capita, startups per capita, the world's second highest supply of new books per capita, technology protecting airlines from missile attacks, Drip Irrigation causing a revolution in agriculture, Quicktionary, the sun-heated water tank, etc., while Jews were not involved in terror. I must restrict this statement – there were individual Jews who murdered Arabs – tens of victims in some cases, but they were always condemned by the authorities and almost all the Israeli population, they were caught and sent to prison, and at Israeli schools Jewish kids are not taught defamatory allegations against the Arabs and the Muslims. The situation is completely opposite with the Palestinian Authority which glorifies terrorists, finances their families, defames Jews inciting young kids of 13 to kill Jewish children, women to stab civilians, rich Arab countries finance terror and wars, while their religion promises the Shahids 72 virgins in heaven.

Danny Lewin founder of Akamai, was killed in the 9/11 attacks in American Flight 11, proving that 9/11 was not a Jewish/Zionist conspiracy, although the anti-Semites accuse the Jews to have [planned and executed](#) the 9/11 attacks. In 2003, the [Anti-Defamation League](#) (ADL) published a report attacking "hateful conspiracy theories" that the 9/11 attacks were carried about by Israelis and Jews, saying they had the potential to "rationalize and fuel global [anti-Semitism](#)." It found that such theories were widely accepted in the [Arab and Muslim world](#), as well as in Europe and the United States. Many Muslims live in a virtual reality, including notorious Egyptians which defame Israel and the Jews, after Israel has made peace with Egypt and withdrawn from all its territories. The [Anti-Defamation League](#) lists [Zionist](#) conspiracies including spreading poisons (Jan 1995, [Al-Ahram](#)), spreading [AIDS](#) ([Al-Shaab](#)), [blood rituals](#) (June 1995, [Al-Ahram](#)), leading [an international conspiracy against Islam](#) (March 1995, [Al-Ahram](#)), and creating the myth of the [Holocaust](#) (Dec 1995 – Feb 1996, [Egyptian Gazette](#)). But the Palestinian president Abu Mazen excels in that as well after writing his PhD dissertation on this subject. Again, virtual reality.

Conspiracy theories holds the Jews responsible for killing American Presidents [Abraham Lincoln](#) and [John F. Kennedy](#), and causing the [French](#) and [Russian revolutions](#). Zionists are seen as a threat to the world. A widespread conspiracy theory after the [September 11 attacks](#) blamed Israel and [Mossad](#) for the attacks. [Protocols of the Elders of Zion](#), an infamous [hoax](#) document purporting to be a Jewish plan for world domination, is commonly read and promoted in the Muslim world. Conspiracy theorists in the Arab world have claimed that [ISIL](#) leader [Abu Bakr al-Baghdadi](#) is in fact an Israeli [Mossad](#) agent and actor called Simon Elliot. Just a moment, this is fantastic, at last the anti-Semites have a strong evidence of the evils of the Jews and Israelis. There is a huge conspiracy of the Jews/Israelis to conquer the world with ISIL/ISIS/Daesh, and after the world will be conquered al-Baghdadi, alias Simon Elliot, will force all the Christians and Muslims to convert to Judaism, in the Jewish Caliphate, building the Temple in Oxford. I contribute here another evidence to the conspiracy theory – Gamal Abdel Nasser, the President of Egypt, was a Mossad agent called Gamliel Oved Netzer, otherwise how can you explain the huge defeats of the Egyptian army in 1956 and 1967. He did it on purpose to let the Israelis win!

The rumors claim that NSA documents leaked by [Edward Snowden](#) reveal this connection. Snowden's lawyer has called the story "a hoax." The ADL's report found that "The Big Lie has united American [far-right](#) extremists and [white supremacists](#) and elements within the Arab and Muslim world". It asserted that many of the theories were modern manifestation of the 19th century [Protocols of the Elders of Zion](#), which purported to map out a Jewish conspiracy for world domination. The ADL has characterized the [Jeff Rense](#) website as carrying anti-Semitic materials, such as "American Jews staged the 9/11 terrorist attacks for their own financial gain and to induce the American people to endorse wars of aggression and [genocide](#) on the nations of the Middle East and the theft of their resources for the benefit of Israel". Pedro A. Sanjuan, a former [United Nations](#) diplomat, alleged that antisemitic 9/11 conspiracy theories were common at high levels of the UN following 9/11. There are therefore some Muslim/Arab [people and organizations](#) who live in a virtual reality and spread false anti-Semitic lies against the Jews and Israel that unfortunately thousands Europeans and millions Muslims believe, one of the worst is the allegation that the CIA and the Mossad have planned and executed the 9/11 attacks. They are so worried that the world will think that Arabs and Muslims did it that like lunatics who live in a virtual reality they have invented a story that Muslims and Arabs did not do it, but Jews, Israelis and Americans. You have to read the stories that they invent in order to understand in what state of illusion they live, and it is a sheer tragedy that millions believe them including important people as seen in those articles. [Roger Cohen](#) theorizes that the popularity of [conspiracy theories](#) in the Arab world is "the ultimate refuge of the powerless", and Al-Mumin Said noted the danger of such theories in that they "keep us not only from the truth but also from confronting our faults and problems..." But they are not alone, important Europeans and Americans have found a link between the Palestinian conflict and the mass murder of Parisians in Black Friday 13/11 attacks.

And if we started with poor Danny Lewin who was killed by Muslim Arab terrorists in the 9/11 attacks, we bring here the hallucinatory accusation that he was responsible for the attack and he still lives, and that is what those anti-Semites write: "**Daniel Lewin:** Lewin, an Israeli Jew, was confirmed to be a member of the special Israeli commando unit, the Sayeret Matkal, which specializes in "anti-hijack" takeovers and assassinations. The official narrative has it that Lewin got involved in a struggle with one of the alleged hijackers and ended up getting shot, which was later revised to being stabbed. The suggestion here is not that Lewin was on a suicide mission and flew into the towers; rather that he landed the plane at Stewart Airport where it was swapped for a remote control drone. Stewart Airport was the "privatized" airport where the flight-paths of the alleged planes that hit the twin towers, oddly converged." We, the fundamentalist Muslims and Arabs are OK, we are not responsible for the 9/11 New York/Washington attacks, the Black

Friday 13/11 Paris attacks, all the attacks against innocent civilians in London, Madrid, Brussels, Buenos Aires, Iraq, Syria, Afghanistan. The Jews and the Israelis are responsible for all the attacks and the evil in the world, and the peacelovings at the British, Swedish, French, Irish, and American universities will believe us and justify the Hamas, the Hizballah, ISIS, Iranian attacks, as they were either executed by Arab/Muslim victims oppressed by the Jews and the Israelis in a justified war of independence (where hundreds of thousands of Syrian, Iraqis, Algerians, Yemenites and Sudanese were murdered by the Jews or because of the Jews), or by a Jewish conspiracy. And if you don't believe us ask Herr Hitler, Herr Goebbels, Herr Himmler, Sayyid bin Laden, Sayyid Haj Amin al-Husseini, Sayyid Arafat... Lie again and again, until all the fools will believe you! And anyhow, the British academic peacelovings boycotting Israelis are probably the grandsons of those who worshiped the defeatist policy of Mr. (he refused any title) [Neville Chamberlain](#), or the pro-Nazi attitude of king [Edward VIII](#), who worshiped [Lawrence of Arabia](#), or were the blind admirers of the arch-butcher [tovarish Stalin](#), together with other foolish admirers in France, Italy, Spain, Greece, Germany, Poland, and Moscow.

FRENCH AUTHORS, SOCIAL SCIENTISTS (WIKIPEDIA - [LIST OF FRENCH JEWS](#))

- [Tristan Bernard](#) (1866–1947) playwright & novelist, father of [Raymond Bernard](#) and [Jean-Jacques Bernard](#)^[178]
- [Jean-Jacques Bernard](#) (1888–1974) playwright, Son of [Tristan Bernard](#) & brother of [Raymond Bernard](#)^[179]
- [Henri Bernstein](#) (1876–1953) playwright^[180]
- [Henri Blowitz](#) (1825-1903) Bohemian-born journalist^[181]
- [Paul Celan](#) (1920–1970) Romanian-born poet^[182]
- [Romain Gary](#) (1914–1980) Russian Empire-born novelist^[183]
- [René Goscinny](#) (1926–1977) comic book author and editor, co-creator of [Asterix](#).^{[184][185]}
- [Élie Halévy](#) (1760-1826) Bavarian-born French Hebrew poet, author and secretary of the Jewish community of Paris. Father of [Fromental Halévy](#) and [Léon Halévy](#).^[7]
- [Max Jacob](#) (1876–1944) poet^[186]
- [Edmond Jabès](#) (1912–1991) Egyptian-born poet^[187]
- [Joseph Joffo](#) (1931–) writer^[188]
- [Gabriel Josipovici](#) (1940–) novelist^[189]
- [Gustave Kahn](#) (1859–1936) poet & art critic^[190]
- [Joseph Kessel](#) (1898–1979) Argentinian-born novelist & journalist^[191]
- [Justine Lévy](#) (1974–) novelist, daughter of [Bernard-Henri Lévy](#)^[192]
- [André Maurois](#) (1885–1967) author^[193]
- [Alain Mamou-Mani](#), born 26 December 1949 in Nabeul, Tunisia is a French film producer and writer.
- [Albert Memmi](#) (1921–) Tunisian-born novelist & sociologist^[194]
- [Catulle Mendès](#) (1841-1909) [poet](#) and [man of letters](#) (half Jewish)^[195]
- [Patrick Modiano](#) (1945–) writer (half Jewish), Nobel Prize for Literature Winnner (2014)
- [Nine Moati](#) (1938–) Tunisian-born novelist [Les Belles de Tunis](#) & screenwriter. Sister of [Serge Moati](#)^[197]
- [Irène Némirovsky](#) (1903–1942) writer^[198]
- [Georges Perec](#) (1936–1982) novelist^[199]
- [Marcel Proust](#) (1871–1922) writer (half Jewish) ^[200]
- [Yasmina Reza](#) (1959–) playwright^[201]
- [Nathalie Sarraute](#) (1900–1999) Russian-born writer^[202]
- [Jean-Jacques Schuhl](#) (1941–) writer^[203]

- [Anne Sinclair](#) (1948–) political journalist; wife of [Dominique Strauss-Kahn](#)^[204]
- [André Suarès](#) (1868–1948) poet^[205]
- [Elsa Triolet](#) (1896–1970) Russian-born novelist^[206]
- [Tristan Tzara](#) (1896–1963) Romanian-born poet^[207]
- [Ilarie Voronca](#) (1903–1946) Romanian-born poet & essayist^[208]
- [Bernard Werber](#) (1961–) best-selling author^[209]

Social scientists

- [Albert Aftalion](#), Bulgarian-born French economist^[51]
- [Raymond Aron](#) (1905–1983) sociologist^[52]
- [Julien Benda](#) (1867–1956) philosopher & novelist^[53]
- [Henri Bergson](#) (1859–1941) philosopher, Nobel Prize (1927)^[37]
- [Marc Bloch](#) (1886–1944) historian & Resistance leader^[55]
- [Hélène Cixous](#) (1937 –) Algerian-born feminist critic^[56]
- [Jacques Derrida](#) (1930–2004) Algerian-born philosopher^[57]
- [Émile Durkheim](#) (1858–1917) sociologist^[58]
- [Josy Eisenberg](#) (1933 –) author, TV host, rabbi, screenwriter^[59]
- [Alain Finkielkraut](#) (1949 –) essayist^[60]
- [Pierre Goldman](#) (1944–1977) philosopher, author, thief who mysteriously assassinated (half Jewish). Son of Alter Mojze Goldman, half-brother to Robert Goldman and [Jean-Jacques Goldman](#).^[62]
- [Jean Gottmann](#) (1915–1994) Russian Empire-born geographer^[63]
- [Daniel Halévy](#) (1872–1962) historian. Son of [Ludovic Halévy](#), brother to [Élie Halévy](#), grandson of [Élie Halévy](#), half brother to [Lucien-Anatole Prévost-Paradol](#)^[32]
- [Emmanuel Lévinas](#) (1906–1995) Russian Empire-born philosopher^[64]
- [Claude Lévi-Strauss](#) (1908–2009) cultural anthropologist and ethnologist
- [Bernard-Henri Lévy](#) (1948 –) Algerian-born philosopher^[65]
- [Serge Moscovici](#) (1925 –) Romanian-born social psychologist, current the director of the [Laboratoire Européen de Psychologie Sociale](#). Father of [Pierre Moscovici](#)^[39]
- [Salomon Reinach](#) (1858–1932) historian & archaeologist^[66]
- [Maxime Rodinson](#) (1915–2004) historian^[67]
- [Jacob Rodrigues Pereira](#) (1715–1780) first to teach the deaf^[68]
- [Ignacy Sachs](#) (1927 –) Polish-born economist^[69]
- [George Steiner](#) (1929 –) literary critic^[70]
- [Simone Weil](#) (1909–1943) philosopher & mystic^[71]

US AUTHORS, PLAYWRIGHTS, POETS, ECONOMISTS ([LIST OF AMERICAN JEWS](#))

AUTHORS

- [Warren Adler](#), novelist and short story writer, known for [The War of the Roses](#),^[1] [Random Hearts](#), and [The Sunset Gang](#)^[2]
- [Molly Antopol](#), short story writer, 2014 National Book Award nominee^[3]
- [Max Apple](#), novelist and short story writer, known for memoirs about his grandparents and his collection *The Oranging of America*, in which he fantastically reimagines the burgeoning commercial monoculture of the 1970s
- [Isaac Asimov](#), novelist, short story writer and prolific author of nonfiction, known for his science fiction works about robots and for writing books in 9 of the 10 categories of the [Dewey Decimal Classification](#)^[4]

- [Saul Bellow](#), novelist and winner of the [Pulitzer Prize](#), the [Nobel Prize for Literature](#), and the [National Medal of Arts](#)^[5]
- [Aimee Bender](#), novelist and short story writer, known for her often fantastic and surreal plots and characters^[6]
- [Harold Bloom](#), literary critic
- [Michael Chabon](#), novelist and short story writer, winner of the [Pulitzer Prize](#) in 2001 for [The Amazing Adventures of Kavalier & Clay](#)^[7]
- [Bernard Cooper](#), novelist, short story writer^[8]
- [E.L. Doctorow](#), novelist^[9]
- [Richard Ellmann](#), literary critic, won [National Book Award for Nonfiction](#)
- [Nathan Englander](#), short story writer and novelist, finalist for the [Pulitzer Prize](#)^[10]
- [Barthold Fles](#),^[11] literary agent and non-fiction writer
- [Jonathan Safran Foer](#), novelist and non-fiction writer, best known for novels [Everything Is Illuminated](#) (2002) and [Extremely Loud and Incredibly Close](#) (2005)
- [Emma Goldman](#), anarchist writer^[12]
- [Rebecca Goldstein](#), novelist and philosopher
- [Allegra Goodman](#), novelist and short story writer
- [Joseph Heller](#), author of [Catch-22](#)^[13]
- Joshua Henkin, novelist
- [Christopher Hitchens](#), literary critic and political activist^{[14][15]}
- [Dara Horn](#), novelist
- [Irving Howe](#), literary critic^[16]
- [Erica Jong](#), novelist and poet, best known for second-wave feminist work [Fear of Flying](#) (1973)
- [Roger Kahn](#), author of [The Boys of Summer](#) (1972)
- [Jerzy Kosinski](#), author of [The Painted Bird](#)
- [Nicole Krauss](#), best known for her three novels, [Man Walks Into a Room](#) (2002), [The History of Love](#) (2005) and [Great House](#) (2010)
- [Ewa Kuryluk](#), author of [Veil of Veronica](#)
- [Emma Lazarus](#), poet and novelist^[17]
- [Fran Lebowitz](#), author, known for her sardonic social commentary on American life through her New York sensibilities^[18]
- Harry Levin, literary critic and Joyce scholar
- [Norman Mailer](#), novelist, journalist, essayist, playwright, film maker, actor and political candidate
- [Bernard Malamud](#), novelist, won National Book Award and Pulitzer Prize
- [Cindy Margolis](#), author of [Having a Baby... when the Old-fashioned Way Isn't Working, Hope and Help for Everyone Facing Infertility](#)
- [Seymour Martin Lipset](#), political sociologist^[19]
- [Leonard Michaels](#), writer of short stories, novels, and essays
- [Reggie Nadelson](#), novelist known particularly for her mystery works^[20]
- [Mark Obama Ndesandjo](#), author, half-brother of President [Barack Obama](#)^[21]
- [Tillie Olsen](#), first-wave feminist writer, best known for her novella [Tell Me a Riddle](#), title story in a collection of four short stories and winner of the O. Henry Prize in 1961
- [Cynthia Ozick](#), short story writer, novelist, and essayist^{[22][23]}
- [Grace Paley](#), short story writer and poet; finalist for both National Book Award and Pulitzer Prize
- S. J. Perelman, humorist, essayist, screenwriter
- [Joan Peters](#), author of [From Time Immemorial](#)
- [Jodi Picoult](#), novelist^[24]

- [Daniel Pinkwater](#), children's and young adult author
- [Chaim Potok](#), author and rabbi
- [Ayn Rand](#), novelist and founder of [Objectivism](#)^[25]
- [Lea Bayers Rapp](#),^[26] non-fiction and children's fiction writer
- [Henry Roth](#), novelist and short story writer
- [Philip Roth](#), known for [autobiographical fiction](#) that explored [Jewish](#) and [American identity](#)^[27]
- [Norman Rosten](#), novelist^[28]
- [J.D. Salinger](#), author of [The Catcher in the Rye](#)^[29]
- [Gary Shteyngart](#) (born 1972), Russian-born writer^[30]
- [Isaac Bashevis Singer](#), leading figure in [Yiddish literature](#), won Nobel Prize^[31]
- [George Steiner](#) (born 1929), literary critic^[32]
- [Daniel Stern](#), novelist^[33]
- [Louise Stern](#), novelist and playwright^[34]
- [Jonathan Tropper](#), novelist^[35]
- [Leopold Tyrmand](#), writer^[36]
- [Leon Uris](#) (1924-2009), historical novelist
- [Judith Viorst](#) (born 1932), known for her children's literature^[37]
- [Sadie Rose Weilerstein](#) (1894-1993), author of children's books, including the K'tonton stories about the adventures of a thumb-sized boy^[38]
- Nathanael West, novelist
- [Elie Wiesel](#), Holocaust survivor and author of 57 books^[39]

PLAYWRIGHTS

- [David Adjmi](#)^[1]
- [Lynn Ahrens](#)^[2]
- [Sholom Aleichem](#)^[3]
- [Woody Allen](#) (born 1935) Academy Award-winning film director, writer, actor, and comedian^[4]
- [George Axelrod](#)^[5]
- [Jeff Baron](#)
- [S. N. Behrman](#)^[6]
- [David Belasco](#)^[7]
- [Saul Bellow](#)^[8]
- [Leo Birinski](#)
- [Mel Brooks](#)^[9]
- [Paddy Chayefsky](#)^[10]
- [Betty Comden & Adolph Green](#)^[2]
- [Norman Corwin](#)^[11]
- [Howard Dietz](#)^[12]
- [Edward Einhorn](#)^[13]
- [Eve Ensler](#)^[14]
- [Harvey Fierstein](#)^[15]
- [Edna Ferber](#)^[16]
- [Herb Gardner](#)^[10]
- [Larry Gelbart](#)^[17]
- [Joel Gersmann](#)^[18]
- [Josh Greenfeld](#)^[19]
- [Oscar Hammerstein II](#)^[20]

- [Otto Harbach](#)^[2]
- [Yip Harburg](#)^[21]
- [Moss Hart](#)^[22]
- [Ben Hecht](#)^[23]
- [Lillian Hellman](#)^[24]
- [Peretz Hirshbein](#)^[25]
- [Israel Horovitz](#)^[26]
- [Sidney Howard](#)^[27]
- [George Jessel](#)^[28]
- [George S. Kaufman](#)^[22]
- [Sidney Kingsley](#)^[29]
- [Tony Kushner](#)^[30]
- [James Lapine](#)^[31]
- [Arthur Laurents](#)^[32]
- [H. Leivick](#)^[33]
- [Alan Jay Lerner](#)^[34]
- [Ira Levin](#)^[35]
- [Craig Lucas](#)^[36]
- [David Mamet](#)^[37]
- [Donald Margulies](#)^[38]
- [Arthur Miller](#)^[39]
- [Becky Mode](#)^[40]
- [Itamar Moses](#)
- [Clifford Odets](#)^[41]
- [Jonathan Rand](#)^[42]
- [Carl Reiner](#)^[43]
- [Elmer Rice](#)^[44]
- [Morrie Ryskind](#)^[45]
- [Rod Serling](#)^[46]
- [Irwin Shaw](#)^[47]
- [Wallace Shawn](#)^[48]
- [Sidney Sheldon](#)^[49]
- [Martin Sherman](#)^[50]
- [Neil Simon](#)^[51]
- [Isaac Bashevis Singer](#)^[52]
- [Jill Soloway](#) — playwright, television writer^[53]
- [Aaron Sorkin](#) (born 1961) screenwriter, producer and playwright^[54]
- [Gertrude Stein](#)
- [Joseph Stein](#)^[55]
- [Louise Stern](#)^[56]
- [Jeffrey Sweet](#)^[57]
- [Alfred Uhry](#)^[58]
- [Wendy Wasserstein](#) (1950–2006) playwright and an [Andrew Dickson White](#) Professor-at-Large at [Cornell University](#), also the recipient of the [Tony Award](#) for Best Play and the [Pulitzer Prize](#) for Drama^[59]
- [Jerome Weidman](#)^[60]
- [Franz Werfel](#)^[61]
- [Norman Wexler](#) screenwriter of "Saturday Night Fever", "Joe", "Serpico", "Mandingo"
- [Rory Winston](#) Playwright, poet, comedy writer, reviewer^[62]

POETS - (**) are winners of the [Pulitzer Prize for Poetry](#).

- [Seth Abramson](#), poet
- [David Berman](#), poet, rock musician and cartoonist
- [Charles Bernstein](#), poet
- [David Biespiel](#), poet
- [Joseph Brodsky](#), poet, U.S. Poet Laureate, Nobel Prize (1987)
- [Richard Chess](#), poet, professor of Jewish Studies at UNCA
- [Carl Dennis](#), poet **
- [Alter Esselin](#), carpenter, poet
- [Norman Finkelstein](#), poet,
- [Allen Ginsberg](#), beat poet
- [Louise Glück](#), poet **
- [Jorie Graham](#), poet **
- [Allen Grossman](#), poet
- [Marilyn Hacker](#), poet
- [Anthony Hecht](#), poet **
- [John Hollander](#), poet, critic
- [Richard Howard](#), poet, translator **
- [Chester Kallman](#), poet, librettist
- [Rodger Kamenetz](#), poet
- [Burt Kimmelman](#), poet
- [Kenneth Koch](#), poet
- [Wayne Koestenbaum](#), poet
- [Maxine Kumin](#), poet **
- [Stanley Kunitz](#), poet **
- [Emma Lazarus](#), poet
- [Denise Levertov](#), poet (born UK)
- [Philip Levine](#), poet **
- [Samuel Menashe](#), poet
- [Adah Isaacs Menken](#) (1835?-1868), actress and poet^[2]
- [Abel Meeropol](#), poet
- [Richard Michelson](#), Poet, Children's Book Author.
- [Howard Nemerov](#), poet **
- [George Oppen](#), Objectivist poet **
- [Alicia Ostriker](#), poet
- [Rochelle Owens](#), poet
- [Paul Pines](#), poet, writer
- [Robert Pinsky](#), Poet Laureate of the United States (1997–2000)
- [Hyam Plutzik](#), poet
- [Felix Pollak](#), poet, translator, librarian
- [Gabriel Preil](#), Hebrew Poet
- [Carl Rakosi](#), Objectivist poet
- [Abraham Regelson](#), poet, translator
- [Charles Reznikoff](#), Objectivist poet
- [Adrienne Rich](#), poet
- [Jerome Rothenberg](#), poet
- [Raphael Rudnik](#), poet
- [Muriel Rukeyser](#), poet
- [Benjamin Saltman](#), poet

- [Delmore Schwartz](#), poet
- [Frederick Seidel](#), poet
- [Karl Shapiro](#), poet **
- [Carl Solomon](#), beat poet
- [Gertrude Stein](#), Modernist poet/writer
- [Gerald Stern](#), poet
- [Samuel Ullman](#), poet ^[3]
- [Louis Untermeyer](#), poet and anthologist ^[1]
- [Zvi Yair](#), poet
- [Louis Zukofsky](#), Objectivist poet

ECONOMISTS

- [George Akerlof](#), [Nobel Prize](#) (2001)
- [Kenneth Arrow](#), Nobel Prize (1972)
- [Robert Aumann](#), Nobel Prize (2005)
- [Yoram Barzel](#)
- [Gary Becker](#), Nobel Prize (1992) ^[1]
- [Ben Bernanke](#)
- [Walter Block](#), Harold E. Wirth Endowed Chair in Economics at [Loyola University](#) in New Orleans ^[2]
- [Arthur F. Burns](#)
- [Peter Diamond](#), Nobel Prize (2010)
- [Barry Eichengreen](#), professor at University of California, Berkeley
- [Robert Fogel](#), Nobel Prize (1993)
- [David D. Friedman](#), son of Milton Friedman
- [Milton Friedman](#), Nobel Prize (1976)
- [Alan Greenspan](#)
- [John Harsanyi](#), Nobel Prize (1994)
- [Leonid Hurwicz](#), Nobel Prize (2007)
- [Daniel Kahneman](#), Nobel Prize (2002)
- [Israel Meir Kirzner](#)
- [Lawrence Klein](#) ^[3]
- [Paul Krugman](#), Nobel Prize (2008)
- [Simon Kuznets](#), Nobel Prize (1971)
- [Emil Lederer](#), economist ^[4]
- [Wassily Leontief](#), Nobel Prize (1973)
- [Harry Markowitz](#), Nobel Prize (1990)
- [Eric Maskin](#), Nobel Prize (2007)
- [Merton Miller](#), Nobel Prize (1990)
- [Hyman Minsky](#)
- [Franco Modigliani](#)
- [Toby Moskowitz](#), financial economist ^[5]
- [Roger Myerson](#), Nobel Prize (2007)
- [Alvin E. Roth](#), Nobel Prize (2012)
- [Russ Roberts](#), host of [EconTalk](#)
- [Murray Rothbard](#)
- [Nouriel Roubini](#), Iranian-American macroeconomist ^[6]
- [Jeffrey Sachs](#), director of the Earth Institute at Columbia University
- [Paul Samuelson](#), Nobel Prize (1970)

- [Myron Scholes](#), Nobel Prize (1997)^[7]
- [Henry Schultz](#)
- [Anna Schwartz](#)
- [Herbert A. Simon](#), Nobel Prize (1978)
- [Robert Solow](#), Nobel Prize (1987)
- [Herbert Stein](#)
- [Joseph Stiglitz](#), Nobel Prize (2001)

UK AUTHORS, POETS, PLAYWRIGHTS, HISTORIANS ([LIST OF BRITISH JEWS](#))

Authors, A-J

- [Grace Aguilar](#) [1], novelist & poet
- [Naomi Alderman](#) [2], novelist, winner of the Orange Award for new writers 2006
- [Lisa Appignanesi](#) [3], novelist
- [Jillian Becker](#) ^[1]
- [Alain de Botton](#) [4], writer
- [Caryl Brahms](#),^[2] writer
- [David Bret](#) biographer, broadcaster & chansonnier (French-born, Jewish father)
- [Anita Brookner](#) [5], novelist
- [Ian Buruma](#) [6], Dutch-born journalist and writer
- [Elias Canetti](#) [7], novelist, man of letters, Nobel Prize (1981) (Bulgarian-born)
- [Chapman Cohen](#),^[3] writer on secularism
- [Jackie Collins](#) [8], novelist
- [Alan Coren](#),^[4] humorous writer

His children, [Giles](#) and [Victoria](#), are also writers

- [Charlotte Dacre](#) [9], novelist and poet
- [Isaac D'Israeli](#) [10], writer
- [Jenny Diski](#) [11] writer
- [Richard Ellmann](#),^[5] literary scholar and biographer
- [Moris Farhi](#), writer (Turkish born): TimesAd
- [Benjamin Farjeon](#) ^[6]
- [Eleanor Farjeon](#), daughter of Benjamin Farjeon
- [Gilbert Frankau](#),^[7] writer
- [Gillian Freeman](#) [12], novelist & screenwriter
- [Stephen Fry](#) [13], actor & writer
- [Neil Gaiman](#) [14], fantasy writer
- [Ralph Glasser](#) (Growing up in the Gorbals)
- [Louis Golding](#) [15], novelist
- [Lewis Goldsmith](#), journalist and political writer ^[8]
- [Linda Grant](#) [16], novelist
- [Charlotte Haldane](#) [17], feminist writer
- [Basil Henriques](#) [18]
- [Muriel Gray](#) [19], Author, 'The Tube' presenter.
- [Zoë Heller](#) [20], author (Jewish father)
- [Noreena Hertz](#) [21], great granddaughter of Joseph Hertz (Chief Rabbi of the British Empire)

- [Anthony Horowitz](#), famous works include the [Alex Rider](#) series.
- [Eva Ibbotson](#), known for her award-winning children's books and for her romance novels.
- [Joseph Jacobs \[22\]](#), folklorist
- [Howard Jacobson \[23\]](#), writer & broadcaster
- [Ruth Praver Jhabvala^{\[9\]}](#) novelist and screenwriter
- [Gabriel Josipovici](#), novelist and short story writer (JYB 2005 p215)

Authors, K-Z

- [Judith Kerr \[24\]](#), children's writer
- [Gerald Kersh \[25\]](#), novelist.
- [Matthew Kneale \[26\]](#), writer (Jewish mother)
- [Arthur Koestler \[27\]](#), novelist & critic
- [Bernard Kops \[28\]](#), poet
- [Marghanita Laski \[29\]](#), writer
- [Stephen Laughton](#), playwright
- Sir [Sidney Lee](#) (1859–1926) [\[30\]](#), biographer and literary scholar
- [Joseph Leftwich \[31\]](#), writer, one of the [Whitechapel Boys](#)
- [David Levi^{\[10\]}](#) writer on Jewish subjects
- [Amy Levy](#), 1861–1889, poet, novelist, short story writer, essayist.
- [Paul Levy](#), food writer, biographer. Long rabbinical pedigree, vide "Finger Lickin' Good: A Kentucky Childhood," (London 1986)
- [Emanuel Litvinoff \[32\]](#), novelist.
- [Leo Marks \[33\]](#), cryptographer & screenwriter
- [Anna Maxted](#), writer, journalist
- [George Mikes](#), [Encyclopaedia Judaica](#) vol 6, column 789, [Hungarian](#)-born comic writer
- [Santa Montefiore^{\[11\]}](#) author (convert)
- [Simon Sebag Montefiore \[34\]](#), writer
- [Joseph Pardo](#) (c. 1624 – 1677), hazzan and writer
- [Alexander Piatigorsky \[35\]](#) writer, philosopher, culture theorist Winner of the Russian Bely Prize (2002) for literature
- [Harold Pinter \[36\]](#), writer, playwright
- [Frederic Raphael \[37\]](#), screenwriter, novelist & critic
- [Michael Rosen \[38\]](#), novelist, poet & broadcaster
- [Bernice Rubens \[39\]](#), novelist
- [Will Self \[40\]](#), novelist (Jewish mother)
- [J. David Simons](#), novelist
- [Clive Sinclair](#) novelist
- [Muriel Spark, \[41\]](#), novelist (Jewish father, possible Jewish mother; converted to Catholicism later in life)

[Jewish Chronicle](#) 13/3/1998 p1: "Dame Muriel Spark, the author of "The Prime of Miss Jean Brodie" and several other celebrated works, is halachically Jewish." (Says her mother was Jewish too.)

- [William Sutcliffe](#), Novelist - New Boy(1986); Are You Experienced? (1997); Whatever Makes You Happy (2008); The Wall (2013), set in an Israel colony.
- [Adam Thirlwell](#), novelist
- [Fredric Warburg](#), author and publisher
- [Stephen Winsten](#) [Jewish Quarterly article on the Whitechapel Boys](#), writer

- [Leonard Woolf \[42\]](#), writer & activist
- [Israel Zangwill \[43\]](#), novelist : "Israel Zangwill, Anglo-Jewish writer and political activist, was probably the best known Jew in the English-speaking world at the start of the twentieth century."
- [Theodore Zeldin](#), writer

Poets

- [Dannie Abse \[44\]](#), poet, brother of [Leo Abse](#) and psychoanalyst [Wilfred Abse](#)
- [Al Alvarez \[45\]](#), poet
- [Ivor Cutler \[46\]](#), poet, humorist, musician
- [Elaine Feinstein \[47\]](#), poet, writer, biographer
- [Rose Fyleman](#),^[12] children's writer
- [Karen Gershon \[48\]](#), German-born poet
- [Philip Hobsbaum \[49\]](#), poet
- [Jenny Joseph](#), poet (The Times (London); 23/11/02; Amanda Craig; p. 6)
- [Laurence Lerner \[50\]](#), poet (born South Africa)
- [Amy Levy \[51\]](#), poet & novelist
- [Vivian de Sola Pinto \[52\]](#), poet
- [John Rodker](#), poet and publisher^[13]
- [Isaac Rosenberg \[53\]](#), war poet
- [Jon Silkin \[54\]](#), poet
- [Arthur Waley](#), poet and prose writer
- [Humbert Wolfe](#),^[14] poet and civil servant

Playwrights

- [Peter Barnes \[55\]](#), playwright
- [Steven Berkoff \[56\]](#), playwright, actor, author, and theatre director
- [Ronald Harwood \[57\]](#), playwright & screenwriter
- [Tom Kempinski \[58\]](#), playwright & screenwriter
- [Stephen Laughton \[59\]](#), playwright
- [Patrick Marber \[60\]](#), playwright & comedian
- [Harold Pinter \[61\]](#), playwright
- [Jack Rosenthal \[62\]](#), TV playwright
- [Peter & Anthony Shaffer \[63\]](#), playwrights
- [Tom Stoppard \[64\]](#), playwright
- [Alfred Suto \[65\]](#), playwright
- [Arnold Wesker \[66\]](#), playwright

Historians

- [David Abulafia](#), Professor of history, University of Cambridge (JYB 2005 p218)
- [Geoffrey Alderman](#),^[1] historian
- [Richard David Barnett](#), museum curator and archaeologist (JYB 1985 p187)
- [Max Beloff, Lord Beloff](#), historian ([Encyclopaedia Judaica](#), art. *Historians*)
- [David Cesarani](#), Historian
- [Norman Cohn](#), historian (JYB 2005 p215)
- [Isaac Deutscher \[7\]](#), historian
- [Geoffrey Rudolph Elton \[8\]](#), historian

- [Samuel Finer](#)^[2]
- Sir [Moses I. Finley](#),^[3] historian and sociologist
- [Sir Martin Gilbert](#), historian, biographer of Winston Churchill
- [Martin Goodman \(historian\)](#) (JYB 2005 p215)
- [Philip Guedalla](#),^[4] biographer
- [Eric Hobsbawm](#),^[5] historian & communist theoretician
- [Albert Montefiore Hyamson](#), zionist and historian
- [Jonathan Israel](#), historian (JYB 2005 p215)
- [Joseph Jacobs](#) [9], editor of the [Jewish Encyclopedia](#)
- [Lisa Jardine](#), historian^[6]
- [Tony Judt](#) [10] Director of the Erich Maria Remarque Institute at [New York University](#).
- [Elie Kedourie](#),^[7] historian and political scientist
- [Otto Kurz](#), historian (JYB 1975 p214)
- [Bernard Lewis](#) [11], historian
- [David Malcolm Lewis](#), professor of history, [University of Oxford](#) (JYB 1995 p. 193)
- [Hyam Maccoby](#), professor of history [12]
- [Sir Philip Magnus, 1st Baronet](#), educationalist and politician
- [Sir Philip Magnus-Allcroft, 2nd Baronet](#),^[8] biographer
- [Shula Marks](#), expert on African history (JYB 2005 p. 215)
- [Arnaldo Momigliano](#), professor of history, [University College London](#) (JYB 1985 p188)
- [Lewis Bernstein Namier](#) [13], historian (converted to Anglicanism)
- [Sir Francis Palgrave](#) (born [Cohen](#)) (1768–1861) [14], UK historian
- Sir [Michael Postan](#), historian (JYB 1985 p188)
- [Cecil Roth](#) [15], historian and editor of the Encyclopaedia Judaica
- [Simon Schama](#) [16], historian
- [Leonard Schapiro](#),^[9] historian
- [Simon Sebag Montefiore](#) [17], historian
- [Charles Singer](#),^[10] historian of science
- [Sir Aurel Stein](#) [18], archeologist
- [Barry Supple](#), British economic historian (Jewish Year Book, 2005, p. 215)
- [Geza Vermes](#) [19]

GERMAN AUTHORS, SOCIAL SCIENTISTS (WIKIPEDIA – [GERMAN JEWS](#))

- [Erich Auerbach](#), literature critic^[368]
- [Julius Bab](#), dramatist and theater critic^[369]
- [Jurek Becker](#), writer^[370]
- [Maxim Biller](#), writer^[371]
- [Ludwig Börne](#), satirist^[372]
- [Otto Brahm](#), literary critic^[373]
- [Henryk Broder](#), journalist^[374]
- [Walter Benjamin](#) (1892-1940), literary critic & philosopher^[375]
- [Emil Carlebach](#), writer, dissident^[376]
- [Joseph Derenbourg](#), orientalist, father of [Hartwig Derenbourg](#)^[377]
- [Hilde Domin](#), poet^[378]
- [Lion Feuchtwanger](#), novelist^[379]
- [Hubert Fichte](#), author (Jewish father)^[380]
- [Anne Frank](#), diarist^[381]
- [Karen Gershon](#), poet (1923–1993) [128]
- [Friedrich Gundolf](#), literary man^[382]

- [Maximilian Harden](#), journalists^[384]
- [Heinrich Heine](#), poet^[385] (converted to Protestantism for job prospects)
- [Stefan Heym](#), novelist, politician^[386]
- [Wolfgang Hildesheimer](#)^[387]
- [Edgar Hilsenrath](#), novelist^[388]
- [Barbara Honigmann](#), writer^[389]
- [Heinrich Eduard Jacob](#), writer and journalist^[390]
- [Siegfried Jacobsohn](#), journalist and theater critic^[391]
- [Ruth Praver Jhabvala](#), novelist and screenwriter^[392]
- [Wladimir Kaminer](#), short story writer^[393]
- [Judith Kerr](#), children's writer^[394]
- [Victor Klemperer](#), writer^[395]
- [Else Lasker-Schüler](#), writer, poet & artist^[396] (converted to Protestantism for job prospects)
- [Claire Loewenfeld](#), writer and herbalist.^[397]
- [Gila Lustiger](#), author^[398]
- [Erika Mann](#), writer, actress (Jewish mother)^[317]
- [Klaus Mann](#), writer (Jewish mother)^[317]
- [Monika Mann](#), writer (Jewish mother)^[317]
- [Julius Mosen](#), born *Moses* ^[399]
- [Erich Mühsam](#), [anarchist](#) poet^[400]
- [Henning Pawel](#), child-book author, writer.^[401]
- [Solomon Perel](#), author^[402]
- [Marcel Reich-Ranicki](#), literary critic^[403]
- [H. A. Rey](#) & [Margret Rey](#), creators of [Curious George](#)^[404]
- [Renate Rubinstein](#) (Jewish father)^[405]
- [Nelly Sachs](#), poet, Nobel Prize (1966)^[406]
- [Anna Seghers](#), novelist^[407]
- [Oskar Seidlin](#), writer ^[408]
- [Rafael Seligmann](#), writer^[409]
- [Kurt Tucholsky](#), writer (converted to Protestantism)^[411]
- [Samuel Ullman](#), poet ^[412]
- [Rahel Varnhagen](#), writer and saloniste (converted to Christianity)^[413]
- [Moritz Callmann Wahl](#)^[22]
- [Jakob Wassermann](#), novelist^[414]
- [Trude Weiss-Rosmarin](#)^[415]
- [Jeanette Wohl](#)^[416]
- [Friedrich Wolf](#), writer, physician^[417]
- [Carl Zuckmayer](#), playwright (Jewish mother)^[418]
- [Arnold Zweig](#), writer^[419]
- [Stefan Zweig](#), novelist, playwright and journalist, best known for his autobiographies

Social Scientists

- [Reinhard Bendix](#), sociologist^[191]
- [Eduard Bernstein](#), founder of [evolutionary socialism](#)^[192]
- [Franz Boas](#), cultural anthropologist^[193]
- [Lewis A. Coser](#), sociologist^[194]
- [Norbert Elias](#), sociologist^[195]
- [Amitai Etzioni](#), sociologist^[196]

- [Shelomo Dov Goitein](#), Arabist^[197]
- [Moses Hess](#), socialist^[198]
- [Eugene Kamenka](#), sociologist^[199]
- [Siegfried Kracauer](#), sociologist & film critic^[200]
- [Ferdinand Lassalle](#), founder of first German worker's party^[201]
- [Karl Mannheim](#), sociologist^[202]
- [Herbert Marcuse](#), sociologist, [New Left](#) figurehead^[203]
- [Karl Marx](#), founder of [communism](#) (parents converted to Protestantism)^[204]
- [Franz Oppenheimer](#), sociologist & economist^[205]
- [Leo Loewenthal](#), sociologist^[206]
- [Georg Simmel](#), sociologist^[207]
- [Georg Steindorff](#), egyptologist (Jewish father)^[208]
- [Jacob Taubes](#), theologian^[209]
- [Louis Wirth](#), sociologist^[210]

AUSTRIAN AUTHORS, PSYCHIATRISTS, PSYCHOLOGISTS ([LIST - AUSTRIAN JEWS](#))

- [Peter Altenberg](#), writer and poet
- [Raphael Basch](#) (1813-?), journalist & politician^[28]
- [Abraham Benisch](#) (1814–1878) Hebraist and journalist; born Bohemia^[29]
- [Henri Blowitz](#), journalist^[30]
- [Boris Brainin](#) (Sepp Österreichischer), poet and translator^[31]
- [Fritz Brainin](#), poet^[32]
- [Bernard Friedberg](#), Hebraist, scholar and bibliographer^[33]
- [Elfriede Jelinek](#) (b. 1946), [Nobel prize](#)-winning (2004) novelist (Jewish father).
- [Franz Kafka](#), writer
- [Paul Kornfeld](#) (1889–1942) writer, author of many expressionist plays^[34]
- [Karl Kraus](#), author^[35]
- [Heinrich Landesmann](#), poet [\[22\]](#)
- [Robert Lucas](#), writer who emigrated to Britain in 1934
- [Joseph Roth](#), novelist and journalist
- [Felix Salten](#), [Hungarian](#)-born Austrian writer^{[36][37][38][39]}
- [Arthur Schnitzler](#), writer and physician
- [Alice Schwarz-Gardos](#) (1915-2007), writer, journalist and editor-in-chief of Israel Nachrichten 1975-2007 [de:Alice Schwarz-Gardos Israel-Nachrichten](#)
- [Hugo Sonnenschein](#), Bohemian-born writer [\[23\]](#)
- [Franz Werfel](#), novelist and playwright
- [Stefan Zweig](#), writer

Psychologists, psychotherapists and psychiatrists

- [Alfred Adler](#), founding member of the Vienna Psychoanalytic Society and founder of the school of individual psychology
- [Anna Freud](#), Vienna-born child psychologist and daughter of Sigmund Freud
- [Sigmund Freud](#), Moravian-born founder of psychoanalysis and neurologist^[7]
- [Marie Jahoda](#), psychologist [\[16\]](#)
- [Melanie Klein](#), psychotherapy^[8]
- [Wilhelm Reich](#), psychiatry and psychoanalysis^[9]
- [Viktor Frankl](#), Psychiatrist and psychologist

RUSSIAN AUTHORS, SOCIAL SCIENTISTS, PHILOSOPHERS ([LIST OF RUSSIAN JEWS](#))

- [Grigory Adamov](#), writer
- [M. Ageyev](#), novelist
- [David Aizman](#), writer and playwright
- [Vasily Aksyonov](#), writer (Jewish mother)
- [Sholom Aleichem](#), Yiddish-language writer^[15]
- [Isaac Asimov](#), science fiction writer
- [Isaac Babel](#), writer^[24]
- [Eduard Bagritsky](#), poet^[24]
- [Grigory Baklanov](#), novelist
- [Agniya Barto](#), novelist
- [Eliezer Ben-Yehuda](#), Hebrew-language writer
- [Isaac Dov Berkowitz](#), writer^[24]
- [Hayyim Nahman Bialik](#), poet^[24]
- [Rachel Bluwstein](#), poet
- [Yosef Haim Brenner](#), Hebrew-language writer^[24]
- [Osip Brik](#), author^[24]
- [Joseph Brodsky](#), Russian-language poet, [Nobel Prize](#) (1987)^[24]
- [Sasha Cherny](#), poet^[149]
- [Vladimir Galperin](#), journalist and writer, literature professor^[150]
- [Aleksandr Gelman](#), playwright
- [Yuli Daniel](#), writer
- [Michael Dorfman](#), journalist and essayist
- [David Edelstadt](#), Yiddish-language anarchist poet
- [Ilya Ehrenburg](#), writer^[28]
- [Natan Eidelman](#), writer
- [Alter Esselin](#), poet, carpenter
- [Alexander Galich](#), playwright poet^[151]
- [Asher Hirsch Ginsberg](#) (Ahad Ha'Am), Hebrew-language writer
- [Lydia Ginzburg](#), writer^[151]
- [Yevgenia Ginzburg](#), writer^[151]
- [Jacob Gordin](#), American playwright^[151]
- [Leon Gordon](#), writer^[151]
- [Grigori Gorin](#), playwright and writer
- [Vasily Grossman](#), writer^[151]
- [Igor Guberman](#), writer^[151]
- [Peretz Hirshbein](#), playwright^[151]
- [Ilya Ilf](#), writer^[92]
- [Vera Inber](#), poet^[92]
- [Lev Kassil](#), writer
- [Veniamin Kaverin](#), writer (Jewish father)^[citation needed]
- [Arkady Khait](#), satirist and playwright ([ru:Хайт, Аркадий Иосифович](#))
- [A.M. Klein](#), poet
- [Pavel Kogan](#), poet
- [Lev Kopelev](#), author and dissident
- [Arkady Kotz](#), poet
- [Lazar Lagin](#), writer
- [Vladimir Lantsberg](#), writer
- [H. Leivick](#), dramatist

- [Benedikt Livshits](#), writer
- [Nadezhda Mandelstam](#), writer
- [Osip Mandelstam](#), poet
- [Samuil Marshak](#), poet
- [Yunna Morits](#), poet
- [Semen Nadson](#), poet (Jewish father)
- [Yeremey Parnov](#), writer
- [Boris Pasternak](#), writer, [Nobel Prize](#) (1958)
- [Yakov Perelman](#), writer
- [Elizaveta Polonskaya](#), translator, poet
- [Vladimir Posner](#), writer
- [David Pinski](#), writer
- [Lev Razgon](#), writer, [gulag](#) inmate for 17 years
- [Yevgeny Rein](#), poet
- [Ayn Rand](#), writer (born Alisa Rosenbaum)
- [Anatoli Rybakov](#), writer^[152]
- [David Samoylov](#), poet
- [Genrikh Sapgir](#), poet
- [Natalya Sats](#), playwright (Jewish father)
- [Mendele Mocher Sforim](#), founder of modern [Yiddish](#) and [modern Hebrew](#) literature
- [Viktor Shklovsky](#), writer and critic (Jewish father)
- [Ilia Shtemler](#), writer
- [Gary Shteyngart](#) (Steinhart), writer
- [Yulian Semyonov](#), writer
- [Boris Slutsky](#), war-time poet
- [Mikhail Slonimsky](#), writer (Jewish father)
- [Boris and Arkady Strugatsky](#), science fiction writers (Jewish father)
- [Mikhail Svetlov](#), poet
- [Shaul Tchernichovsky](#), poet and translator^[153]
- [Yuri Tynyanov](#), writer
- [Semon Yushkevich](#)
- [Zinovy Zinik](#), writer
- [Mikhail Zhvanetsky](#), writer and comedian

Social scientists and philosophers

- [Urie Bronfenbrenner](#), developmental psychologist
- [Solomon Buber](#), Hebraist^[109]
- [Ariel Durant](#), historian,
- [Boris Eichenbaum](#), historian
- [Mikhail Epstein](#), literary theorist
- [Moshe Feldenkrais](#), inventor of the [Feldenkrais method](#)
- [Alexander Gerschenkron](#), economic historian
- [Jean Gottmann](#), geographer^[110]
- [Lazar Gulkowitsch](#), Jewish Studies scholar
- [Abraham Harkavy](#), historian
- [Zellig Harris](#), linguist
- [Roman Jakobson](#), Russian/American linguist
- [Naum Krasner](#), economist
- [Leonid Hurwicz](#), economist, Nobel Prize (2007)

- [Simon Kuznets](#), economist, Nobel Prize (1971)^[111]
- [Yuri Lotman](#), prominent linguist and historian of culture
- [Seymour Lubetzky](#), cataloging theorist
- [Jacob Marschak](#), economist^[112]
- [Alexander Luria](#), neuropsychologist
- [Alexander Nove](#), economist^[113]
- [Jacob Rabinow](#), inventor
- [Ayn Rand](#), philosopher
- [Anatol Rapoport](#), game theorist
- [Dietmar Rosenthal](#), linguist
- [Leonid Roshal](#), pediatrician, negotiator
- [Isaak Russman](#), historian
- [Max Seligsohn](#), Orientalist
- [Lev Shestov](#), philosopher

[The Best 452 Books by Jewish Authors](#)

[The 50 Most Essential Works](#) of Jewish Fiction of the Last 100 Years

[Jewish Authors](#)

[The 100 Greatest Works](#) of Modern Jewish Literature

[Best 100 Contemporary](#) Jewish Books

[Best 190 Jewish Poets](#)

[274 Most Popular](#) Jewish Non-Fiction Books

[100 Best Jewish](#) Authors, Poets and Screenwriters

[53% Recipients](#) of the Pulitzer Prize for General Non-Fiction

[Best Sellers in Jewish](#) Literature and Fiction

Most Famous [339 Israeli Authors](#)

Wikipedia – [List of Israeli Writers](#)

[Reading Lists of Jewish Authors](#)

IMDb 123 [Greatest Jewish Directors](#)

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](#)

CULTURAL ACTIVITIES

IV. CLASSIC LITERATURE IN 50+ LANGUAGES, FOCUSING ON MOST FLUENT, TEXTS IN GERMAN, ROMANIAN, LADINO, INTERLINGUA, ITALIAN, PORTUGUESE, SPANISH, ENGLISH, FRENCH, HEBREW, ETC.

The reader can find details on the following books and authors on Wikipedia and Encyclopaedias, on Amazon/Local books websites, on Cory's/books/authors websites

A full list of the books read in the near past or in the process of being read can be found at the Cultural Activities Document on Cory's website in [About Jacques Cory](#). The books read in the new languages were analyzed extensively in the Linguistics part above, and we would like to mention in particular books as Bab al-Shams by Elias Khoury in Arabic, Pan Tadeusz by Adam Mickiewicz in Polish, Het verdriet van België by Hugo Claus in Flemish, De koperen tuin by Simon Vestdijk in Dutch. Purgatori by Joan Mira in Catalan, O lapis do carpinteiro by Manuel Rivas, and Follas novas by Rosalia de Castro in Galego, and in Asturian: Obra Completa by Pachín de Melas, and Falanxista!!! by Nel Amaro. Stempeniú by Sholom-Aleichem in Yiddish, books in Icelandic, Plattdeutsch, Ukrainian, Afrikaans, Luxemburgish, Rumantsch, Ido, Occitan, Friulian, Corsican, etc., and translated books in Frisian as Alice yn Wunderlan by Lewis Carroll, in Esperanto - La firmao de la kato kiu pilkludas by Honoré de Balzac, The Ballad of Reading Gaol by Oscar Wilde, in Papiamentu - Sept manifestoj Dada by Tristan Tzara, and so on.

I am not only passive in literature, reading hundreds of books. I also wrote more than 10 books, and am writing new books as well, in diverse forms of literature – academic, business, economics, geography, novels, plays, poetry, biographies, articles, children... in many languages – English, French, Hebrew, Spanish, Ladino, and other languages. My best known novel is [Beware of Greeks' Presents](#), which is part of my courses, and was learned and analyzed, with its essay on business ethics, by thousands of Israeli students. In the ten languages with the best reading capabilities we can find the poetry and novels that are being read in parallel. Those are the languages that I am most fluent in them, having studied them first – my two mother tongues French and Ladino, Hebrew - the language I know most as I grew up with it since the age of 9 and made all my studies in it up to the BA. English is the language that I'm most fluent in it in business and academics, although I understand much better the novels, plays and poetry that I read in French, Hebrew and Ladino. The languages that I learned in my early youth and were the easiest to learn, close as they are to French and Ladino, are Spanish and Italian, but I know much better Spanish than Italian, as when I speak this language I mix French and Spanish words. German was very difficult for me to learn as it is only vaguely similar to English, but I needed to know the language for studying Business Administration at Insead, so I put a strong emphasis in learning German. Portuguese was easy to learn, as it is so close to Spanish and Ladino, although I can barely speak it as I didn't have the opportunity to visit Brazil and Portugal for long periods as I have done with the countries where Hebrew, French, English, Spanish, German and Ladino are spoken. I heard Romanian spoken during 44 years, as the parents of Ruthy spoke with her this language, and as it is quite close to Italian and French - I understood it quite well. Finally, Interlingua is a constructed language based on Romance languages that I master quite well.

1. GERMAN, WHY GERMAN? – CONSCIOUS AND SUBCONSCIOUS, GOETHE – GOETZ VON BERLICHINGEN AND THE SORROWS OF YOUNG WERTHER, HEINE, FOLK SONG, VISITS TO GERMANY, SWITZERLAND, VIENNA, SCHILLER - HOPE

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 Öl, Moses? by Ephraim Kishon, and the books **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 Götz 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. Hänsel, noch ein Glas Brantwein, 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. Hänsel, noch ein Glas Brantwein,
und meß christlich.

Wirth. Du bist der Nimmerfatt.

Metzler (leise zu Sievers). Erzähl das noch ein-
10 **mal** 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
15 **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 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 Jungen 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, Fouché, 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 begräbt mich am Wege, oder im einsamen Tale, daß Priester und Levit vor dem bezeichneten Steine sich segnend vorübergingen 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 theilhaftig 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. Werther 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 elf 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,
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.

A mistress stood by the sea
sighing long and anxiously.
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 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 velit,
A fable of old, through it streaming,
Antiqui aevi fabellam Allows my mind no rest.
Cur saepe volverim. The air is cool in the gloaming
Vesperascit et frigescit, And gently flows the Rhine.
Et Rhenus leniter it, The crest of the mountain is
Cacumen montis gleaming
In fading rays of sunshine.
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. |
| 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,
preening,
And sings a song, passing time.
It has a most wondrous, appealing
And pow'rful melodic rhyme. |
| 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, | 3. In cymba navitam
mille
Angores feri tenent,
Non videt scopulos ille,
Ocli non si sursum
vident. | 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 |

Und das hat mit ihrem Singen, Opinoṛ undas devorare power
 Die Loreley getan. Nautam cum navicula, Was done by the Loreley.
 Effecit solo canendo
 Lurleia id dea.

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	1. Got to go, got to go,
Zum Städtele hinaus,	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, Shirley 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,
 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 again
 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,
 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 buried with the old man;
 For, if he ends his weary course in the grave,
 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.

2. ROMANIAN, GREETING TO MOTHER-IN-LAW, THE POET EMINESCU

Reading in Romanian - with or without translation: Imagini frumoase by Simone de Beauvoir, Fratia by John Grisham, Poetry (Mihai Eminescu...), Frumoasele Garnizoanei by Eugen Teodoru, and the books **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 viața-mi lipsită de noroc,
 Optzeci de ani îmi pare în lume c-am trait,
 Ca sunt bătrân ca iarna, ca tu vei fi murit.
 Aducerile-aminte pe suflet cad în picuri,
 Redesteptind în fața-mi trecutele nimicuri;
 Cu degetele-i vîntul lovește în ferestă,
 Se-toarce-n gîndu-mi firul duioaselor povesti,
 S-atuncea dinainte-mi prin ceața parca treci,
 Cu ochii mari în lacrimi, cu mini subțiri și reci;
 Cu bratele-amîndouă de gîtul meu te-anini
 Și parca-ai vrea a-mi spune ceva... apoi suspini...
 Eu te string la piept aversea-mi de-amor și frumuseți,
 În sărutări unim noi sărmanele vieți...
 O! glasul amintirii ramiie pururi mut,
 Să uit pe veci norocul ce-o clipă l-am avut,
 Să uit cum după-o clipă din bratele-mi te-ai smuls...
 Voi fi bătrân și 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

3. INTERLINGUA, CHEKHOV/MI VITA, ANDERSEN'S/LITTLE MATCH GIRL/DANISH

Reading in Interlingua – Le ovo de Columbo e le lingua universal by Marco Waterman, Le petit prince by Antoine de Saint-Exupéry. **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 historietas, 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 habeva 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
flammiiferos e un fasce illa portava in le mano; nullo habeva
comprate de illa tote le die; nullo la habeva donate un soldo;
affamate e refrigide 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 flammiiferos, 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 desapareva, 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 reguardava directemente ad in le camera ubi le tabula stava ponite, con un blanchissime copertura de tabula, con porcellana fin, e deliciosamente 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 puer a 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 negoziante le Natal passate; mille candelas flagrava super le verde brancas, e imagines multicolor, como illos que imbelliva le vitrinas, la reguardava. 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 benedicta.

“Granmatre!” clamava le parva, “oh, prende me con te! Io sape que tu va disparer quando le flammifero se extinguerà, disparer como le calide estufa, le deliciose oca rostite, e le grande benedicta arbore de Natal!” e illa incendeva in haste tote le flammiferos restante in le fasce; illa voleva retener 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.

4. LADINO, TRANSLATION OF UN'S UNIVERSAL DECLARATION OF HUMAN RIGHTS INTO LADINO, PRESENT TO ISRAELI PRESIDENT NAVON, EN EL VERGEL DE LA REINA, PRAYER, DURME DURME, SEPHARDI JEWS, ODYSSEY, 3 ROMANCES, THEODOR HERZL, SEPHARDIC ZIONISM, HERZL'S ALTNEULAND IN LADINO, SINGING AGADA IN LADINO TO HARRY RECANATI WHO BURST OUT CRYING

Reading in Ladino – 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. **Read recently** - Romansero Sefardi edited by Moshe Attias, Los dos mellizos by Pilar Romeu Ferre, En los campos de la muerte by Moshe Ha-Elion.

Judaeo-Spanish (also **Judeo-Spanish** and Judæo-Spanish: *Judeo-Español*, [Hebrew script](#): גֵּוֹדִיאוֹ-אַיִספּאַניִיול, [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 Judaeo-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 Judaeo-Spanish. However today, it is mainly written with the Latin alphabet, though some other [alphabets](#) such as Hebrew and Cyrillic are still in use. Judaeo-Spanish is also locally known by many different names, major ones being: *Español/Espanyol*, *Judió/Djudyo* (or *Jidió/Djidyo*), *Judesmo/Djudezmo*, *Sefaradhi/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](#). Judaeo-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 internasionala 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 tekml 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 ayırdedici mualeleye karşı ve böyle bir ayırdedici 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 simulteneously 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 טיימפו קי רוגיס אי טי קונייזרים
 אז אוראקייין, אימפגורה איל פארוון דיל סינייור די זוק סינייזרים!
 אנטיס קי טוס דיאס סי טירמינין, קוריזאטי די טוס אוראפ פיאוריס
 איל דייו דיל קייטו טי אגיווארה, סי אונדי איל קון פריקה קוררים
 פוילי די ריזיליוס אי מאלקסיאס, פינסה קי איי קאסטיגו אי דולוריס
 דיין! קודייה די טו פואיזלו ישראל טוס פידיליס אי טוס קירצידוריס.

In Latin letters: Ombre mortal porke duermes? Es tiempo ke rogues i te koniores. Az orasion, implora el pardon del Sinior de los Sinoiores! 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 יסלח 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 grotta gueka, su espozozon kijendo ke sea;
Kirke, la grande ramaya, de mizmo me detenia
en su palasio, en Eea, kijendo ke sea su espozozon.
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'arrestan 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 apenarmos.
 Serka las naves lijeras para gerrear se pararon,
 i estos a estos rojaván las lansas kon puntas de bronzó.
 En tanto k'era la alba i k'el santo día 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 empu Sharon.
 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 kuarto 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 días 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 arrodeando a Malia, el korriente i la onda i la bora
 me desviaron, i londje de Kitera m'arrempu Sharon.

Aires danyozos d'ayi me yevaron por nueve djornadas
 en la mar yena de peshes, i al día de diez arrivimos
 ende los Lotofagos, ke kon flores solo se mantienen.

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

Goodbye,
 goodbye beloved,
 I don't want to live,
 you made my life miserable.

Tu madre kuando te pario
 Y te kito al mundo
 Korason eya no te dio
 Para amar segundo

When your mother delivered you
 and brought you to the world
 she did not give you a heart
 to love another one.

Adio,
 Adio kerida,
 No kero la vida,
 Me l'amargates tu

Goodbye,
 goodbye beloved,
 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 mutualists 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 איסטאי איסטאדו די אלמה, פרידריך ליב'נברג סוליב'אנטו אונה קיסטיין אלה קואלה טודוס לוס אסיסטיינטים ריספונדיירון אונד דיספואיס די אטרו קאדה אונד אסו מאנירה. לה קואסטיין 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'ימוס 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'יז'ו ליטב'אק ריספונדייו: איל אפריטו.

El viejo Littwak respondio: El apreto.

"The reunited people!" said Steineck the architect.

איל ארשיטיקטע שטאיניק ריספונדייו: איל פואיב'לו אאונאדו!

El arshitekta Steineck respondio: El puevlo aunado!

"The new means of transportation!" said Kingscourt.

קינגסקורט דישו: לוס נואיב'וס מיזוס די קומוניקאסיען!

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'קנס דישו: לה טולירנסייה 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 afriision 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-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 - "הא לחמא עניא די אכלו אבהתנא בארעא דמצרים. כל דכפין ייתי ויכול. כל דצריך ייתי ויפסח. השתא הכא. לשנה הבאה בארעא דישראל. השתא עבדי לשנה הבאה בני חורין." - 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."

5. PORTUGUESE, JORGE AMADO, ANTECEDENTS, VISIT, UMA CASA PORTUGUESA, SAMUEL USQUE, RIO CARNIVAL, A FELICIDADE – ON HAPPINESS INDEX

Reading in Portuguese – Consolacem as tribulacoes de Israel by Samuel Usque, O guarani by Jose de Alencar, Viagens na minha terra by Almeida Garrett, A reliquia by Eca de Queiroz, Dom Casmurro by Machado de Assis, Os Lusíadas by Luis de Camoes. **Read recently** - Jubiaba by Jorge Amado, O crime do padre Amaro by Eca de Queiroz, A aventura Portuguesa by Augusto Pereira Brandao, Mensagem by Fernando Pessoa.

The first book 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 Moysés 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 douradas -, anunciou:
- Lá vou eu, minha russa do Tororó...

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

A Portuguese house

In a Portuguese home, it looks good
to have bread and wine on the table.
And if someone humbly 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...
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 Holiland, 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 lobir ao derradeiro çeo meus
gimidos. Vos outros foos ar-
uores, e manfas agoas, des-
postas ame ouuir, ouui, e
doeuos de minhas lastimas:

deffalefcidos espiritos, lassos equebrantados
membros, graue peso de foster, esforçaiuos:
olhos cançados da jaa tam feca vea foltai 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
aumenturada e grande Asia de preciosas Joyas
femeada: de nobres e ricos aruores plantada,
con infinita riqueza, con suaves e marauilhosos
cheiros, teus tostados moradores deleitosamente
recreas.

Tu montanhosa aspera e queimada Africa,
prenhe de finissimo ouro, de doces e fermosos
tamaraes vestida e parte de leite, e mel regada,
con soterrada prosperidade, naturaes e fabo-
rosos mâtimentos contentes sostentas teus filhos.
E tu guerreira fabia e temperada Europa, de
emgenhofas policias, toberbos e marauilhosos
triunfos çeuada, e num terreste paraíso conuer-
tida, có desmedido viço de tuas cheas tetas,
mimolamente mamã tuas creaturas: de maneira
que todos os q 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

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 Wednesday

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

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 stopping

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 and the former Yugoslavian states, maybe because they still live in 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](#)

6. ITALIAN, ITALY OF MY PARENTS ALBERT & PAULINE, GIOVINEZZA, BANDIERA ROSSA, VERDI, RIGOLETTO ARIAS, BATTI LE MANINE, VISITS, AFFINITIES, ITALY'S MERITS, CORTIGIANI, VINCERO, DIO COME TI AMO, DANTE'S INFERNO, PARADISO, ON BEHALF OF WHISTLEBLOWERS, FRIULIAN: LA NUOVA GIOVENTU

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... **Read recently** – Il conformista, La vita interiore by Alberto Moravia, I promessi sposi by Alessandro Manzoni, La storia by Elsa Morante.

The first book 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.

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 Piave 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

[Woman is flighty](#)

Like a feather in the wind,
She changes her voice

E di pensiero.

And her mind.

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

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

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

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

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

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 unsuccessful, 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 - Vincerò (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 we shared Ruthy and me, that only got stronger when the 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
l'imago al cerchio e come vi s'indova;

So was I faced with this new vision:
I wanted to see how the image could fit the circle
And how it could be that that was where it was;

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; At this point high imagination failed;
 ma gia` volgeva il mio disio e 'l velle, But already my desire and my will
 sì come rota ch'igualmente e` mossa, Were being turned like a wheel all at one speed,
 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](#). There are several minority languages that belong to other [Indo-European](#) branches, such as [Cimbrian](#) ([Germanic](#)), [Arbëresh](#) ([Albanian](#)), the [Slavomolisano dialect](#) of [Serbo-Croatian](#) ([Slavic](#)), and [Griko](#) ([Hellenic](#)). Other non-indigenous languages are spoken widely in Italy due to [immigration](#) – Albanian, Romanian, Romani and Arabic. Law number 482 of 15 December 1999, recognises the following minority languages: [Albanian](#), [Catalan](#), [German](#), [Greek](#), [Slovene](#), [Croatian](#), [French](#), [Franco-Provençal](#), [Friulian](#), [Ladin](#), [Occitan](#), [Sardinian](#). The law also makes a distinction between those who are considered [minority groups](#) (Albanians, Catalans, [Germanic peoples](#) indigenous to Italy, Greeks, Slovenes and Croats) and those who are not (all the other citizens of Italy).¹

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.

We could of course bring texts in most of those languages, and we have indeed done it with extracts and links in this book. I have in my library plays by Goldoni in Veneto, songs and poems in Neapolitan, Sardinian, texts in Ladin, Catalan, Franco-Provençal, Occitan and Slovene. But I have chosen to bring 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, becoming a highly controversial figure in the process. 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. By the 20th century, there was a revival of interest in the language, which has continued to this day. Pasolini has done much for the revival of the language.

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 distin 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)

Cansion

Lassàt in tal recuart
 a fruvati, e in ta la lontanansa
 a lusi, senza dòul jo i mi inpeni
 di te, senza speransa.
 (Al ven sempri pì sidìn e alt
 il mar dai àins; e i to pras plens
 di timp romai àrsit, i to puòrs vencs
 ros di muarta padima, a son ta l'or
 di chel mar: pierdùs, e no planzùs).
 Lassàs là scunussùs
 ta ciamps fores-c' dopu che tant intòr
 di lòur ài spasemàt
 di amòur par capiju, par capì il puòr
 lusint e pens so essi, a si àn sieràt
 cun te i to òmis sot di un sèil nulàt.
 [...]

CANZONE. Lasciato nella memoria a logorarti, e nella lontananza a splendere, io mi ricordo di te, senza pena, senza speranza. (Si fa sempre più silenzioso e alto il mare degli anni; e i tuoi prati pieni di tempo ormai arso, i tuoi poveri venchi rossi di un morto riposo, sono sull'orlo di quel mare: perduti e non piantati). Lasciati là sconosciuti, in campi stranieri dopo che tanto intorno ad essi ho spasimato di amore per capirli, per capire il povero, lucente e duro loro essere, si sono chiusi con te i tuoi uomini sotto un cielo annuvolato. [...]
 (da *La meglio gioventù*)

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 finì con sforzo: "Non ho fatto che il mio dovere, come un soldato." Giulia si attaccò 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!

As a final remark – the worse crimes were committed by conformists who obeyed orders, in Nazi Germany (we all remember Eichmann), during the Inquisition in Spain and Portugal, etc.

7. SPANISH, DON QUIJOTE, ARTICLE – HOW I DISCOVERED THE SYNAGOGUE OF CORIA IN SPAIN, JUAN RAMON JIMENEZ, FEDERICO GARCIA LORCA – A LAS CINCO DE LA TARDE, TANGO CAMBALACHE, VISITS OF SPAIN, MARIO VARGAS LLOSA – LA TIA JULIA Y EL ESCRIBIDOR, GALEGO, POETRY, ROSALIA DE CASTRO

Reading in Spanish – El señor presidente by Miguel Angel Asturias, La bodega by Vicente Blasco Ibañez, El Aleph by Jorge Luis Borges, La familia de Pascal Duarte by Camilo Jose Cela, Novelas ejemplares by Miguel de Cervantes, Pobre negro by Romulo Gallegos, Los años con Laura Diaz by Carlos Fuentes, Cronica 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, Conversacion 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, Antologia Poetica by Juan Ramon Jimenez.

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 Jose Maria de Pereda, El perro by Alberto Vazquez-Figueroa

The first book 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 discurrendo en tantas cosas, que ni a vuestras merced ni a mi 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 XIIth 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

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

a las cinco de la tarde.
 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!

at five in the afternoon.
 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 XXth 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 García Márquez. 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](#).

Spanish is official throughout the country; the rest of these languages have co-official status in their respective communities, and (except Aranese) are widespread enough to have daily newspapers and significant book publishing and media presence in those communities. In the cases of Catalan and Galician, they are the main languages used by the Catalan and Galician regional governments and local administrations. A number of citizens in these areas consider their regional language as their primary language and Spanish as secondary. The vernacular languages of Spain are: Spanish, official, spoken all over the country. Catalan/Valencian, co-official. Basque, co-official. Galician, co-official. Aranese, co-official – dialect of Occitan, Asturian and Leonese, recognised. Aragonese, recognised. Extremaduran and Fala, unofficial.

Spanish itself also has distinct dialects around the country; for example, the [Andalusian](#) or [Canarian](#) dialects, each of these with their own subvarieties, some of them being partially closer to the Spanish of the [Americas](#), which they heavily influenced at different degrees, depending on the regions or periods, and according to different and non-homogeneous migrating or colonisation processes. Five very localised dialects are of difficult filiation: [Fala](#), a nearly extinct variety of its own mostly ascribed to the Galician-Portuguese group; [Cantabrian](#) and [Extremaduran](#), two Astur-Leonese dialects also regarded as Spanish dialects; [Eonavian](#), a dialect between Asturian and Galician, closer to the latter according to several linguists; and [Benasquese](#), a [Ribagorçan](#) dialect that was formerly classified as Catalan, later as Aragonese, and which is now often regarded as a transitional language of its own. Asturian and Leonese are closely related to the local [Mirandese](#) which is spoken on an adjacent territory but over the border into [Portugal](#). Mirandese is recognised and has some local official status. With the exception of Basque, which appears to be a [language isolate](#), all of the languages present in mainland Spain are [Indo-European languages](#), specifically [Romance languages](#). [Afro-Asiatic languages](#), such as [Arabic](#) (including Ceuta [Darija](#)) or [Berber](#) (mainly [Riffian](#)), are spoken by the Muslim population of [Ceuta](#), [Melilla](#) and by recent immigrants (mainly from Morocco, Algeria) elsewhere. The main immigrant languages are: [Spanish](#) ([Latin American Spanish](#)), [Portuguese](#), [Arabic](#), [Romanian](#), [English](#), [German](#), [French](#), [Italian](#), [Chinese](#), [Bulgarian](#), [Ukrainian](#), [Russian](#). I have chosen to present in this book texts in most of Spain's languages, with special reference to Catalan, Asturian, and Galician, which I have learned, but can understand most of others.

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* 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 cando 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!

Deixo amigos por extraños,
deixo a veiga polo mar;
deixo, en fin, canto ben quero...
¡quén puidera non deixar! [...]

Adiós, adiós, que me vou,
herbiñas do camposanto,
donde meu pai se enterrou,
herbiñas que biquei tanto,
terriña que nos criou. [...]

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.

I'm leaving friends for strangers,
Leaving prairies for the sea,
Leaving all that I love dearly...
Oh, if I didn't have to leave!... [...]

Goodbye, goodbye, I'm going,
All you grasses over the graves,
Where my father lies deep buried,
Grass I've often leaned to kiss,
Sweet soil where we were raised. [...]

Xa se oien lonxe, moi lonxe,
as campanas do pomar;
para min, ¡ai!, coitadiño,
nunca máis han de tocar. [...]

¡Adiós tamén, queridíña...
Adiós por sempre quizáis!...
Dígoche este adiós chorando
desde a beiriña do mar.

Non me olvides, queridíña,
si morro de soidás...
tantas légoas mar adentro...
¡Miña casiña!, ¡meu lar!

Far off I hear them, far away,
The bells over in Pomar,
That ring for me, oh, heartache,
They'll ring for me no more! [...]

Goodbye too, my beloved...
Goodbye forever it may be!...
I cry as I bid you farewell
From the shoreline of the sea.

Don't forget me, home beloved,
Though I die of loneliness...
So many leagues across the sea...
My sweet abode! My hearth!

And from her second book of verse *Follas Novas*, we bring here the fifth poem of *Vaguedas/Vaguedades – Follas Novas – New Leaves – Hojas Nuevas* in the Spanish translation.

**¡Follas novas!, risa dame
ese nome que levás
cal si a unha mouroa ben mouroa
branca lle oíse chamar.**

**Non Follas novas, ramallo
de silvas e toxos sós,
hirtas coma as miñas penas,
fi feras, coma a miña dor.**

**Sin olido nin frescura,
bravas magoás e ferís...
¡Si na gándara brotades,
cómo non serés así!**

**¡Hojas nuevas!, me da risa
ese nombre que lleváis
cual si a una negra bien negra
blanca le oyese llamar.**

**No Hojas nuevas, ramillete
de aliagas y zarzas sois,
yertas como mis penas,
eras como mi dolor.**

**Sin olor ni lozanía,
bravas dañáis y herís...
¡Si en la gándara brotáis,
cómo no vais a ser así!**

How can I finish this chapter on Spanish if not with an Ode to my beloved Spain written by one of Spain's best authors Miguel de Unamuno, glorifying the land of Castile in his poem *Castilla*:

Tu me levantas, tierra de Castilla,
en la rugosa palma de tu mano,
al cielo que te enciende y te refresca,
al cielo, tu amo.

Tierra nervuda, enjuta, despejada,
madre de corazones y de brazos,
toma el presente en ti viejos colores
del noble antano. [...]

Ara gigante, tierra castellana
a ese tu aire soltare mis cantos,
si te son dignos bajaran al mundo
desde lo alto!

You lift me up, oh land of Castile,
in the rough palm of your hand,
to the sky that kindles you and refreshes you,
the sky, your master.

Oh strong-sinewed, lean, clear land,
mother of hearts and arms,
in you the present takes on old colors,
from the noble past. [...]

Gigantic altar, land of Castile,
into your air I will send forth my songs;
if they are worthy of you, they will come back to earth
down from on high!

8. ENGLISH, FAVORITE AUTHORS, SHAKESPEARE, THE MERCHANT OF VENICE, SCOTT FITZGERALD, SINCLAIR LEWIS, ON NONCONFORMISM, DICKENS, D. H. LAWRENCE, HENRY JAMES, JAMES JOYCE, ULYSSES, BECKETT, GEORGE B. SHAW, SEAN O'CASEY, IRISH GAELIC, IRISH POETRY, WELSH, SCOTS, VISITS, WILLIAM WORDSWORTH, OSCAR WILDE, THE BALLAD OF READING GAOL IN ESPERANTO

Reading in English – 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.

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 Woolf, 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 Woolf 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 milieus, 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 poor, the underprivileged, as mercy only towards the mighty when they are caught is unforgivable and is the peak of hypocrisy, 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 chose 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 alegiance 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 staying 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."

II

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 time of 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 multiseular 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 scholard, out of eure sanscreed into oure erylant! 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 daughters 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 liffe-y-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-Andy*, *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". His 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 Kasznar](#), [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

outrage 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 the island of 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.

The fate of the language was influenced by the increasing power of the English state in Ireland. Elizabethan officials viewed the use of Irish unfavourably, as being a threat to all things English in Ireland. Its decline began under English rule in the 17th century. In the latter part of the 19th century, there was a dramatic decrease in the number of speakers, beginning after the [Great Famine](#) of 1845–52 (when Ireland lost 20–25% of its population either to emigration or death). Irish-speaking areas were hit especially hard. By the end of British rule, the language was spoken by less than 15% of the national population. Since then, Irish speakers have been in the minority. This is now the case even in areas officially designated as the [Gaeltacht](#). 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 on top of the other 200 languages Irish Gaelic as well. It goes without saying that 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/ישמור/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.

Poetry delivers the most salient facets of a people, especially a suffering people like the Irish, the Haitians, poems in Ladino and Yiddish... Therefore, we have chosen to bring here a poem in Irish Gaelic from an anonymous poet. The end of old ways, a feature of the bardic laments of the 18th century, is also to be found in the early 19th century poem *Caoine Cill Chais (The Lament for Kilcash)*. In this verse the anonymous poet laments that the castle of Cill Chais stands empty, its woods are cut down and its old splendours departed. (Flood and Flood 1999:85-93):

Cad a dhéanfaimid feasta gan adhmaid,
 tá deireadh na gcoillte ar lár;
 níl trácht ar Chill Chais ná a teaghlach,
 is ní bainfear a cling go bráth;
 an áit úd ina gcónaíodh an deighbhean
 a fuair gradam is meidhir thar mná,
 bhíodh iarlaí ag tarraing thar toinn ann,
 is an tAifreann binn á rá.

*What shall we do from now on without timber?
 The last of the woods is gone.
 No more of Kilcash and its household
 And its bells will not ring again.
 The place where that great lady lived
 Who received esteem and love above all others
 Earls came from overseas to visit there
 And Mass was sweetly read.*

Antoine O Raifteiri (1779-1835) was an Irish language poet who is often called the last of the wandering bards. We bring here three of his most renowned poems, out of admiration for the Irish people, its poets, authors and especially its playwrights. I am sure that the respect is mutual... Ó Raifteirí's most enduring poems include *Eanach Dhuin* and *Cill Aodain* which are still learned by Irish schoolchildren. Another well-known poem of O Raifteiri is **Mise Raifteirí an File**.

"Eanach Dhúin"

English Translation

Má fhaighimse sláinte is fada bheidh
 trácht

If my health is spared I'll be long relating

Ar an méid a bádh as Eanach Cuain.

'S mo thrua 'márach gach athair 's máthair

Bean is páiste 'tá á sileadh súl!

A Rí na nGrást a cheap neamh is párthas,

Nar bheag an tábhacht dúinn beirt no triúr,

Ach lá chomh breá leis gan gaoth ná báisteach

Lán a bháid acu scuab ar shiúl.

Nár mhór an t-íonadh ós comhair na ndaoine

Á bhfeicáil sínte ar chúl a gcinn,

Screadadh 'gus caoineadh a scanródh daoine,

Gruaig á cíoradh 's an chreach á roinnt.

Bhí buachaillí óg ann tíocht an fhómhair,

Á síneadh chrochar, is a dtabhairt go cill.

'S gurb é gléas a bpósta a bhí dá dtoramh

'S a Rí na Glóire nár mhór an feall.

Of the number who drowned from Anach Cuain.

And the keening after of mother and father

And child by the harbour, the mournful croon!

King of Graces, who died to save us,

T'were a small affair but for one or two,

But a boat-load bravely in calm day sailing

Without storm or rain to be swept to doom.

What wild despair was on all the faces

To see them there in the light of day,

In every place there was lamentation,

And tearing of hair as the wreck was shared.

And boys there lying when crops were ripening,

From the strength of life they were borne to clay

In their wedding clothes for their wake they robed them

O King of Glory, man's hope is in vain.

"Cill Aodáin"

English translation

Anois teacht an earraigh

Now coming of the Spring

beidh an lá ag dul chun síneadh,

the day will be lengthening,

Is tar éis na féil Bríde

and after St. Bridget's Day

ardóidh mé mo sheol.

I shall raise my sail.

Ó chuir mé i mo cheann é

Since I put it into my head

ní chónóidh mé choíche

I shall never stay put

Go seasfaidh mé síos

until I shall stand down

i lár Chontae Mhaigh Eo.	in the center of County Mayo.
I gClár Chlainne Mhuiris	In Claremorris' family
A bheas mé an chéad oíche,	I will be the first night,
Is i mballa taobh thíos de	and in the wall on the side below
A thosaigh mé ag ól.	it
	I will begin to drink.
Go Coillte Mách rachaidh	to Kiltimagh (Magh's Woods) I shall go
Go ndéanfadh cuairt mhíosa ann	until I shall make a month's visit
I bhfogas dhá mhíle	there
Do Bhéal an Átha Mhóir	two miles close
	to Aghamore.

"Mise Raifteirí an File"	English Translation
Mise Raifteirí, an file,	I am Raftery, the poet,
lán dóchais is grá	full of hope and love
le súile gan solas,	With eyes without
ciúineas gan crá	light,
	silence without
Dul siar ar m'aistear,	torment.
le solas mo chroí	Going back on my
Fann agus tuirseach,	journey,
go deireadh mo shlí	with the light of my
	heart
	Weak and tired,
	until the end of my
	way.
Feach anois mé	Look at me now,
m'aghaidh le bhalla,	facing the wall
Ag seinm ceoil	Playing music,
do phocaí folamh.	For empty
	pockets.

After paying tribute to the English people, the Irish people, I'll bring here a short poem in Welsh language, Cymraeg, spoken fluently by only 320,000 Welsh. It was written by Tomos Prys (1564-1634), a Welsh poet. Many details survive about Tomos's life, recorded in his poems, of which more than two hundred are extant. A poem written by Tomos at Plas Iolyn in his later life:

*Traetha fy mod, lle nodant
I'm plwy gyda'm gwraig a'm plant
Ag a'm bryd, dros ennyd aeth
Is mynydd ar ysmonaeth*

Now I live quietly
With my dear wife and family
And for a while at least I till
My fields below the neighbouring hill.

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 lacht, l'homme propose et Dieu dispose – man plans and God laughs... Everything was planned so meticulously... This was one of my worst days, but we finally got to Edinburgh and took the tour of the day after, but alas we traveled in a bus full of smoking people, the children got sick, we saw a loch and then another loch and all the lochs seemed alike, it was raining, it was cold, it was hell, so ultimately we left the tour after one day, lost the money, and traveled south to Windermere, which was one of our best decisions. So, il faut faire contre mauvaise fortune bon coeur, you should adapt to the circumstances and always have a fallback plan. Thanks to the Internet wonders, we found a Scottish folk group named "[The Corries](#)", probably from Cory's Scottish relatives, who sing for

their Israeli cousins "The Corys" melodious [Scottish folk songs](#), to compensate them for their initial bad impression on their beautiful country. My visits to other English speaking countries, [Canada](#), [US](#), [Australia](#), [Singapore](#), [New Zealand](#), [South Africa](#), [Africa](#)... appear also in this book.

We finish by quoting one of my beloved poems: I wandered lonely as a cloud, by William Wordsworth, which I learned at school. When I visited with my family the Lake District, we fell in love with [Windermere](#), stayed there for a few days, and all the while, I thought of this poem:

I WANDERED lonely as a cloud

That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

10

The waves beside them danced; but they

Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed--and gazed--but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils

20

And as a Postscript for a true cosmopolitan book, we bring here the final verses of Oscar Wilde's The Ballad of Reading Gaol in English and in... Esperanto – La Balado de Prizono Reding:

In Reading gaol by Reading town

There is a pit of shame,
And in it lies a wretched man
Eaten by teeth of flame,
In a burning winding-sheet he lies,
And his grave has got no name.

Ce Reding, en Prizono Reding,

Pri honto kav' atestas;
Mizera homo en gi kusas,
Flamdentoj lin digestas;
Lin volvas brula tuko, tombe
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,

Gis Krist' mortintojn vekos, pace

Atendu li la tagon:
Malsagan larmon ne malsparu,
same suspirosvagon;
l' amajon murdis li kaj donis

And so he had to die.

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, kelkay dume
Per flato kaj simulo;
Perkise faras gin poltrono,
Perglave kuraglo.

And also the final lines of *The Picture of Dorian Gray* by Oscar Wilde, one of my favorite books, that I have 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.

9. FRENCH, LANGUAGES IN FRANCE, FRENCH SCHOOL IN CAIRO, BIBLIOTHERAPY WITH FRENCH AUTHORS, CHILDREN SONGS, FRENCH LINGUA FRANCA, LOVE TO PARIS, BOUTIQUE HOTEL, DETAILS ON PAGNOL, ZOLA, HUGO, LES MISERABLES, DUMAS, LE COMTE DE MONTE CRISTO, ON REVENGE AND FORGIVENESS, BALZAC, LE PERE GORIOT, SARTRE, LE SURSIS, PROUST, LE TEMPS RETROUVE

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'Odysee 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 Jule 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.

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 Gerald, 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*, *Langue 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). [Aquitainian 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 Chaaoui. 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.

1.

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 Misérables](#) 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 Misérables*. 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 whip-cord, 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'Indipendente*, 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 stuck 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 sea-shore, 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 nocces 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 too 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. Even more 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 דארעהא 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, Goriot 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 pourrions 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, détermina 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**: דינא דמלכותא דינא, "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 Brichot'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.

10. HEBREW, PATRIOT & COSMOPOLITAN, BIBLE, COMMUNITY SINGING, ISRAELI SONGS, MOVEMENT OF THE 2ND REPUBLIC OF ISRAEL, SHAI AGNON, MOSHE SHAMIR, AMOS OZ, PEACELOVINGS, BENJAMIN TAMMUZ, HAIM NAHMAN BIALIK

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, Hanoach 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, מישוה 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... וננוח 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 אהרונ, 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, הטריטוריה 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.

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 נגווי אדיצ'יה, השטן ממוסקבה מאת מיכאל בולגקוב, הקוסם מלובלין, המפתח מאת יצחק בשביס זינגר, אורח 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'וזף סאראמאגו, אוגוסט 1914 מאת אלכסנדר סולז'ניצין, אפי בריסט מאת תיאודור פונטנה, פריחה שנתאחזה 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 לנצח מאת קתרין בן, הסיפור שאינו נגמר מאת מיכאל אנדה. **נקראו לאחרונה** – איש העם מאת צ'ינואה אצ'בה, הבהגוד 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, לבד 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 Switzerland 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 – הלל) . 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.

10 But you have exalted my horn like that of the wild ox;
you have poured over me fresh oil.

11 My eyes have seen the downfall of my enemies;
my ears have heard the doom of my evil assailants.

12 The righteous flourish like the palm tree
and grow like a cedar in Lebanon.

13 They are planted in the house of the Lord;
they flourish in the courts of our God.

14 They still bear fruit in old age;
they are ever full of sap and green,

15 to declare that the Lord is upright;
he is my rock, and there is no unrighteousness in him.

תהילים פרק צב

א מְזִמּוֹר שִׁיר, לַיּוֹם הַשַּׁבָּת.
ב טוֹב, לְהַדוֹת לַיהוָה; וּלְזַמֵּר לְשִׁמְךָ עָלֵינוּ.
ג לְהַגִּיד בַּבֶּקֶר חֲסִידְךָ; וְאִמּוֹנֶתְךָ, בַּלַּיִלּוֹת.
ד עָלִי-עֲשׂוֹר, וְעָלִי-נָבֵל; עָלִי הַגִּיוֹן בְּכִנּוֹר.
ה כִּי שִׁמְחֵתָנִי יְהוָה בַּפִּעֲלֶךָ; בְּמַעֲשֵׂי יְדֶיךָ אֲרַנֶּה.
ו מִה-גָּדְלוֹ מַעֲשֵׂיךָ יְהוָה; מְאֹד, עֲמָקוֹ מִחֻשְׁבֹּתֶיךָ.
ז אִישׁ-בָּעַר, לֹא יָדַע; וְכִסִּיל, לֹא-יָבִין אֶת-זֹאת.
ח בַּפֶּרֶחַ רָשָׁעִים, כָּמוֹ עֵשֶׂב, וְנִצִּיצוּ, כָּל-פֹּעֲלֵי אָנוֹן: לְהַשְׁמָדֵם עַד־עַד.
ט וְאַתָּה מְרוֹם--לְעֵלָם יְהוָה.
י כִּי הִנֵּה אֵיבֶיךָ, יְהוָה--כִּי-הִנֵּה אֵיבֶיךָ יֵאבְדוּ:
יִתְפָּרְדּוּ, כָּל-פֹּעֲלֵי אָנוֹן.
יא וְתָרַם כְּרָאִים קִרְנִי; בִּלְתִּי, בְּשֶׁמֶן רַעְנָן.
יב וְתִבָּט עֵינִי, בְּשׁוֹרֵי:
בְּקָמִים עָלִי מְרַעִים--תִּשְׁמַעְנָה אָזְנִי.
יג צַדִּיק, כְּתֹמֶר יִפְרֹחַ; כְּאֶרֶז בִּלְבָנוֹן יִשְׁגֶּה.
יד שְׁתוּלִים, בְּבֵית יְהוָה; בַּחֲצֹרוֹת אֱלֹהֵינוּ יִפְרִיחוּ.
טו עוֹד, וְנוֹבֹן בְּשִׁיבָה; דְּשָׁנִים וְרַעְנָנִים יִהְיוּ.
טז לְהַגִּיד, כִּי-יֵשֶׁר יְהוָה; צוּרִי, וְלֹא-עֲלָתָה (עֲוֹלָתָה) 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 alumnis. 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 have found the right balance and harmony between my cosmopolitan and 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 Becaud, 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 and performers in other parts of 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 have 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 at Fontainebleau, 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 *Hakhnāsāt 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. *Elik'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 ניע, 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 נראו 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 וזימןם 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 לפשה, להנאתה ולשמחת לבה." קסם על שפתי מלך, וראתה שלומית שהיא נקסמת ונכבשת שוב לשגיונותיו 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 ניצוח אלא יבוא לפניו נוצח. היתה מנענעת ראשה לכאן ולכאן ואינה רואה מי הם שמשלחים בה ברכותיהם ושאונו. 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, *Shlomit* 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, muddering 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 authobiography 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 ממלאה 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 המזון, 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 עכרורי. 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 גרניום 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 חשוכים. 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: נְטוּ סְ טְבוּי? ויָדָשׁ מְלָצִיק רִיאָדוּם סְ נָאמִי!). מתוך שיקולי תרבות הם קראו ספרים בעיקר בגרמנית ובאנגלית, את חלומותיהם בלילה ודאי חלמו ביידיש. אבל אותי לימדו אך ורק עברית: אולי חששו שידעת 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 המלוכלך. 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

“I hate reading purple prose – describing something so beautifully that has nothing to do with the actual story.”

– **Cherry Weiner**, Cherry Weiner Literary

“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 וּבֹאֲתָ אֶל-הַחֲצֹרוֹת,
 וּבְעֵינֶיךָ תִּרְאֶה וּבִידְךָ תִּמְשֹׁשׁ עַל-הַגְּדֵרוֹת
 וְעַל הַעֲצִים וְעַל הָאֲבָנִים וְעַל-גְּבִי טִיחַ הַכֶּתִּלִּים
 אֶת-הַדָּם הַקָּרוֹשׁ וְאֶת-הַמָּח הַנִּקְשָׁה שֶׁל-הַחֲלָלִים.
 וּבֹאֲתָ מִשֶּׁם אֶל-הַחֲרָבוֹת וּפְסֻחֹת עַל-הַפְּרָצִים
 וְעִבְרָתָ עַל-הַכֶּתִּלִּים הַנִּקְוָבִים וְעַל הַתַּנּוּרִים הַנִּתְּצִים,
 בְּמִקּוֹם הָעֲמִיק קֶרֶךְ הַמִּפְזָז, הַרְחִיב הַגְּדִיל הַחוּרִים,
 מִחֲשׂוֹף הָאֶבֶן הַשֹּׁחֵרָה וְעֲרוֹת הַלְּבָנָה הַשְּׂרוּפָה,
 וְהֵם נִרְאִים כְּפִיּוֹת פְּתוּחִים שֶׁל-פְּצָעִים אֲנוּשִׁים וְשֹׁחֲרִים
 אֲשֶׁר אֵין לָהֶם תַּקְנָה עוֹד וְלֹא-תִהְיֶה לָהֶם תְּרוּפָה,
 וְטָבְעוּ רִגְלֵיךָ בְּנוֹצוֹת וְהִתְנַגְּפוּ עַל תְּלֵי-תֵלִים
 שֶׁל-שִׁבְרֵי שִׁבְרִים וְרִסְסֵי רִסְסִים וְתַבּוּסֹת סְפָרִים וּגְוִילִים,
 כְּלִיוֹן עֵמֶל לֹא-אֲנוּשׁ וּפְרִי מִשְׁנֶה עֲבוּדַת פָּרָד;
 וְלֹא-תַעֲמֵד עַל-הַהֶרֶס וְעִבְרָתָ מִשֶּׁם הַדֶּרֶךְ –
 וְלִבְלִבּוֹ הַשְּׁטִים לִנְגֹדָה וְזָלְפוֹ בְּאֶפְדֵּי בְּשָׂמִים,
 וְצִיצִיתָן חֲצִים נוֹצוֹת וְרִיחָן כְּרִיחַ דָּמִים;
 וְעַל-אֶפְדֵּי וְעַל-חֲמָתָהּ תִּבְיֵא קִטְרֶתָּן הַנִּהְרָה
 אֶת-עֲדֻנַּת הָאֵבִיב בְּלִבָּבָהּ – וְלֹא-תִהְיֶה לָךְ לְזֶרָא;
 וּבִרְבּוּבוֹת חֲצִי וְהֵב יִפְלַח הַשֶּׁמֶשׁ כְּבִדָּה
 וְשָׁבַע קֶרְנִים מִכָּל-רִסְסִים וְכוֹכֵית תִּשְׁמַחְנָה לְאִידָהּ,
 כִּי-קָרָא אֲדֹנֶי לְאֵבִיב וְלִטְבַּח גַּם-יַחֲדָה:
 הַשֶּׁמֶשׁ וְרַחֵם, הַשֶּׁטָה פֶּרֶחָה וְהַשּׁוֹחֵט שֶׁחֵט.

11. COSMOPOLITAN SOCIETY, BASED ON WESTERN AND EASTERN CULTURES, MOST TRANSLATED BOOKS, COSMOPOLITAN LITERATURE, PLAYS AND FILMS, TV AND PROPAGANDA, 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 Tarkovsky, 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 (you go for a weekend from London to Paris by train or by a short one hour flight), 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 (I have visited 60 countries but many friends have visited twice as much) 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 Buddha'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 choose 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 Refusés 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 means 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 Mahatma 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.

12. COSMOPOLITAN COMMUNISM, THE INTERNATIONALE IN 100+ LANGUAGES: FRENCH, RUSSIAN, ENGLISH, CHINESE, SPANISH, SWEDISH, ITALIAN, YIDDISH, PORTUGUESE, GERMAN, HEBREW, DUTCH, ARABIC, KURDISH, LAPPISH, WELSH...

I have been accused of communism because I write about business ethics and the wrongdoing to the minority shareholders, and I denounce the injustice of the neoliberal regimes in the US and Israel. As a matter of fact, I participated during two years (aged 13-15) in Hatnua Hameuhedet, a leftist youth movement of Mapai the ruling party of Ben Gurion, Israel's prime minister. I marched on Haifa's main street on May 1, singing [the Internationale](#) in Hebrew (1:25), with red flags preceding us and Israeli flags following us. I voted a couple of times for the socialists, but after studying at Insead, visiting East Berlin, and observing the results of the May 1968 students' revolution, in which I participated, I changed my political views, however I've never supported a neoliberal ideology, but a humane capitalism as in Scandinavia, Netherlands, and France.

Now, that I have "purified" myself from Communism, I have to resort to Communism as one of the pillars of a cosmopolitan/international/global attitude. This movement succeeded to conquer half of the world, much more than the colonialist countries, the British, French, Spanish, Portuguese, Roman or Greek empires, more than the Mongols, the Muslims, and the Ancient Empires of the East. The Communist states included over the years: Afghanistan, Albania, Angola, Benin, Bulgaria, China, Congo-Brazzaville, Cuba, Czechoslovakia, East Germany, Hungary, Ethiopia, Grenada, Kampuchea, Laos, Mongolia, Mozambique, North Korea, Somalia, Vietnam, Poland, Romania, Somalia, South Yemen, Yugoslavia, the Soviet Union – Russia, Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine, Uzbekistan. The following states had references to socialism in their constitution: Bangladesh, Guyana, India, Portugal, Sri Lanka, Tanzania, Algeria, Burma, Egypt, Iraq, Libya, Sudan, Syria. There were also many countries with a very strong Socialist/Communist presence – Brazil, Venezuela, Chile, France, UK, Italy, Netherlands.

The song that united most of those regimes was The Internationale, sung in many languages, a true cosmopolitan/international/global hymn emphasizing the unification of the struggle against oppression and ruthless capitalism. Nowadays, it is very easy to condemn communism, in view of the atrocities of the communist regimes in Soviet Union during Stalin, in China during Mao Zedong, in Vietnam, Laos, Afghanistan, etc. But we have to bear in mind that in spite of the failures of the communist system, which failed in all the countries where it was implemented (China is a success story but though it is ruled by the Communist party its economic system is capitalistic), the fear from a communist state was so acute in capitalist states as the US, that they implemented the New Deal, and a welfare society from 1933 until the eighties. The same applies also to France, Italy, UK, and most of the capitalist countries. Only in the eighties when the communist system started to collapse in the Soviet Union and elsewhere, the neoliberal monster dared to reconquer the welfare states of the US, UK, not having to fear from communism and proving that welfare was only meant to appease the communist monster and not from a genuine concern for the population. The neoliberal countries have succeeded to erase most of the achievements of the welfare state, and now their regimes have reached the same inequality as in the roaring twenties when they didn't fear from communism and were not exposed to the failures of the capitalist system in the Great Depression of 1929. The Great Recession of 2008 and only the crises since the end of the eighties are the precursors of the Doomsday Depression that might occur before 2020, if they persevere in their ruthless policies.

So, the communist regimes that caused havoc in the East, brought relief and prosperity to the West as the capitalist regimes implemented the good facets of communism – welfare, health, education, culture, decreasing inequality – without adopting the worst facets – mass murders,

dictatorship, total government intervention, oppression, police-ruled states, Gulags, KGB, poverty, stagnant economy, civil unrest, excessive benefits for the party members, etc. There is no justice in this world, we know for sure, how else can we explain the fact that half of the world had to suffer in order that the other half would prosper. But the communist states have also fought against Nazi Germany (although they signed the Molotov-Ribbentrop Pact) and won the war at an awful price of millions casualties that added to the million casualties because of the implementation of the planned regimes. The UK and US would maybe won the war without the assistance of the Soviet Union, but it would have taken many more years with millions casualties. The communist regimes also fought the excessive intervention of the Church, fought ignorance making almost all citizens literate, enhanced industry, abolished de facto serfdom. I have chosen to introduce here those thoughts and compare the most cosmopolitan song: The Internationale, in many languages, with lyrics which are among the fiercest in the world.

First of all, [The Internationale in 51 languages](#), if you want to hear all versions it would take you – 2 hours, 34 minutes, 52 seconds. This is a true universal cosmopolitan anthem of the workers, who were oppressed at the end of the nineteenth century when it was written and composed, as described so vividly by Dickens and Zola. If it was not for communism and the Internationale we would still be in the economic condition that prevailed in the epoch when it was composed, as the governments and capitalists would never have relinquished even part of their profits enabling the workers to earn only minimum wages that would enable them the most elementary food, houses and clothes. The Second International (Socialist International) adopted the song as its official anthem. The author of the anthem's lyrics Eugene Pottier (1816-1887) was a French revolutionary socialist, poet, freemason and transport worker. Pottier was elected a member of the Paris municipal council, the Paris Commune, in March 1871. Following the Commune's defeat in June 1871, he wrote the poem L'Internationale, intended to be sung to the tune of La Marseillaise, Pierre de Geyter (1848-1932) composed the music in 1888, widely used since then. So, the French have contributed one more "contribution" to humanity, after the first Human Rights Revolution in 1789 & La Marseillaise, the first socialist revolution in 1871 and L'Internationale. Well, while the first stanza may sound today rather obsolete, the third stanza can fit very well with the "Occupy Wall Street" protest movement of 2011 and the other protest movements of the 99% oppressed masses by the new Rober Barons and their civil servant and politicians followers: "The State oppresses and the law cheats. Tax bleeds the unfortunate. No duty is imposed on the rich; The rights of the poor is an empty phrase. Enough languishing in custody! Equality wants other laws: No rights without duties, she says, Equally, no duties without rights..."

French lyrics

Literal English translation

First stanza

Debout, les damnés de la terre
 Debout, les forçats de la faim
 La raison tonne en son cratère
 C'est l'éruption de la fin
 Du passé faisons table rase
 Foule esclave, debout, debout
 Le monde va changer de base
 Nous ne sommes rien, soyons tout
 |: C'est la lutte finale
 Groupons-nous, et demain
 L'Internationale

Stand up, damned of the Earth
 Stand up, prisoners of starvation
 Reason thunders in its volcano
 This is the eruption of the end.
 Of the past let us make a clean slate
 Enslaved masses, stand up, stand up.
 The world is about to change its foundation
 We are nothing, let us be all.
 |: This is the final struggle
 Let us group together, and tomorrow
 The Internationale

Sera le genre humain :|

Will be the human race. :|

Second stanza

Il n'est pas de sauveurs suprêmes
Ni Dieu, ni César, ni tribun
Producteurs, sauvons-nous nous-mêmes
Décrétons le salut commun
Pour que le voleur rende gorge
Pour tirer l'esprit du cachot
Soufflons nous-mêmes notre forge
Battons le fer quand il est chaud
|: C'est la lutte finale
Groupons-nous, et demain
L'Internationale
Sera le genre humain :|

There are no supreme saviours
Neither God, nor [Caesar](#), nor [tribune](#).
Producers, let us save ourselves,
Decree the common salvation.
So that the thief expires,
So that the spirit be pulled from its prison,
Let us fan our forge ourselves
Strike the iron while it is hot.
|: This is the final struggle
Let us group together, and tomorrow
The Internationale
Will be the human race. :|

Third stanza

L'État comprime et la loi triche
L'impôt saigne le malheureux
Nul devoir ne s'impose au riche
Le droit du pauvre est un mot creux
C'est assez, languir en tutelle
L'égalité veut d'autres lois
Pas de droits sans devoirs dit-elle
Égaux, pas de devoirs sans droits
|: C'est la lutte finale
Groupons-nous, et demain
L'Internationale
Sera le genre humain :|

The State oppresses and the law cheats.
Tax bleeds the unfortunate.
No duty is imposed on the rich;
The rights of the poor is an empty phrase.
Enough languishing in custody!
Equality wants other laws:
No rights without duties, she says,
Equally, no duties without rights.
|: This is the final struggle
Let us group together, and tomorrow
The Internationale
Will be the human race. :|

Fourth stanza

Hideux dans leur apothéose
Les rois de la mine et du rail
Ont-ils jamais fait autre chose
Que dévaliser le travail ?
Dans les coffres-forts de la bande
Ce qu'il a créé s'est fondu
En décrétant qu'on le lui rende
Le peuple ne veut que son dû.
|: C'est la lutte finale
Groupons-nous, et demain
L'Internationale
Sera le genre humain :|

Hideous in their [apotheosis](#)
The kings of the mine and of the rail.
Have they ever done anything other
Than steal work?
Inside the safeboxes of the gang,
What work had created melted.
By ordering that they give it back,
The people want only their due.
|: This is the final struggle
Let us group together, and tomorrow
The Internationale
Will be the human race. :|

Fifth stanza

Les rois nous saoulaient de fumées
 Paix entre nous, guerre aux tyrans
 Appliquons la grève aux armées
 Crosse en l'air, et rompons les rangs
 S'ils s'obstinent, ces cannibales
 À faire de nous des héros
 Ils sauront bientôt que nos balles
 Sont pour nos propres généraux
 |: C'est la lutte finale
 Groupons-nous, et demain
 L'Internationale
 Sera le genre humain :|

The kings made us drunk with fumes,
 Peace among us, war to the tyrants!
 Let the armies go on strike,
 Stocks in the air, and break ranks.
 If they insist, these cannibals
 On making heroes of us,
 They will know soon that our bullets
 Are for our own generals.
 |: This is the final struggle
 Let us group together, and tomorrow
 The Internationale
 Will be the human race. :|

Sixth stanza

Ouvriers, paysans, nous sommes
 Le grand parti des travailleurs
 La terre n'appartient qu'aux hommes
 L'oisif ira loger ailleurs
 Combien de nos chairs se repaissent
 Mais si les corbeaux, les vautours
 Un de ces matins disparaissent
 Le soleil brillera toujours.
 |: C'est la lutte finale
 Groupons-nous, et demain
 L'Internationale
 Sera le genre humain :|

Workers, peasants, we are
 The great party of labourers.
 The earth belongs only to men;
 The idle will go to reside elsewhere.
 How much of our flesh have they consumed?
 But if these ravens, these vultures
 Disappear one of these days,
 The sun will shine forever.
 |: This is the final struggle
 Let us group together, and tomorrow
 The Internationale
 Will be the human race

Herebelow are the first stanzas in [12 more languages](#): Russian, English, Chinese, Spanish, Swedish, Portuguese, Italian, Yiddish, German, Hebrew, Dutch, and Arabic.

Russian translation	Latin alphabet transliteration	Literal English translation
Вставай, проклятьем заклеймённый, Весь мир голодных и рабов! Кипит наш разум возмущённый И в смертный бой вести готов. Весь мир насилия мы разрушим До основания, а затем Мы наш, мы новый мир построим, — Кто был ничем, тот станет	Vstavay, proklyat'yem zakleym'yonny, ves' mir golodnykh i rabov! Kipit nash razum vozmushchyonny I v smertniy boy vesti gotov. Ves' mir nasilya my razrushim do osnovanya, a zatem my nash, my novy mir postroim, — kto byl nichem, tot stanyet vsem.	Stand up, ones who are branded by the curse, All the world's starving and enslaved! Our outraged minds are boiling, Ready to lead us into a deadly fight. We will destroy this world of violence Down to the foundations, and then We will build our new world.

всем.

Припев:

[: Это есть наш последний
И решительный бой;
С Интернационалом
Воспрянет род людской! :|

Priпев:

[: Eto yest nash posledniy
I reshitelniy boy;
S Internatsionalom
vospryanet rod lyudskoy! :|

He who was nothing will
become everything!

CHORUS: This is our final
and decisive battle;
With the Internationale
humanity will rise up! :|

British Translation

Arise, ye workers from your
slumber,
Arise, ye prisoners of want.
For reason in revolt now
thunders,
and at last ends the age of
cant!
Away with all your
superstitions,
Servile masses, arise, arise!
We'll change henceforth the
old tradition,
And spurn the dust to win the
prize!
So comrades, come rally,
And the last fight let us face.
The Internationale
Unites the human race.
So comrades, come rally,
And the last fight let us face.
The Internationale
Unites the human race.

Billy Bragg's Revision

Stand up, all victims of
oppression,
For the tyrants fear your might!
Don't cling so hard to your
possessions,
For you have nothing if you
have no rights!
Let racist ignorance be ended,
For respect makes the empires
fall!
Freedom is merely privilege
extended,
Unless enjoyed by one and all.
So come brothers and sisters,
For the struggle carries on.
The Internationale
Unites the world in song.
So comrades, come rally,
For this is the time and place!
The international ideal
Unites the human race.

American version

Arise, ye prisoners of
starvation!
Arise, ye wretched of the
earth!
For justice thunders
condemnation:
A better world's in birth!
No more tradition's chains
shall bind us;
Arise, ye slaves, no more in
thrall!
The earth shall rise on new
foundations:
We have been nought, we
shall be all!
'Tis the final conflict;
Let each stand in his place.
The International working
class
Shall be the human race!
'Tis the final conflict;
Let each stand in his place.
The International working
class
Shall be the human race!

Traditional Chinese

起來，饑寒交迫的奴
隸，
起來，全世界受苦的
人！
滿腔的熱血已經沸騰
，
要為真理而鬥爭！
舊世界打個落花流水

Pinyin

Qílái, jīhánjiāopò de núlì,
Qílái, quánshìjiè shòukǔ de rén!
Mǎnqiāng de rèxuè yǐjīng
fèiténg,
Yào wèi zhēnlǐ ér dòuzhēng!
Jiù shìjiè dǎ gè luòhuāliúshuǐ,
Núlimen, qílái!, qílái!
Bú yào shuō wǒmen
yìwúsuǒyǒu,
Wǒmen yào zuò tiānxià de

Literal English Translation

Arise, slaves afflicted by hunger and
cold,
Arise, suffering people all over the
world!
The blood which fills my chest has
boiled over,
We must struggle for truth!
The old world shall be destroyed
Arise, slaves, arise!
Do not say that we have nothing,

, 奴隸們起來起來！ 不要說我們一無所有 , 我們要做天下的主人 這是最後的鬥爭， 團結起來到明天， 英特納雄耐爾 就一定要實現。	zhǔrén. Zhè shì zuìhòu de dòuzhēng, Tuánjié qǐlái, dào míngtiān, Yīngtènnàxióngnài'ěr Jiù yídìng yào shíxiàn.	We shall be the masters of the world! This is the final struggle, Unite together towards tomorrow, The Internationale Shall certainly be realised.
---	---	--

SPANISH-

Arriba, parias de la Tierra.
 En pie, famélica legión.
 Los proletarios gritan: Guerra!
 Guerra hasta el fin de la opresión.
 Borrada el rastro del pasado!
 Arriba, esclavos, todos en pié!
 el mundo va a cambiar de base,
 los nada de hoy todo han de ser.

Agrupémonos todos,
 en la lucha final.
 El género humano
 es la internacional.

SWEDISH-

Upp trälär uti alla stater,
 som hungern bojar langt uppå.
 Det dånar uti rättens krater,
 snart skall utbrottets timma slå.
 Störtas skall det gamla snart i gruset
 slav stig upp för att slå dig fri!
 Från mörkret stiga vi mot ljuset,
 från intet allt vi vilja bli.

Upp till kamp emot kvalen.
 Sista striden det är,
 ty Internationalen
 åt alla lycka bär.

PORTUGUESE- A Internacional

De pé, ó vítimas da fome!
 De pé, famélicos da terra!
 Da ideia a chama já consome
 A crosta bruta que a soterra
 Cortai o mal bem pelo fundo!
 De pé, de pé, não mais senhores!
 Se nada simos neste mundo,
 Sejamos tudo, oh produtores!

Refrão (bis)
 Bem unidos façamos,
 Nesta luta final,
 Uma terra sem amos
 A Internacional

ITALIAN-

Compagni avanti il gran partito
 Noi siamo dei lavorator.
 Rosso un fiore in petto c'è fiorito.
 Una fede c'è nata in cor.
 Noi non siampo più nell'officina
 Entro terra ai campi al mar
 La plebe sempre all'opra china

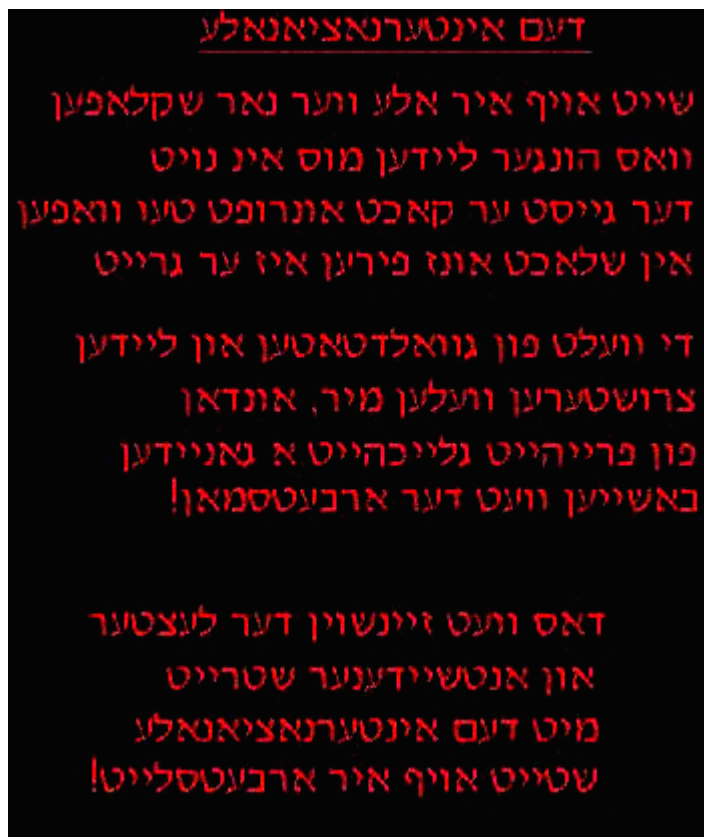
Senza ideale in cui sperar.
 Su lottiamo! L'ideale
 Nostro alfine sarà
 L'Internationale
 Futura umanità.

GERMAN - DIE INTERNATIONALE:	Wacht auf, Verdammte dieser Erde, Die stets man noch zum Hungern zwingt!
------------------------------	---

Das Recht, wie Glut im Kraterherde,
 Nin mit Macht zum Durchbruch dringt.
 Reinen Tisch mach mit den Bedrängern!
 Heer der Sklaven, wachte auf!
 Ein Nichts zu sein, tragt es nicht länger,
 Alles zu werden, strömt zu Hauf!

Völker, hört die Signale!
 Auf zum letzten Gefecht!
 Die Internationale
 erkämpft das Menschenrecht!

YIDDISH



DUTCH-

De internationale

Ontwaakt, ontwaakt verworpen der aarde!
 Ontwaakt, verdoemde in hongers sfeer!
 Reedlijk wiillen stroomt over de aarde
 En die stroom rijst al meer en meer.
 Sterft, gij oude vormen en gedachten!
 Slaafgeboornen, ontwaakt, ontwaakt!
 De wereld steunt op nieuwe krachten,
 Begeerte heeft ons aangeraakt!

Makkers ,ten laatste male,
 Tot den strijd ons geschaard,
 en D'Internationale
 Zal morgen heerschen op aard.

HEBREW

Ha'Internationale	האינטרנציונל
Kum hitna'era 'am khelcha	קום התנערה עם חלכה
'Am 'avadim u'mzei ra'av	עם עבדים ומזי רעב
Esh hankamot halev likhcha	אש הנקמות הלב ליחכה
Likrat oyev hikon lakrav!	לקראת אויב הכון לקרב!
'Olam yashan 'ad hayesod nakhriva	עולם ישן עד היסוד נחריבה
Migav kafuf nifrok ha'ol	מגב כפוף נפרוק העול
Et 'olamenu az nakima,	את עולמנו אז נקימה,
Lo klum etmol, makhar hakol!	לא כלום אתמול, מחר הכל!
Ze yih'ye krav akhron	זה יהיה קרב אחרון
Bemilkhemet 'olam	במלחמת עולם
'Im ha'Internationale	עם האינטרנציונל
Ya'ur, yisgav adam!	יעזר, ישגב אדם!

Arabic



Another link is to the song [sung in 45 languages](#): Russian, French, English, Albanian, Arabic, Bengali, Burmese, Catalan, Chinese, Czech, Danish, Dutch, Esperanto, Estonian, Farsi, Tagalog, Finnish, German, Greek, Hebrew, Hindi, Hungarian, Irish, Italian, Japanese, Korean, Kurdish, Magyar, Myanmar, Nepali, Norwegian, Polish, Portuguese, Romanian, Serbo-Croatian, Spanish, Swedish, Thai, Turkish, Tuvan Ukrainian, Vietnamese, Walloon, Welsh, Yiddish, Zulu. Another link is to The Internationale sung [in various languages](#). But there are much more translations, actually more than 100 in [the following link](#), which includes details and lyrics of the song in 100+ languages, videos, a documentary – The Internationale, notices, and readers' notices...

THE ORIGINAL AND ITS OFFSPRINGS

[French 1 \(First original version\)](#) – [French 2 \(Stanzas by JC Sestier\)](#) – [French 3 \(Anarchist Internationale\)](#) - [French 4 \(Anticlerical Internationale\)](#) - [French 5 \(Women's Internationale\)](#) - [French 6 \(Chanson Plus Bifluorée\)](#)

THE BASIC LANGUAGES

[Italian 1](#) – [Italian 2](#) – [Italian 3](#) – [Italian 4 \(Fortini's Internationale\)](#) – [Italian 5](#) – [Italian 6](#) - [Italian 7 \(AreA\)](#) - [Italian 8 \(Santo Catanuto\)](#) - [Italian 9 \(Rino Cortiana\)](#) - [Russian 1](#) - [Russian 2](#) – [Russian 3](#) – [Russian 4](#) - [GB English 1](#) – [GB English 2](#) – [US English](#) – [Canadian English](#) – [RSA English](#) – [English \(Billy Bragg\)](#) – [English \(Alistair Hulett\)](#) - [English \(Literal Version\)](#) - [German 1](#) – [German 2](#) - [German 3](#) – [German 4](#) - [German 5](#) - [German 6](#) - [German 7](#) - [German 8](#) - [German 9](#) - [German 10](#) - [Spanish 1](#) – [Spanish 2](#) – [Spanish 3](#) – [Spanish 4](#) – [Spanish 5](#)

THE OTHER LANGUAGES

[Afrikaans](#) – [Albanian](#) – [Ancient Greek](#) - [Arabic](#) – [Armenian \(West\)](#) – [Armenian \(East\)](#) - [Asturian \(Bable\) 1](#) – [Asturian \(Bable\) 2](#) – [Asturian \(Bable\) 3](#) - [Basque \(Euskara\) 1](#) – [Basco \(Euskara\) 2](#) - [Belarusian \(Byelorussian\)](#) - [Belarusian \(Łacinka\)](#) - [Bengali](#) - [Breton 1](#) – [Breton 2](#) - [Breton 2A](#) - [Breton 3](#) - [Brianza Dialect](#) – [Bulgarian](#) – [Burmese 1](#) - [Burmese 2](#) - [Calabrian](#) - [Cantonese](#) -

[Catalan 1](#) – [Catalan 2](#) – [Catalan 3](#) – [Chernorussian \(Black Ruthenian\)](#) - [Chieti dialect](#) – [Chinese 1](#) – [\(Simplified\) Chinese 2](#) – [Pinyin Chinese](#) – [Chinese 3](#) - [Chinese 4](#) - [Chinese 5](#) - [Corsican](#) - [Croatian](#) – [Czech](#) – [Danish 1](#) – [Danish 2](#) – [Danish 3](#) - [Dutch 1](#) – [Dutch 2](#) – [Dutch 3](#) – [Dutch 4](#) – [Dutch 5](#) - [Dutch 6](#) - [Dutch 7](#) - [Esperanto 1](#) – [Esperanto 2](#) – [Estonian 1](#) – [Estonian 2](#) - [Estonian 3](#) - [Finnish](#) – [Galician](#) – [Georgian \(Kartvelian\)](#) - [Gothic](#) - [Greek](#) – [Greek \(Polytonic\)](#) - [Greek 2](#) - [Greek 3](#) - [Groningen](#) – [Hebrew](#) – [Hill Mari \(Cheremis\)](#) - [Hindi 1](#) - [Hindi 2](#) - [Hungarian](#) – [Islandese 1](#) – [Icelandic 2](#) - [Ido](#) – [Ido 2](#) - [Indonesian 1](#) – [Indonesian 2](#) - [Irish Gaelic 1](#) – [Irish Gaelic 2](#) - [Japanese](#) – [Japanese 2](#) - [Karelian 1](#) – [Karelian 2](#) - [Kashubian](#) - [Kelartic- Kelartic 2](#) - [Klingon 1](#) – [Klingon 2](#) - [Klingon 3](#) - [Korean 1](#) – [Korean 2](#) – [Korean 3](#) – [Kurdish 1](#) – [Kurdish 2](#) - [Kurdish 3](#) - [Kyrgyz](#) – [Lappish](#) – [Latin 1](#) - [Latin 2](#) - [Latvian](#) - [Lithuanian](#) – [Lombard](#) - [Low German \(Plattdeutsch\) 1](#) - [Low German \(Plattdeutsch\) 2](#) - [Lucania dialect](#) – [Luxembourgish](#) - [Macedonian 1](#) - [Macedonian 2](#) - [Malay 1](#) – [Malay 2](#) - [Malay 3](#) - [Malayalam](#) - [Maori](#) – [Moldovan](#) - [Min Nan](#) - [Mongolian \(Khalkha\)](#) - [Mordvan](#) - [Norwegian \(Riksmål\) 1](#) – [Norwegian \(Bokmål\) 2](#) – [Norwegian \(Nynorsk\) 3](#) – [Occitan](#) - [Occitan \(Niçard\)](#) - [Panjabi \(Punjabi\)](#) - [Refrain only](#) - [Pashto \(Pushto\)](#) – [Persian 1](#) – [Persian 2](#) - [Piedmontese](#) - [Polish](#) – [Pontic Greek](#) - [Portuguese 1](#) – [Portuguese \(Brazilian\) 2](#) – [Portuguese 3](#) - [Portuguese 4](#) - [Portuguese 5](#) - [Quechua \(Runa Simi\)](#) – [Riparian](#) - [Romanian](#) - [Serbian 1](#) – [Serbian 2](#) - [Slovak](#) – [Slovenian](#) – [Swedish](#) – [Swiss Romanche](#) – [Tagalog \(Pilipino\) 1](#) - [Tagalog \(Pilipino\) 2](#) - [Tagalog \(Pilipino\) 3](#) - [Tagalog \(Pilipino\) 4](#) - [\(Volga\) Tatar](#) - [Thai 1](#) - [Thai 2](#) - [The Hague](#) – [Tonga](#) - [Turkish](#) – [Tuvan](#) – [Udmurt \(Votyak\)](#) - [Ukrainian](#) – [Urdu](#) - [Venetian](#) - [Vietnamese](#) – [Yiddish](#) – [Walloon](#) - [Welsh \(Cymraeg\)](#) – [West Frisian 1](#) - [West Frisian 2](#) - [Zhuang](#) - [Zulu](#)

VARIA

[G. Orwell's "Beasts of England"](#) - [The Italian Democratic Party Internationale \(M. Crozza\)](#) - [Erri de Luca's Internationale](#) - [François Béranger's Internationale](#)

MISSING VERSIONS

PIERRE DEGEYTER AND THE MUSIC TO THE INTERNATIONALE

LYRICLESS AND VARIOUS VIDEOS

[The Internationale in Nepali](#) – [The Internationale in Guaraní \(Avañe'ẽ\)](#) – [The Internazionale directed by Arturo Toscanini](#) - [Fortini's Internationale \(Ivan Della Mea/Alessio Lega/Davide Giromini\)](#) – [The Internationale in Bahasa Indonesia \(RedFlag Band\)](#) – [Ani DiFranco](#) – [Utah Phillips](#)

THE INTERNATIONALE: A DOCUMENTARY FILM

SITE STAFF'S NOTICES AND READERS' NOTES

We selected videos of The Internationale sung in several languages:

1. In [Chinese and French](#) in China, 4:08
2. [Pete Seeger](#) – L'Internationale in English, 3:17
3. L'Internationale [sung by strikers](#) in France, 2:35

4. The Internationale, at [Soviet Union National Congress](#), 1978, 4:20
5. The Internationale, [Red Army Choir](#), in Russian, 4:01
6. The Internationale, [North Korean Military Choir](#), 2013, 1:40
7. The Internationale, [Chinese Choir](#), from the film Chinese Song and Dance Epic, 1:28
8. L'Internationale, [in French with lyrics](#), 3:22
9. The Internationale, [in Italian](#), the scene from the film Italiani brava gente, 4:06
10. The Internationale, [in Spanish](#), at a demonstration, 4:05
11. The Internationale, [in German](#), 3:37
12. The Internationale [sung in Arabic](#) at the Bastille in Paris, France, 1:10
13. The East is Red, 1965, [Chinese Song and Dance Epic](#), 2:02:37

The Internationale was translated into 3 more languages, that were not covered in this book in the extracts of The Little Prince, prayers – Pater Noster, the Bible, or the UN Declaration: Kurdish, Lappish, Welsh. We bring therefore, the stanzas of the song in those languages.

KURDISH - АНТЪРНАСИОНАЛ

Нәстән! Эй һози бәш мейнәтан
 диланъ бърсйәти дънйа!
 Лә тәнурәй бир ө бавәрман,
 қърмәжни тәришқә раса.
 Тәнурәй ахъринә нәстин!
 ба һели печин дәври кон.
 Рабин ө жер ө жур кәйн щихан
 емәй “һъч” бин бә “гъшт” әй койлан.

Ахърин шәре, шәри сәр ө мал
 ба йәкгърту бин һевалан
 бә Антърнасионал
 рьзгар дәбе инсан.
 Ахърин шәре, шәри сәр ө мал
 ба йәкгърту бин һевалан
 бә Антърнасионал
 рьзгар дәбе инсан.

Дәсәлатдар рьзгарман накән
 нә ша, не шех, не асман.
 Ба хоман бо рьзгари рабин
 әй хәли бәрһәмһенәран!
 Рьзгари гъшти бе ө рәһа кәйән
 гъйан лә бәнд ө мал лә талан.
 Хоман агър хош кәйән ө бькөтин
 бә гәрма ө гәрми асинман.

Ахърин шәре, шәри сәр ө мал
 ба йәкгърту бин һевалан
 бә Антърнасионал
 рьзгар дәбе инсан.
 Ахърин шәре, шәри сәр ө мал
 ба йәкгърту бин һевалан
 бә Антърнасионал
 рьзгар дәбе инсан.

Емәйән кьрекаран ө вәрзеран
 комәли мәзни зәһметкеш.
 Нәр бә емә дәбре щихан
 та кәй бо тәвәзәли хьвенреж!
 Бәлам әмро ө сьбәй әй һевалан
 һәр кә фәвтан қәл ө далан
 һәтави гъшти һәта һәтайә
 тишк давеже бо инсан!

Ахърин шәре, шәри сәр ө мал
 ба йәкгърту бин һевалан
 бә Антърнасионал
 рьзгар дәбе инсан.
 Ахърин шәре, шәри сәр ө мал
 ба йәкгърту бин һевалан
 бә Антърнасионал
 рьзгар дәбе инсан.

LAPPISH - INTERNATIONALA

Dál čuožilehket lávamánát
geat nelgiid čađa birgiidet.
Já ráhkkanehket ođđa dorrui,
vánhurskkis eallimii.
Buot bákčasiid mii hávdái doalvut,
já friddjavuođas badjánit.
Mii ovttrasáđiid áigut cegget
dañ ođđa servvodagamet.

De čeahkkanit mii ávuin
vuottuidjoksat áigut mii
ja Internationala
liedđugoahá fas!
De čeahkkanit mii ávuin
vuottuidjoksat áigut mii
ja Internationala
liedđugoahá fas!

WELSH - YR UNDEB RHYNGWLADOL

Deffrowch, orthrymedigion daear,
Cyfodi mae'r newynog lu
Daw gwirioneddau'r bywyd newydd
I chwalu niwl yr oesoedd fu.
Wele gaethion y cystudd hirfaith
Yn ymuno'n fyddin fawr,
I gyhoeddi rhyddid i'r cenhedloedd
Ac i'r ddynolryw doriad gwawr.

Henffych weithwyr y gwledydd,
Dyma'r frwydr ola'i gyd;
Mae'r Undeb Rhyngwladol
yn newydd seiliau'r byd.
Henffych weithwyr y gwledydd,
Dyma'r frwydr ola'i gyd;
Mae'r Undeb Rhyngwladol
yn newydd seiliau'r byd

The Communist Manifesto, (1848; “Manifesto of the Communist Party”), [pamphlet](#) written by [Karl Marx](#) and [Friedrich Engels](#) to serve as the platform of the [Communist League](#). It became one of the principal programmatic statements of the European socialist and communist parties in the 19th and early 20th centuries. The *Manifesto* embodied the authors’ materialistic conception of [history](#) (“The history of all hitherto existing society is the history of class struggles”), and it surveyed that history from the age of feudalism down to 19th-century [capitalism](#), which was destined, they declared, to be overthrown and replaced by a workers’ society. The communists, the vanguard of the working class, constituted the section of society that would accomplish the “abolition of private property” and “raise the [proletariat](#) to the position of ruling class.” The *Manifesto* opens with the dramatic words “A spectre is haunting Europe—the spectre of communism” and ends by stating, “The proletarians have nothing to lose but their chains. They have a world to win. Workingmen of all countries, unite.”

American Labor Party, (ALP), minor U.S. political party that was based in [New York](#) state. The ALP was organized in 1936 by the labour leaders [Sidney Hillman](#) and David Dubinsky and by liberal Democrats and old-line Socialists, and it had strong ties with labour unions. The party supported President Franklin D. Roosevelt’s [New Deal](#) and threw its support to those Democratic or Republican candidates who endorsed liberal social legislation. The party polled more than 270,000 votes for Roosevelt in the 1936 presidential election, and it helped reelect Fiorello La Guardia as mayor of [New York City](#) in 1937. It also endorsed Roosevelt for president in 1940 and 1944. From the start there were factional fights between the left and moderate wings of the ALP. Communists had infiltrated the party, and at its convention in 1940 they rioted against the endorsement of Roosevelt. When the Communists gained control of the party in the primary of 1944, Dubinsky and others of the party’s founders withdrew and organized the Liberal Party. The ALP supported the candidacy of Henry A. Wallace for president in 1948 and polled more than 500,000 votes for him, but its support of Wallace drove more voters from the party’s ranks. The New York state committee of the ALP voted to dissolve the party after 20 years of existence; it was unable to reconcile the personal and political differences within its ranks.

V. METHODOLOGY OF READING, BIOGRAPHIES, PLAYS

1. 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 *Consolacem as Tribulacoens 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 Díaz 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, Fecondità and Lavoro 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 Zera 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 reisens 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 la 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: Afrikans, 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 sueño 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, الْعَجَلَةُ مِنَ الشَّيْطَانِ - hastiness is from the devil in Arabic, si non è vero è ben trovato, el ke viva esperando muera..., petit a petit l'oiseau fait son nid, domani è 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 ישעיהו יאמר אלוהיכם. 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 passé 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 Misérables, Notre-Dame de Paris, Bug-Jargal, Quatrevingt-treize. Alexandre Dumas pere: Les trois mousquetaires, Vingt ans après, Le vicomte de Bragelone, Le comte de Monte Cristo, Le collier de la reine. Emile Zola: L'assomoir, Nana, La bête humaine, Germinal, La curee, Au bonheur des dames, L'œuvre, Pot-Bouille, La joie de vivre. Charles Dickens: A tale of two cities, Great Expectations, Oliver Twist, Nicholas Nickleby, 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, François le champi, La mare au diable. Theophile Gautier: Le capitaine Fracasse. Gustave Flaubert: Madame Bovary, Salammbô. Karl May: Winnetou, Am Rio de la Plata.

Songs: [Habibi, by Yaffa Yarkoni](#). One of the saddest 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, Polyeucte 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 bazarías 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 insitutes. 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 delightful 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, Provencal, 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!
Vincerò! Vincerò!

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

(believing that I also will win/vincero at dawn after the long 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, The Goncourts, Tolstoy, Alarcon, Isabel Allende, Camilo Jose Cela, Gabriel Garcia Marquez, Jose Maria de Pereda, Mario Vargas Llosa, Henry James, Richard Bach, Elias Canetti, Truman Capote, James Clavell, A J Cronin, 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 hopefully for reaching readers who would be interested to learn from my experience and get a new and 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, or is read 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, anti-Semitism, feeling lonely, 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. *International 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 the first century A.D., 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 the Al-Mansur Hospital in Cairo as medical treatment – Cairo was of course the city where I was born.

In the early nineteenth century, [Dr. Benjamin Rush](#) favored the use of literature in hospitals for both the "amusement and instruction of patients." By the middle of the century, Dr. Minson Galt II, wrote on the uses of bibliotherapy in mental institutions, and 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. One of the first to offer such training was the School of Library Science at Western Reserve University followed by a program at the University of Minnesota School of Medicine. Hospital librarians were at the forefront of bibliotherapy techniques. E. Kathleen Jones, the editor of the book series *Hospital Libraries*, was the library administrator for the McLean Hospital in Massachusetts. 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, as well as the plays by 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 I was this time one of them, when I decided to remain in Israel although I had a job in Switzerland), 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.

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.

2. BIOGRAPHIES

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 autobiography 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.

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 Kindheitserinnerung 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.

Read recently – 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 Reresby](#). 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 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 Tolstoi, 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](#), 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](#), [Tommy Lapid](#) (I've read this excellent book written by his talented son Yair Lapid), [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.

DONA GRACIA – BIOGRAPHIES: ANDREE BROOKS, CECIL ROTH, YITZHAK GOREN

We'll start with **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 exceptional 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 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), and the Prime Minister's Prize (2001). The four books on the biography of Dona Gracia are (the fourth one is about to be published):

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, Hi Antwerpen Flanderya] – Dona Gracia in Antwerpen.

Venician Fever : Dona Gracia Mendes in Venice (biographical novel), Hakibbutz Hameuchad/ Siman Kriah, 2015 [Kadachat Venetianit: Dona Gracia Be-Venetzia Be-Italia] – In Venice.

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 thousands 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 Micas, was of a family by the name [Nasi](#) or [Prince](#) in Hebrew. ([A link to Dona Gracia's hotel](#) and museum in Tiberias, Israel).

In 1528, Beatrice de Luna married 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 of 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 and renowned business woman of the sixteenth century that we know her for today.

A few years before Francisco's death in 1538, his brother, Diogo, had opened a branch office of their house in the city of [Antwerp](#) together with his relative Abraham [Benveniste](#). Soon after Francisco's death, Beatrice Mendes moved to Antwerp to join Diogo with her infant daughter, Ana (the future wife of [Don Joseph Nasi](#)) and her younger sister, Brianda de Luna. The move from Lisbon was also timely due to the changing political landscape in Portugal, when as of May 23, 1536, the Pope ordered the establishment of a [Portuguese Inquisition](#). Once they settled in Antwerp, Beatrice invested her family fortune in her brother-in-law's business, and started to make a name for herself not only as his business partner but as an independent business woman herself. The relationship between the de Luna and Mendes households became even stronger, with the marriage between Beatrice's sister, Brianda, and Diogo Mendes. But just five years after Beatrice Mendes settled in [Antwerp](#), Diogo also died. It was now 1542, and in his will he left his niece and sister-in-law control of the Mendes commercial empire, making Beatrice Mendes an important businesswoman. The enormous wealth enabled her to influence kings and [popes](#), which she did to protect her fellow [Conversos](#). It also enabled her to finance her escape network. It is believed she was the driving force behind the publication of the [Ferrara Bible](#) from [Sephardic](#) source texts. The second, public printing of the book was dedicated to her. All the while she had to fend off attempts by various monarchs to confiscate her fortune by trying to arrange a marriage of her only daughter to their relatives. Had this happened, a large portion of the family wealth would have been lost, by coming under the control of her daughter's husband. Beatrice Mendes resisted all these attempts, which often put her in personal peril.

Starting in Antwerp, she began to develop an escape network that helped thousands of fellow Conversos flee [Spain](#) and [Portugal](#), where they had been constantly under threat of arrest as [heretics](#) by the [Inquisition](#). These fleeing [Conversos](#) were first sent secretly to spice ships, owned or operated by the House of Mendes/[Benveniste](#), that sailed regularly between [Lisbon](#) and [Antwerp](#). In [Antwerp](#), Beatrice Mendes and her staff gave them instructions and the money to travel by cart and foot over the [Alps](#) to the great port city of [Venice](#), where arrangements were made to transport them by ship to the [Ottoman Empire](#), [Greece](#) and [Turkey](#) in the East. At that time the [Ottoman Empire](#), under the Muslim Turks, welcomed Jews to their lands. The escape route was carefully planned. Even so, many died on the way as they traversed the mountain paths of the high [Alps](#). Under Beatrice Mendes (Doña Garcia Nasi), the House of Mendes/[Benveniste](#) dealt with King [Henry II of France](#), [Holy Roman Emperor Charles V](#), his sister [Mary](#), Governess of the Low Countries, Popes [Paul III](#) and [Paul IV](#), and [Sultan Suleiman the Magnificent](#), [Sultan](#) of the [Ottoman Empire](#). These dealings involved commercial activities, loans, and [bribes](#). Earlier payments to the Pope by the House of Mendes and their associates had delayed the establishment of the [Inquisition in Portugal](#) (see [History of the Jews in Portugal](#)).

In 1544, she fled once again, this time to the [Republic of Venice](#), and took up residence on the [Grand Canal](#). The city-state offered Jews and conversos a safe base to live and conduct business, although most practicing Jews were confined in crowded ghettos; because of this situation that Jewish people were put into, the Mendes most likely practiced [Judaism](#) secretly while still putting up the Catholic charade. She continued the type of business that she did with her brother-in-law, and very successfully traded pepper, grain, and [textiles](#). While in Venice, she had a dispute with her sister, Brianda, Diogo's wife, regarding his estate, and left yet again to the nearby city state of [Ferrara](#) to avoid the ruling the Venetian Giudici al Forestier (Tribunal for the Affairs of Foreigners) decided would end the sisters' conflict over equal control of the fortune.

The city of Ferrara was eager accept the Mendes family; Ercole II, Duke of Este (1508-1559), agreed to the terms of Diogo Mendes's will so that the wealthy family would move to his city, and received them gracefully in 1549. In Ferrara, Beatrice Mendes, for the first time in her life, was able to openly practice Judaism with in a distinguished Jewish Sephardi Community and in a city that recognized her rights. This time in her life is most likely when she started to become known as Doña Gracia Nasi. The genealogy of her family starts to get a little confusing here; this is most likely when her sister Brianda adopted the name Reyna, when Beatrice's daughter Ana, became known as Reyna as well, and also when Brianda's daughter, named after Beatrice, was given the name Gracia. The family's new proud Jewish identity brought Doña Gracia beyond the realm of commercial business, and she became a large beneficiary and organizer for resettling Jewish people using her commercial network during the [Jewish diaspora](#). Doña Gracia became very involved with the Sephardic colony in Ferrara, and became an active supporter of the burst of literacy and printing among the Jews of Ferrara. Because of her humanitarian efforts and other successes, such books that were printed during this time, like the [Ferrara Bible](#) (published in 1553) and *Consolation for the Tribulations of Israel* (published 1553, written by [Samuel Usque](#)), were dedicated to Doña Gracia Nasi. The move to Ferrara, however, did not end the quarrel between Doña Gracia and her sister, Brianda (now Reyna de Luna), over the control of the estate. To finally end the dispute, Doña Gracia briefly went to Venice to settle with her sister in the [Venetian Senate](#). Doña Gracia was all what Brianda was not, which caused her jealousy.

After the settlement was made, her, her daughter Ana (now Reyna Nasi), and a large entourage moved to [Constantinople](#) (now [Istanbul](#)), in the Ottoman domains, where she arranged for her daughter to marry her husband's nephew and business partner, [Don Joseph Nasi](#). This move in 1553, just as her others, proved to be just in time as the political atmosphere in [Counter-](#)

[Reformation](#) Italy started to become hostile. In Constantinople, Doña Gracia lived fashionably in the European quarter of Galata. She was very dedicated to her Jewish lifestyle, and assumed a role of leadership in the Sephardi world of the Ottoman Empire. In 1556, soon after Doña Gracia arrived in Constantinople, the Pope sentenced a group of Conversos in Ancona to [the stake](#), claiming they were still practicing Jewish rites. In response, Dona Gracia organized a [trade embargo](#) of the port of [Ancona](#) in the [Papal States](#). In Istanbul, she built [synagogues](#) and [yeshivas](#). One of the synagogues is named after her (*La Señora*). These institutions were created primarily to help the refugees to return to Judaism, their ancestral faith. In 1558, she was granted a long-term lease on the [Tiberias](#) region in [Galilee](#) (part of [Ottoman Syria](#) at the time), from [Sultan Suleiman the Magnificent](#), in exchange for guaranteeing a substantial increase in the yearly tax revenues. The [Ottoman Empire](#), under the Sultan, had conquered that part of the [Holy Land](#) some years earlier, but it was largely a desolate place. As a result, she obtained the ruling authority over the Tiberias area. With the help of the Sultan, she then began to rebuild the area's abandoned towns to make them available to refugees so they could settle there if they wished. Her aim was to make Tiberias into a major new centre of Jewish settlement, trade and learning. A Jewish traveler who visited Tiberias around this time 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.

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, Charles 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 [\[1\]](#) was launched in 2011. She now has a Facebook page: 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 Soyser](#). (A link to a [lecture on the life](#) and work of Dona Gracia.)

HONORE DE BALZAC – BIOGRAPHIES BY STEFAN ZWEIG AND ANDRE MAUROIS

I have written extensively on Balzac and his life in this book, so I'll focus in this chapter uniquely on his biographies. One of the best biographies ever written is Balzac's biography written by Stefan Zweig. Such a genius author deserves a biography written by a genius biographer. I like very much Zweig's biographies, Fouché is also a masterpiece and you can at least understand such a despicable person. But I enjoyed even more reading the masterpiece – Prometheus, the Life of Balzac, by Andre Maurois. Here again a genius author - Maurois, much more appreciated than Zweig writes a biography of another genius – Balzac. And you don't get bored by reading both biographies as they describe Balzac in quite different perspectives. I've read many other biographies by Maurois – Lélia ou la vie de George Sand, Disraeli, Ariel ou la vie de Shelley, all of them brilliant. I have read most of the novels by Balzac, but the best novel of Balzac is his life. He had a tumultuous life and it is a miracle how in such harsh conditions he could have written such momentous works. But when he wrote his works he described also multiple facets from his own biography. Both books, but especially Maurois' masterpiece, are read as a suspense story, you share with Balzac his financial problems, you participate in the writing of his masterpieces, especially after I visited Balzac's home in Paris, feeling very sorry that he was to die so young, aged only 51. We missed so many masterpieces because of that!

Zweig devoted ten years of research and writing to Balzac, which he regarded as his crowning achievement. This late work reads like a picaresque novel, with Balzac's quest for "a woman with a fortune" and recurrent episodes of the author chasing an elusive pot of gold driving the story. This biography of one classic author by another is filled with Zweig's characteristic psychological insights. He portrays the energy and "exuberance of imagination" that produced some two thousand characters in La comédie humaine, as well as the daily details of the coffee-chugging writer's life, his manic writing schedule, method of correcting proofs, dealing with publishers and reviewers, signing contracts, doing marketing and publicity. Balzac blends

biography and literary history in a highly readable volume that will teach you French cultural history as you laugh out loud. "[Balzac] is sure to entertain, instruct and charm ... It is a work of art, ... alive with the teeming life of its model ... It is true both to facts and to the more elusive psychological and spiritual truth of a man who ... has remained one of the most mysterious of great creators.", Henri Peyre, Sterling professor of French Literature, Yale University, NY Times

An anonymous comment describes Zweig's biography of Balzac in a very vivid way:

According to Stefan Zweig's friend and editor, Richard Friedenthal, his biography of Balzac was intended to be a much more monumental work than this, the culminating achievement of all his biographies. However, the not-altogether-finished manuscript was left behind in Bath when Zweig went to South America in 1940. Zweig continued to work on it briefly, but he quickly lost interest, and eventually he committed suicide in 1941. On at least one occasion the manuscript was narrowly saved from destruction during German air raids before it saw its way to publication in 1946. Balzac was a prolific writer with a marvellous constitution which he proceeded to abuse mercilessly for most of his adult life. At the age of 33 he dedicated himself to writing a comprehensive collection of novels that would attempt to realistically describe every aspect of mid-19th century French society for posterity. This major work he called "La comedie humaine" (The Human Comedy). This monumental opus was projected to consist of 150 novels comprising some 2000 characters. In fact, Balzac achieved about two-thirds of this remarkably ambitious undertaking, which includes such well-known titles as "Le pere Goriot," "La cousine Bette," and "La recherche de l'absolu." Balzac wrote thousands of words virtually every day of his adult life. Or, to be more exact, every night: he slept by day until late afternoon at which time he allowed himself to socialize and, more importantly, to absorb every detail of that which he saw and heard; then at midnight, he would sit down at his desk -- for years in unheated garrets in the poorer neighborhoods of Paris -- and write prodigiously until dawn. During this time Balzac seemed to almost revel in living a life on the edge of financial disaster and emotional collapse; for most of his life he was constantly evading his creditors: "...he adopted a hundred devious ways of holding his creditors at bay, aided by his intimate knowledge of the laws, his inventive skill, and his unscrupulous effrontery."

Yet this remarkably intelligent man always remained optimistic that some day he would finish his great undertaking and eventually would be able to live a life of luxury. To assist him to attain that end, Balzac went through a succession of relationships with women (usually older, usually wealthy, usually married) with whom he had affairs and upon whom he relied for financial assistance and emotional support. He used these women to obtain his objectives. Eventually the tables turned, and it appears as if one of these women ended up using him. In 1833 a bored baroness in the Ukrainian hinterlands, one Eva de Hanska, for a lark sent a panegyric letter of admiration to Balzac. They entered into a lengthy correspondence, arranged to meet in Switzerland where they had an affair virtually under the very nose of her unsuspecting husband, who they both expected would die soon. Unfortunately, it took 10 years for the Baron to die, during which time Balzac, while swearing eternal devotion to Eva, was philandering all over Paris. The very wealthy Baroness Hanska was astute enough and cynical enough to keep Balzac waiting another seven years after her husband's death before finally consenting to marry him. In the meantime, while Balzac waited and daydreamed that his life of financial security would finally be realized, he stopped writing and instead became preoccupied in preparing an elegant house in Paris (Pavillon Beaujon on rue Fortunee) for his future bride to be, which he filled with all kinds of over-priced objets d'art. Baroness Hanska finally consented to leave Russia and marry Balzac in March 1850 only when it was apparent to her that he too would not live long. Although ailing rapidly, Balzac returned in triumph to Paris with his wife, but they hardly took up occupation of Pavillon Beaujon when he became confined to his deathbed; he

died on August 18. The Baroness lived another 32 years, shrewdly holding on to his correspondence and unfinished manuscripts, fully aware that these products of Europe's (then) most famous writer, would most certainly some day fetch a fair price. This is a well-written book and it reads like a novel. (One would hardly guess this was translated, by William and Dorothy Rose, from German into English.) It was difficult for me to sympathize with Balzac when reading this account: he is a snob, he shows callous disregard about incurring indebtedness, he uses women, and he never succeeds in looking reality in the face in his own personal life, even though he has done a remarkable job of doing so in the lives of his fictitious characters. Balzac was a remarkably flawed genius.

Kirkus Review: Maurois ends the enormous, sprawling life of Balzac with the question, ""But who would wish to be Balzac?"" A man's query perhaps. A woman might write to him admiringly, at first anonymously, as so many did then. What Maurois evokes here so strongly is the writer and the lover and the always hungry dreamer of fame, greatness and happiness. Balzac's feats were prodigious. Hounded by creditors throughout his life, he bought antiques and jewelled walking sticks, and indulged in one ruinous financial deal after another. He worked for months at a frenzied pace. With a passion for unity, he tried to make a comprehensive world from his many works-- ""La Comedie Humaine."" He was lover to many women but he loved only two--Madame de Berny, his mistress in youth and twenty years his senior, and Madame Hanska, whom he married just before his death. Most of the time the narrative is just shy of the many quotations. Maurois is a little like the wise ""friend of the family"" who tells the story with all the intimate speculations, small reproaches and loving (sometimes sentimental) praise one might expect. Names, places and figures abound, and while many of these particulars are only scantily examined, one doesn't mind. Such a French abundance of ""givens"" is in keeping with the rush and energy of Balzac's life. There are good but simple summaries of Balzac's thought but for the most part this close biography draws one headlong into a fantastic life.

Balzac, the Great, by V.S. Pritchett: '*On n'a jamais peint les exigences de la gueule*': the crude, sardonic introduction to the character of le cousin Pons serves Balzac himself. The fat, plebeian, butcher-like figure, shorts legged and larded with the pâtés of Tours, toothless at thirty-two, whose natural openness, goodness, and burning brilliance captivated Paris almost against its will, is the novelist of our appetites. He is Appetite itself—appetite for power, fame, money, things, women, life, mystery, and work. Until the last months of his life he makes nonsense of the moral of *Le Peau de chagrin*: the skin grows larger with every desire fulfilled. All his desires fed one another and, united, they fed the artist: arresting them by drinking strong coffee killed him. No wonder that at the end of his new biography, M. André Maurois exclaims with emotion, Who would not be Balzac? Any novelist would give his eyes for Balzac's energy and vitality (I beg to differ, I need my eyes...). Of course, he was cut out for his period. Appetite was the note of the day: *En somme, voici le jeu que je joue, quatre hommes arront eu une vie immense: Napoleon, Cuvier, O'Connell et je vais être le quatrième*. The first, "*inocule des armées*" had become the life of Europe; the second had married the natural world—*épousé le globe*; the third had incarnated a people. Balzac intended to be the fourth by carrying a whole society in his head.

THE EXAMPLE OF BALZAC has often been urged on novelists during the last fifty years but the stimulus we get from reading all the *Lives* by André Billy, Stefan Zweig, and now M. Maurois is illusory. The first lesson to be learned is that to hold a society in our heads it is first of all indispensable not to be completely of our time. Of Balzac, Lamartine noted: "There was nothing in him of the man of this century." And André Maurois's *Life*, which succeeds as "*actualité*" in bringing the man and his work together, in the daily process of making each other, leaves one with the same firm conclusion. Balzac belongs to the age of Louis XV and harks even

further back to the age of Molière (but I think that Balzac is much more a contemporary author). He could live confidently on the assumption of universal knowledge: what a help that would be to us! Wealth for him was the seventeenth- and eighteenth-century notion of inheritance and Fortune, not the monotonous nineteenth-century system of profit, investment, wages paid, and interest accruing. His extravagances; his strong feeling for aristocracy and practical government; his habit of amassing things of value—*“je suis sûr qu’au poids il y aura, dans notre maison, trois mille kilogrammes de cuivres et bronzes dorés”*—in the manner of the dukes who filled up their chateaux with the loot of Europe generation after generation; his compulsion to pile up debts as if they were a form of capital; all indicate the naïf parvenu peasant who preserves in himself the ethos of an earlier age long after that age is there to guide him.

DAVID BEN GURION – BIOGRAPHY BY MICHAEL BAR-ZOHAR

In my book, I have written much about Zionism and Zionist authors, including David Ben Gurion. When reading his biography one can understand how one leader can change the whole course of action of a country. There are very few such leaders in the 20th century – Churchill, F.D. Roosevelt, Lee Kuan Yew, De Gaulle, and Ben Gurion. His leadership was instrumental in the establishment of the state of Israel. Ben Gurion had many shortcomings, but one tends to forget them when we compare them to what he has achieved in life and what he has contributed to the state of Israel. He had to combat many peacemongers and warmongers and find the right balance between the different factions of Israel. His fantastic foresight was also due to his profound intellectualism, his interest in philosophy, his grasp of historic movements. Bar-Zohar does a marvelous job in depicting Ben Gurion's personal dilemmas, and in describing him as a human person and not as a myth, as most of Israelis know him. Basically, he was very modest, never enjoyed luxuries, and I feel very sorry that today's politicians are extremely hedonists.

Throughout his long and distinguished career as Israel's principal founding father and prime minister, David Ben-Gurion kept diaries in which he recorded in detail everything from world events to the most trifling family matter. Michael Bar-Zohar has drawn extensively on these diaries and on other hitherto unavailable firsthand sources, including Ben-Gurion's secret, personal files and the hundreds of exclusive informal interviews he had with his subject over an eight-year period. This close personal relationship and access to unique source material gave him an unequalled opportunity to write the definitive biography of Ben-Gurion -- an opportunity he has superbly realized. Revealed for the first time in this biography is new information on Ben-Gurion's longtime feud with Chaim Weizmann; on the Suez War, the secret pact he concluded with Turkey, Iran and Ethiopia, the Lavon Affair, and the Sinai Campaign; and on the establishment of a nuclear reactor and other matters of a political nature. Also discussed for the first time are many details of Ben-Gurion's personal life, including his relationship with his wife and children and the story of the other woman in his life, an Englishwoman. This is the only biography to present the human side of the Israeli leader. Michael Bar-Zohar wrote an earlier book on Ben-Gurion, which was published some time ago. Forced to leave out much important material for security reasons and because Ben-Gurion himself requested it, he felt the work was incomplete. With Ben-Gurion's permission he continued his research for a second, far more ambitious study to be published after the deaths of both Ben-Gurion and his wife. The present book came out first in Israel in three volumes, where it has received wide acclaim. Unquestionably, BEN-GURION: A BIOGRAPHY is a definitive work -- a candid, objective, thorough portrait of one of the most important world figures of our time.

A comment by [Harold Y. Grooms](#) on January 6, 2002: Armed Prophet outlines the life of modern Israel's founder, David Ben-Gurion. Long on substance and short on detail, this work

highlights the trials and tribulations of a man whose life is synonymous with the rebirth of modern Israel. The text begins with a description of Ben-Gurion's early life, his immigration to Israel at age 20, and the hardships of the early pioneers. Next, he describes the struggles to establish a Jewish state. His difficulties included convincing fellow Jews that statehood was both achievable and desirable in a land inhabited by hostile Arabs and governed by the British who were both openly and sometimes violently opposed to the idea. Next, he describes the campaign against Britain in Palestine/Israel followed by the Israeli War of Independence ending with the proclamation of the Jewish State May 14, 1948. Surrounded by hostile, numerically superior Arab armies and fending off challenges from within, Ben-Gurion ignored all odds and advice. His willingness to take risks, including the risk of civil war, earned him the title of "dictator" by his opponents. Readers should compare his account of the tragic Altalena affair with the one advanced by Menachem Begin in, *The Revolt*. Clearly, all was not peace and harmony within Israel. The book then describes Israel's role in the 1956 war with Nasser's Egypt in concert with France and Britain. Despite international repercussions, Israel demonstrated its military superiority and put teeth into Ben-Gurion's statement, "Israel depends not on what gentiles think, but on what Jews do." It concludes by enumerating Ben-Gurion's diplomatic initiatives conducted as part of his never ending attempts to provide peace, prosperity, and, most importantly, security, for his beloved Israel. Readers looking for a short, version of the events leading to the establishment of the Jewish state should read *The Armed Prophet*. It presents the significant events in chronological order & describes the key leaders involved. Clear, concise, & highly readable, it provides background for events that monopolize the world's attention today.

David Ben-Gurion ([Hebrew](#): דָּוִד בֶּן-גּוּרִיּוֹן, born **David Grün**; 16 October 1886, [Płońsk](#) – 1 December 1973, [Tel Aviv, Israel](#)) was the primary founder of the State of Israel and the [first Prime Minister](#) of [Israel](#). Ben-Gurion's passion for [Zionism](#), which began early in life, led him to become a major Zionist leader and Executive Head of the [World Zionist Organization](#) in 1946. As head of the [Jewish Agency](#) from 1935, and later president of the Jewish Agency Executive, he was the *de facto* leader of the [Jewish community in Palestine](#), and largely led its struggle for an independent Jewish state in [Mandatory Palestine](#). On 14 May 1948, he formally proclaimed the establishment of the State of [Israel](#), and was the first to sign the [Israeli Declaration of Independence](#), which he had helped to write. Ben-Gurion led Israel during the [1948 Arab–Israeli War](#), and united the various Jewish militias into the [Israel Defense Forces](#) (IDF). Subsequently, he became known as "Israel's [founding father](#)".

Following the war, Ben-Gurion served as Israel's first Prime Minister and [Minister of Defense](#). As Prime Minister, he helped build the state institutions, presiding over various national projects aimed at the development of the country. He also oversaw the [absorption of vast numbers of Jews from all over the world](#). A centerpiece of his [foreign policy](#) was improving relationships with the West Germans. He worked very well with [Konrad Adenauer](#)'s government in Bonn, and [West Germany](#) provided large sums (in the [Reparations Agreement between Israel and West Germany](#)) in compensation for [Nazi Germany](#)'s persecution of the [Jews](#) during [the Holocaust](#). In 1954 he resigned as both Prime Minister and Minister of Defense, although he remained a member of the [Knesset](#). However, he returned as Minister of Defense in 1955 after the [Lavon Affair](#) resulted in the resignation of [Pinhas Lavon](#). Later in the year he became Prime Minister again, following the [1955 elections](#). Under his leadership, Israel [responded](#) aggressively to [Arab guerrilla attacks](#), and in 1956, invaded Egypt along with British and French forces after Egypt nationalized the [Suez Canal](#) during what became known as the [Suez Crisis](#). He stepped down from office in 1963, and retired from political life in 1970. He then moved to [Sde Boker](#), a [kibbutz](#) in the [Negev](#) desert, where he lived until his death. Posthumously, Ben-Gurion was named one of *Time* magazine's [100 Most Important People of the 20th century](#).

David Ben-Gurion, original name David Gruen (born Oct. 16, 1886, Płońsk, Pol., Russian Empire [now in Poland]—died Dec. 1, 1973, Tel Aviv–Yafo, Israel), Zionist statesman and political leader, the first prime minister (1948–53, 1955–63) and [defense](#) minister (1948–53; 1955–63) of Israel. It was Ben-Gurion who, on May 14, 1948, at Tel Aviv, delivered Israel’s declaration of independence. His charismatic personality won him the adoration of the masses, and, after his retirement from the government and, later, from the [Knesset](#) (the Israeli house of representatives), he was revered as the “Father of the Nation.”

[Zionism](#) fascinated the young David Gruen, and he became convinced that the first step for the Jews who wanted to revive Israel as a nation was to immigrate to [Palestine](#) and settle there as farmers. In 1906 the 20-year-old Gruen arrived in Palestine and for several years worked as a farmer in the Jewish agricultural settlements in the coastal plain and in Galilee, the northern region of Palestine. There he adopted the ancient Hebrew name Ben-Gurion. Suffering the hardships of the early pioneers, including malaria and hunger, he never lost sight of his goal. It was owing to his efforts that the 1907 convention of his Zionist socialist party, Poale Zion (“Workers of Zion”), included the following declaration in its platform: “The party aspires to the political independence of the Jewish people in this land.” With the outbreak of [World War I](#), the Turkish governors of Palestine, their suspicions aroused by his Zionist activity, arrested Ben-Gurion and expelled him from the [Ottoman Empire](#). During the height of the war, he traveled to New York, where he met and eventually married the Russian-born Pauline Munweis. In the last stages of World War I, the British supplanted Turkish rule in the Middle East; and with this change the Jewish settlers and their friends and supporters abroad began to realize that [Zionism](#) could rely for future assistance on Britain as well as on the wealthy and influential segments of American Jewry. Following the British government’s publication on Nov. 2, 1917, of the [Balfour Declaration](#), which promised the Jews a “national home” in Palestine, Ben-Gurion enlisted in the British army’s Jewish Legion and sailed back to the Middle East to join the war for the liberation of Palestine from Ottoman rule.

The British had already defeated the Turks when the Jewish Legion reached the battlefield, and, when Britain received the mandate over Palestine, the work of realizing the “Jewish national home” had begun. For Ben-Gurion, the “national home” was a step toward political independence. To implement it, he called for accelerated Jewish immigration to Palestine in the effort to create a Jewish nucleus that would serve as the foundation for the establishment of a Jewish state. That nucleus was the [Histadrut](#)—the confederation of Jewish workers in Palestine founded in 1920 by Ben-Gurion (who was elected its first secretary-general) and his colleagues. The [Histadrut](#) rapidly became a central force in social, economic, and even security affairs, attaining the position of a “state within a state.” Ten years later, in 1930, a number of labour factions united and founded [Mapai](#), the Israeli Workers Party, with Ben-Gurion at its head. In 1935 he was elected chairman of the Zionist Executive, the highest directing body of world Zionism, and head of the [Jewish Agency](#), the movement’s executive branch. As the Jewish settlement strengthened and deepened its roots in Palestine, anxiety mounted among the Palestinian Arabs, resulting in violent clashes between the two communities. In 1939 Britain changed its Middle East [policy](#), abandoning its sympathetic stand toward the Jews and adopting a sympathetic attitude toward the Arabs, leading to severe restrictions on Jewish immigration and settlement in Palestine. Ben-Gurion reacted by calling upon the Jewish community to rise against England, thus heralding the decade of “fighting Zionism.” On May 12, 1942, he assembled an emergency conference of American Zionists in New York City; the convention decided upon the establishment of a Jewish commonwealth in Palestine after the war. At the end of World War II, Ben-Gurion again led the Jewish community in its successful struggle against the British mandate; and in May 1948, in accordance with a decision of the United Nations

General Assembly, with the support of the [United States](#) and the Soviet Union, the State of Israel was established.

David Ben-Gurion became prime minister and minister of defense. Through internal political struggles that incensed both the right and the left, he succeeded in breaking up the underground armies that had fought the British and in fusing them into a national army, which became a model and symbol of the maturing Israeli nation and an effective force against the invading Arab armies from Syria, Jordan, Iraq, and Egypt. Although the fighting ended with an Israeli victory, the Arab leaders refused to enter into formal peace negotiations with the Jewish state. Ben-Gurion viewed the newborn state as the direct continuation of Jewish history that, in his opinion, had been interrupted 2,000 years earlier when the Roman legions had crushed the Hebrew freedom fighters and banished the Jews from Palestine. He saw the Jews' period of exile as a prolonged interlude in the history of Israel and declared that they had now regained their rightful home. In order to strengthen and develop the young nation, Ben-Gurion presented the people of Israel with a series of challenges: the absorption of mass immigration from all over the world; the assimilation of newcomers of diverse communities and backgrounds; the creation of a unified public education system; the settlement of the desert lands. In his [foreign policy](#), he adopted an independent and pragmatic course. He used to say: "What matters is not what the Gentiles will say, but what the Jews will do." His defense policy was firm, and he answered violations of the cease-fire agreements by neighbouring Arab states with military reprisals.

His stronghanded policy inspired little sympathy for him from the governments of the United States and Britain. They preferred more moderate leaders such as [Chaim Weizmann](#), first president of Israel, and [Moshe Sharett](#), who was elected prime minister for a brief term (1953–55) when Ben-Gurion temporarily retired from [office](#). Striving to gain a foothold in the Middle East, the U.S.S.R. alienated Israel by providing the Arabs with vast quantities of arms. At that time, Ben-Gurion found an ally in France. During the war in Algeria, France encountered the opposition of the united Arab front, led by Egyptian President [Gamal Abdel Nasser](#), and consequently drew closer to Israel, supplying it with considerable amounts of military equipment; when Nasser nationalized the [Suez Canal](#) in July 1956, French initiative brought Israel to join the Franco-British military campaign against Egypt. On Oct. 29, 1956, following a secret visit to France and a meeting with French and British leaders, Ben-Gurion ordered the army to take over the [Sinai Peninsula](#), while France and Britain were making an abortive attempt to seize the canal. Israel subsequently withdrew from Sinai after having been assured freedom of navigation in the Strait of Tiran and de facto peace along the Egyptian-Israeli border, which was to be supervised by a special United Nations force. Following the Sinai campaign, Israel entered a period of diplomatic and economic prosperity. Ben-Gurion was head of government until 1963. During his last years of office, he initiated several plans (which proved fruitless) for secret talks with Arab leaders with a view to establishing peace in the Middle East. In June 1963 Ben-Gurion unexpectedly resigned from the government for unnamed "personal reasons." His move apparently resulted in part from the bitter internal controversy between his supporters and his rivals in the party, who rose against him for the first time because of the political implications of the 1954 "[Lavon Affair](#)," involving Israeli-inspired sabotage of U.S. and British property in Egypt. The affair led Ben-Gurion in 1965 to leave [Mapai](#) with a number of his supporters and to found a small opposition party, [Rafi](#), at the head of which he fought, with little success, against his successor, [Levi Eshkol](#). In 1970 Ben-Gurion retired from the Knesset and from all political activity, devoting himself to the writing of his memoirs in Sde-Boquer, a [kibbutz](#) in the [Negev](#). He published a number of books, collections of speeches/essays. Through most of his life he had also engaged in researches into history of Jewish community in Palestine & study of the Bible.

Quotes of David Ben Gurion:

Everybody sees a difficulty in the question of relations between Arabs and Jews. But not everybody sees that there is no solution to this question. No solution! There is a gulf, and nothing can bridge it... We, as a nation, want this country to be ours; the Arabs, as a nation, want this country to be theirs. Written statement (6/1919), as quoted in *Time* magazine (24 July 2006)

Under no circumstances must we [touch](#) land belonging to [fellahs](#) or worked by them.

There is enough room in the country for ourselves and the Arabs.

"What matters is not what the goyim say, but what the Jews do."

The State of Israel is prepared to make its contribution in a concerted effort for the advancement of the entire Middle East.

To maintain the status quo will not do. We have set up a dynamic State, bent upon creation and reform, building and expansion.

We need to anticipate the [character](#) of the [times](#), discern embryonic forms emergent or renewed, and clear the path for circumstantial [change](#).

We kept to our dedication and our missions. By these will the State be [judged](#), by the [moral character](#) it imparts to its [citizens](#), by the [human values](#) determining its inner and outward relations, and by its [fidelity](#), in [thought](#) and [act](#), to the supreme behest: "and thou shalt [love](#) thy neighbor as thyself." Here is crystallized the [eternal law](#) of [Judaism](#), and [all](#) the written [ethics](#) in the [world](#) can say no more.

Unless we show the Arabs that there is a high price to pay for [murdering](#) Jews, we won't survive.

The most dangerous enemy to Israel's security is the intellectual inertia of those who are responsible for security.

If an expert says it can't be done, get another expert.

In Israel, in order to be a realist you must believe in miracles.

Terrorism benefits the Arabs, it may lay waste the Yishuv and shake Zionism. But to follow in the Arabs' footsteps and ape their deeds is to be blind to the gulf between us. Our aims and theirs run counter: methods calculated to further theirs, are ruinous to us. "On three fronts" (3 August 1938) as quoted in *Rebirth and Destiny of Israel*, New York: Philosophical Library, 1954, p. 91.

From Jewish terrorism against Arabs it is a short step to Jewish terrorism against Jews. "On three fronts" (3 August 1938) as quoted in *Rebirth and Destiny of Israel*, New York: Philosophical Library, 1954, p. 91.

We accepted the UN resolution, but the Arabs did not. They are preparing to make war on us. If we defeat them and capture western Galilee or territory on both sides of the road to Jerusalem, these areas will become part of the state. Why should we obligate ourselves to accept boundaries that in any case the Arabs don't accept? Address to the Israeli cabinet (12 May 1948), as quoted in ["One day that shook the world" by Ellli Wohlgelemernter](#), in *The Jerusalem Post* (30 April 2002)

BRUTUS – A BIOGRAPHY BY ANNE BERNET

In my books I have adressed the issue of loyalty, patriotism, ethics, whistleblowing, tyranny and treason. Since I studied history, and even more after studying Shakespeare's play Julius Caesar, I

have admired Brutus as a symbol of good citizenship, ideals, and conscience. For more than 16 centuries Brutus was the symbol of treason. I have quoted Dante sending him to the deepest pit of hell, Romans thought of him as a parricide because he betrayed his mentor Caesar and killed him. But Brutus was an idealist, sensible, sincere, feeling history's destiny, intellectual. He decides to take side in defending the values of the Republic, resorting to murder which he abhors. As he was too humanistic (if you want to shoot – shoot), he had too many scruples, and does not kill Caesar's friends and especially Marc Anthony. He even let him make a speech to the Roman people, a terrible mistake, that will cause his defeat and death. History shows that only if you don't have inhibitions you succeed, as stipulated by Machiaveli's *The Prince*, but even then what you have done to others shall be done to you. Anne Bernet succeeds to relate Brutus' story in a very accurate manner, we see Rome alive once again and understand all the other protagonists. Brutus is also a family man, loving very much his young wife, but nevertheless he is willing to sacrifice everything in order to head the revolution. He miscalculates the public support to Caesar and his friends, as unfortunately the public does not opt for those who benefit him most but to demagogues, tycoons, tyrants, who wrong them in the time of Brutus and in our times. And Brutus asks himself if it was worthwhile so much for the Romans who do not appreciate what he has done and rally their oppressors, a question that I have asked myself often, as all what I have done in favor of the minority shareholders, being the world pioneer of ethics to shareholders, was not appreciated at all, they did not read my books, continued to invest in shares and debentures of unscrupulous tycoons who made huge haircuts and caused them to lose their investments in the corporate scandals, the Great Recession of 2008, and the huge frauds in Israel, that I have foreseen long before their occurrence but nobody was willing to listen.

In my book I often quote entries on the issues and personalities from Encyclopedias on the Internet as Encyclopaedia Britannica and Wikipedia. I do not mention the sources, but here I'll do it to illustrate the difference between the two sources, first Britannica and then Wikipedia.

Marcus Junius Brutus, also called Quintus Caepio Brutus (born probably 85 BCE—died 42 BCE, near [Philippi](#), Macedonia [now in northwestern Greece]), Roman politician, one of the leaders in the conspiracy that assassinated [Julius Caesar](#) in 44 BCE. Brutus was the son of Marcus Junius Brutus (who was treacherously killed by [Pompey the Great](#) in 77) and [Servilia](#) (who later became Caesar's lover). After his [adoption](#) by an uncle, Quintus Servilius Caepio, he was commonly called Quintus Caepio Brutus. Brutus was brought up by another uncle, [Cato the Younger](#), who imbued him with the principles of [Stoicism](#). In the 50s he opposed Pompey's increasing power, but, upon Caesar's invasion of Italy in 49, Brutus was reconciled with Pompey and served under him in [Greece](#). When Caesar defeated Pompey at the [battle of Pharsalus](#) in 48, Brutus was captured. He was soon pardoned by Caesar, probably as a result of his mother's influence. Brutus became a member of the senior priesthood of the [pontifices](#) and from 47 to 45 governed [Cisalpine Gaul](#) (now northern Italy) for Caesar. Caesar appointed him city [praetor](#) (a high-ranking magistrate) in 44 with [Gaius Cassius Longinus](#), and he named Brutus and Cassius in advance as [consuls](#) for 41. Brutus married Cato's daughter Porcia after Cato's death in 46.

Long optimistic about Caesar's plans, Brutus was shocked when, early in 44, Caesar made himself perpetual dictator and was deified. Always conscious of his descent from [Lucius Junius Brutus](#), who was said to have driven the [Etruscan](#) kings from [Rome](#), Brutus joined Cassius and other leading senators in the plot that led to the [assassination](#) of Caesar on March 15, 44 BCE. Driven from [Rome](#) by popular outrage, Brutus and Cassius stayed in Italy until [Mark Antony](#) forced them to leave. They went to [Greece](#) and then were assigned provinces in the East by the Senate. They gradually seized all of the Roman East, including its armies and treasuries. Having squeezed all the money he could out of [Asia](#), Brutus turned the wealth into Roman gold and

silver [coins](#), some (following Caesar's example) with his own portrait on them. In late 42 he and Cassius met [Mark Antony](#) and Octavian (later the emperor [Augustus](#)) in two battles at [Philippi](#). Cassius killed himself after being defeated in the first, and Brutus did likewise after being defeated in the second. Mark Antony gave him an honourable burial. Contrary to the principles he espoused as a Stoic, Brutus was personally arrogant, and he was grasping and cruel in his dealings with those he considered his inferiors, including provincials and the kings of client states. He was admired by [Cicero](#) and other Roman aristocrats, and after his death he became a symbol of resistance to [tyranny](#). [Shakespeare](#) found in the *Parallel Lives* of [Plutarch](#) the basis for his sympathetic portrayal of the character Brutus in the play *Julius Caesar*. Brutus was an eminent [orator](#) of the Attic school of public speaking— i.e., he adhered to rhetorical principles based on notions of naturalness in reaction to trends toward excessive displays of emotion (of the Asiatic school)—and he wrote many literary works, all lost. Some of his letters survive among Cicero's correspondence.

Marcus Junius Brutus (early June 85 BC – 23 October 42 BC), often referred to as **Brutus**, was a politician of the late [Roman Republic](#). After being adopted by his uncle he used the name **Quintus Servilius Caepio Brutus**, but eventually returned to using his original name. He is best known in modern times for taking a leading role in the [assassination of Julius Caesar](#). Marcus Junius Brutus Minor was the son of [Marcus Junius Brutus Maior](#) and [Servilia Caepionis](#). His father was killed by [Pompey the Great](#) in dubious circumstances after he had taken part in the rebellion of Lepidus; his mother was the half-sister of [Cato the Younger](#), and later Julius Caesar's mistress. Some sources refer to the possibility of Caesar being his real father, despite Caesar's being only 15 years old when Brutus was born. Brutus' uncle, [Quintus Servilius Caepio](#), [adopted](#) him in about 59 BC, and Brutus was known officially for a time as Quintus Servilius Caepio Brutus before he reverted to using his birth-name. Following Caesar's assassination in 44 BC, Brutus revived his adoptive name in order to illustrate his links to another famous tyrannicide, [Gaius Servilius Ahala](#), from whom he was descended. Brutus held his uncle in high regard and his political career started when he became an assistant to Cato, during his governorship of [Cyprus](#). During this time, he enriched himself by lending money at high rates of [interest](#). Brutus was also active in the province of Cilicia, in the year before [Cicero](#) was proconsul there; Cicero documents how Brutus profited from money lending to the provincials in his *Letters*. He returned to Rome a rich man, where he married [Claudia Pulchra](#). From his first appearance in the Senate, Brutus aligned with the [Optimates](#) (the conservative faction) against the [First Triumvirate](#) of [Marcus Licinius Crassus](#), [Gnaeus Pompeius Magnus](#) and [Gaius Julius Caesar](#).

When [civil war](#) broke out in 49 BC between Pompey and Caesar, Brutus followed his old enemy and present leader of the Optimates, Pompey. When the [Battle of Pharsalus](#) began, Caesar ordered his officers to take Brutus prisoner if he gave himself up voluntarily, but to leave him alone and do him no harm if he persisted in fighting against capture. After the disaster of the Battle of Pharsalus, Brutus wrote to Caesar with apologies and Caesar immediately forgave him. Caesar then accepted him into his inner circle and made him governor of [Gaul](#) when he left for [Africa](#) in pursuit of Cato and [Metellus Scipio](#). In 45 BC, Caesar nominated Brutus to serve as urban [praetor](#) for the following year. Also, in June 45 BC, Brutus [divorced](#) his wife and married his first cousin, [Porcia Catonis](#), Cato's daughter. According to [Cicero](#) the marriage caused a semi-scandal as Brutus failed to state a valid reason for his divorce from Claudia other than he wished to marry Porcia. The marriage also caused a rift between Brutus and his mother, who resented the affection Brutus had for Porcia. Around this time, many senators began to fear Caesar's growing power following his appointment as [dictator in perpetuity](#). Brutus was persuaded into joining the conspiracy against Caesar by the other senators. Eventually, Brutus decided to move against Caesar after Caesar's king-like behavior prompted him to take action.

His wife was the only woman privy to the plot. The conspirators planned to carry out their plot on the [Ides of March](#) (March 15) that same year. On that day, Caesar was delayed going to the Senate because his wife, [Calpurnia Pisonis](#), tried to convince him not to go. The conspirators feared the plot had been found out. Brutus persisted, however, waiting for Caesar at the Senate, and allegedly still chose to remain even when a messenger brought him news that would otherwise have caused him to leave.

When Caesar finally did come to the Senate, they attacked him. [Publius Servilius Casca Longus](#) was allegedly the first to attack Caesar with a blow to the shoulder, which Caesar blocked. However, upon seeing Brutus was with the conspirators, he covered his face with his [toga](#) and resigned himself to his fate. The conspirators attacked in such numbers that they even wounded one another. Brutus is said to have been wounded in the hand and in the legs. After the assassination, the Senate passed an amnesty on the assassins. This amnesty was proposed by Caesar's friend and co-consul [Mark Antony](#) (Marcus Antonius). Nonetheless, uproar among the population caused Brutus and the conspirators to leave Rome. Brutus settled in [Crete](#) from 44 to 42 BC. In 43 BC, after [Octavian](#) received his [consulship](#) from the [Roman Senate](#), one of his first actions was to have the people who had assassinated Julius Caesar declared [murderers](#) and enemies of the state. [Marcus Tullius Cicero](#), angry at Octavian, wrote a letter to Brutus explaining that the forces of Octavian and Mark Antony were divided. Antony had laid siege to the province of [Gaul](#), where he wanted a governorship. In response to this siege, Octavian rallied his troops and fought a series of battles in which Antony was defeated.

Upon hearing that neither Mark Antony nor Octavian had an army big enough to defend Rome, Brutus rallied his troops, which totalled about 17 [legions](#). When Octavian heard that Brutus was on his way to Rome, he made peace with Antony. Their armies, which together totalled about 19 legions, marched to meet Brutus and [Gaius Cassius Longinus](#). The two sides met in two engagements known as the [Battle of Philippi](#). The first was fought on October 3, 42 BC, in which Brutus defeated Octavian's forces, although Cassius was defeated by Antony's forces. The second engagement was fought on October 23, 42 BC and ended in Brutus' defeat. After the defeat, he fled into the nearby hills with only about four legions. Knowing his army had been defeated and that he would be captured, Brutus committed [suicide](#) by running into his own sword being held by two of his own men. Among his last words were, according to [Plutarch](#), "By all means must we fly; not with our feet, however, but with our hands." Brutus also uttered the well-known verse calling down a curse upon Antony (Plutarch repeats this from the memoirs of [Publius Volumnius](#)): *Forget not, Zeus, the author of these crimes* (in the [Dryden](#) translation this passage is given as *Punish, great Jove, the author of these ills*). Plutarch wrote that, according to Volumnius, Brutus repeated two verses, but Volumnius was only able to recall the one quoted. Mark Antony, as a show of great respect, ordered Brutus' body to be wrapped in Antony's most expensive purple mantle (this was later stolen and Antony had the thief executed). Brutus was [cremated](#), and his ashes were sent to his mother, [Servilia Caepionis](#). His wife Porcia was reported to have committed suicide upon hearing of her husband's death, although, according to Plutarch (Brutus 53 para 2), there is some dispute as to whether this is the case: Plutarch states that there is a letter in existence that was allegedly written by Brutus mourning the manner of her death. Brutus' chronology:

- 85 BC: Brutus was born in Rome to Marcus Junius Brutus The Elder and Servilia Caepionis.
- 58 BC: He was made assistant to Cato, governor of [Cyprus](#) which helped him start his political career.
- 53 BC: He was given the [quaestorship](#) in [Cilicia](#).

- 49 BC: Brutus followed [Pompey](#) to [Greece](#) during the [civil war](#) against Caesar.
- 48 BC: Brutus was [pardoned](#) by Caesar.
- 46 BC: He was made governor of [Gaul](#).
- 45 BC: He was made [Praetor](#).
- 44 BC: Murdered Caesar with other [liberatores](#); went to [Athens](#) and then to [Crete](#).
- 42 BC: Battle with [Mark Antony](#)'s forces.

This was the noblest Roman of them all:
 All the conspirators save only he
 Did that they did in envy of great Caesar;
 He only, in a general honest thought
 And common good to all, made one of them.
 His life was gentle, and the elements
 So mix'd in him that Nature might stand up
 And say to all the world "This was a man!"

[William Shakespeare](#), [Julius Caesar](#), Act 5, Scene 5 (Mark Antony)

The phrase [Sic semper tyrannis!](#) ["thus, ever (or always), to tyrants!"] is attributed to Brutus at Caesar's assassination. The phrase is also the official motto of the [Commonwealth of Virginia](#).

The well-known phrase "[Et tu, Brute?](#)" ("And you, Brutus?") is famous as Caesar's utterance in the play [Julius Caesar](#), although they are not his last words, and the sources describing Caesar's death disagree about what his last words were.

CHARLES CHAPLIN – AUTOBIOGRAPHY

I admire Charlie Chaplin, I have seen most of his films, included some of them in my courses, and show them to my grandchildren who enjoy them a century after they were produced. Charlie Chaplin had a tumultuous life, he always felt close to the poor and underprivileged, not forgetting where he came from, even when he became a very rich man. He had also the courage of his convictions and dared oppose McCarthyism, exiling from the US and living the last part of his life in Switzerland. Chaplin has written an autobiography, a masterpiece, letting us enter into his life, as only a genius like him could relate and experience, a long and rewarding life. I enjoy most reading autobiographies as no biographers can grasp the life of a person as the person himself, provided of course that the person knows how to write. Chaplin writes in sincerity, in a vivid style, making us witness an entire epoch – the legendary epoch of the silent movies.

Chaplin's heartfelt and hilarious autobiography tells the story of his childhood, the challenge of identifying and perfecting his talent, his subsequent film career and worldwide celebrity. In this, one of the very first celebrity memoirs, Chaplin displays all the charms, peculiarities and deeply-held beliefs that made him such an endearing and lasting character. Re-issued as part of Melville House's Neversink Library, *My Autobiography* offers dedicated Chaplin fans and casual admirers alike an astonishing glimpse into the heart and the mind of Hollywood's original genius maverick. Take this unforgettable journey with the man George Bernard Shaw called "the only genius to come out of the movie industry" as he moves from his impoverished South London childhood to the heights of Hollywood wealth and fame; from the McCarthy-era investigations to his founding of United Artists to his "reverse migration" back to Europe, *My Autobiography* is a reading experience not to be missed. **"The best autobiography ever written by an actor. An astonishing work."** —*Chicago Tribune* "A moving picture of the hero himself. A truly fascinating book." —*The New York Times Book Review* "The most original,

virile book about the theater in a long, long time.” —*Atlantic Monthly* “It holds the reader entranced. Every page can be read with pleasure.” —*The Times (London)* “The crucial artist of the twentieth century.”: *The New Yorker* “Among the greatest geniuses of film.” —**Roger Ebert** “Few men in this century in any field attained his stature with the public.” —*New York Times*

“Chaplin was not just ‘big,’ he was gigantic. In 1915, he burst onto a war-torn world bringing it the gift of comedy, laughter and relief while it was tearing itself apart through World War I. Over the next 25 years, through the Great Depression and the rise of Adolf Hitler, he stayed on the job. . . It is doubtful any individual has ever given more entertainment, pleasure and relief to so many human beings when they needed it the most.” —**Martin Sieff** “For me, comedy begins with Charlie Chaplin. I know there were screen comedies before he came along . . . But none of them created a persona as unique or indelible as the Little Tramp, and no one could match his worldwide impact.” —**Leonard Maltin** “For a star who made his fortune in the silent movies, Charlie Chaplin has a surprising way with words. His *My Autobiography*, published in 1964 and recently reissued, moves along at a quick clip, lit up throughout its many pages by bright anecdotes, easy humor, and a confident way with a good yarn.” —*Biographile*

SIR CHARLES SPENCER “CHARLIE” CHAPLIN was born in 1889 in London to impoverished parents. He began performing at age ten as a member of a juvenile clog-dance troupe. In 1913, while he was touring with a vaudeville act in the US, Keystone films recruited Chaplin to make films. In only his second short—*Kid Auto Races at Venice*—he debuted his “Little Tramp” character, and his fame quickly exploded. He went on to write, direct, and star in some of the most critically acclaimed movies ever made, including the classics *The Gold Rush*, *City Lights*, *The Great Dictator*, *Monsieur Verdoux*, and *Modern Times*—for which he also wrote the song “Smile,” still a standard. In 1919 he founded the United Artists film studio along with Mary Pickford, Douglas Fairbanks, and D.W. Griffith, and in 1929, the first year of the Academy Awards, he won an award for “versatility and genius” in *The Circus*. But Chaplin’s career took a dark turn during the McCarthy era, when he was accused of “un-American activities” and monitored by the FBI; he would later satirize the McCarthy committee in his *A King in New York*, but when he visited the UK in 1952 his re-entry permit to the US was revoked. Objecting to what he described as “lies and propaganda by powerful reactionary groups”, he moved with his family to Switzerland, where he would live until his death on Christmas day 1977.

Comment by [Snorre Smari Mathiesen](#) on November 25, 2008: Despite all the exquisite books that have been devoted to Charlie Chaplin through the years, the comedian's own account of his life remains vital to anyone interested in his life and work. In fact, it seems to me that the relevance of MY AUTOBIOGRAPHY increases as every new book is written, as every Chaplin-biographer since has relied so heavily on the vast number of unique recollections provided in this book. Thus to not recognize it in its entirety would likely result in an unbalanced view of the man. First published in 1964, Chaplin had made all but one of his films at this point, being well into his seventies, and presumably felt ready to tell his life story as he recalled it. It seems to be the general standpoint that the first twelve or so out of the twenty-nine chapters are the most fascinating. Born in London in 1889, Chaplin's recollections of the late Victorian era, as seen through the eyes of someone who suffered a confused and insecure childhood, are often heartwrenching. Although Chaplin's early years are told in retrospect, half a century after he became one of the richest and most celebrated personalities of his time, one senses through his writing that feelings of desperation and inferiority never quite left him. I constantly found myself imagine not Chaplin the man, but Charlie the boy telling me his story as though it happened yesterday. His first spontaneous appearance on the stage at five, the constant struggle

to make both ends meet, his mother's first and subsequent transmissions to mental asylums, the death of his alcoholic father, his first experience with love, his rise from a child dancer to a major music hall comedian, which led to his first movie contract while on tour in the States; it is all here, told through a vast amount of anecdotes. London of the 1890s-early 1900s is brought to life, I dare say, like no other first-hand account I have ever read on this period.

Having spent about one-third of the book recalling his childhood, Chaplin then devotes an entire chapter on his first year in the movie industry, at Keystone Studios in 1914. We are given access to his thoughts on the various directors and comedians he worked with early on, paving the way to the birth of his famous Tramp character, who within months turned Chaplin into not only a star but also the truly first icon of the movies. The comedian spends some time further into the book analyzing the development of his character, explaining how the Little Fellow (as he always named him) matured from the rather intuitive creature of the first one- and two-reelers, into the far more lovable Tramp most of us remember. When I first read this book as a 12-year old (in an excellent Norwegian translation), I remember being particularly fascinated to be told that Chaplin as early as in 1916 intended to make a science-fiction comedy, having his Tramp character travel to the moon; the film was never made, but a planned sequence involving a feeding-machine was much later included in *MODERN TIMES*. However, after providing us with much valuable information on his first few years as a film-maker, Chaplin seems to be less willing to directly discuss his working methods. Of course, he does recall in some detail the making of and receptions to his feature-length masterpieces, and also occasionally shares some thoughts on how he was inspired to do these films. Particularly interesting is the part recalling how Chaplin suddenly felt inspired to work again after attending a performance of five-year old child dancer Jackie Coogan, after having experienced a creative block for months. This boost of inspiration persuaded Chaplin to hire young Jackie, which in turn led to his first feature-length film *THE KID*. On the whole, though, the time spent on his movies is generally not as vast as many fans and historians would possibly expect it to be. Several pages are spent on the comedian's various trips around the world in the 1930s, whereas the making of *MODERN TIMES* is gained less than two.

One has to keep in mind that Chaplin quite likely wrote these memoirs as much for his own sake as that of any others', and it can be assumed that he didn't find it sufficiently amusing to recall the exhausting periods he spent on his masterpieces. On the other hand, he expressed in interviews that he remembered his youthful years with nostalgia (who doesn't), which may explain why he appears more eager to discuss that part of his life and career. As for his private life, Chaplin appears selective as to what he wishes to cover. His second marriage, which had resulted in a most stressful public scandal in the 1920s, is wrapped up in a few sentences. Even so, Chaplin does not ignore controversial aspects of his life as a public figure; he is frank with his interest in sex, which was mostly present when he had no particular work to attend, and he spends a fair amount of time recalling the awful Joan Barry-scandal in the 1940s. Also thoroughly covered are his feelings on leaving the United States in 1952, after his re-entry permit was revoked; understandably, there is arguably a trace of bitterness to be found, although not nearly as much, I think, as one might expect. Chaplin still prefers not to dwell on these things, though, which is understandable considering that he'd led a very happy life with his fourth wife Oona and their children for twenty years by this time. Charlie's feelings of love for Oona are beautifully expressed towards the end of the book. He also shares his impressions of many famous people he acquainted; among the more interesting of these celebrities are W.R. Hearst, J. Edgar Hoover, Winston Churchill, Mahatma Gandhi, Albert Einstein and Claude Debussy, as well as movie stars such as Douglas Fairbanks and Mary Pickford. Despite some possible, slight disappointments, *MY AUTOBIOGRAPHY* remains a very engaging read throughout. The first chapters dealing with his youth may be the most enthralling

part, but the entire book most definitely deserves to be read -- and re-read. The vocabulary is outstanding. We should be grateful that Chaplin wrote this book; without it, later great biographies on the comedian would unquestionably have been more speculative, especially whereas his early years are concerned.

FELIX MENDELSSOHN – ON WINGS OF SONG – BIOGRAPHY BY WILFRID BLUNT

Jakob Ludwig Felix Mendelssohn Bartholdy (3 February 1809 – 4 November 1847), born and widely known as **Felix Mendelssohn**, was a German composer, pianist, organist and conductor of the early Romantic period. A grandson of the philosopher Moses Mendelssohn, Felix Mendelssohn was born into a prominent Jewish family. Although initially he was brought up without religion, he was later baptised as a Reformed Christian. Mendelssohn was recognised early as a musical prodigy, but his parents were cautious and did not seek to capitalise on his talent. Mendelssohn enjoyed early success in Germany, where he also revived interest in the music of Johann Sebastian Bach, and in his travels throughout Europe. He was particularly well received in Britain as a composer, conductor and soloist, and his ten visits there – during which many of his major works were premiered – form an important part of his adult career. His essentially conservative musical tastes, however, set him apart from many of his more adventurous musical contemporaries such as Franz Liszt, Richard Wagner and Hector Berlioz. The Leipzig Conservatoire (now the University of Music and Theatre Leipzig), which he founded, became a bastion of this anti-radical outlook. Mendelssohn wrote symphonies, concerti, oratorios, piano music and chamber music. His best-known works include his Overture and incidental music for *A Midsummer Night's Dream*, the *Italian Symphony*, the *Scottish Symphony*, the overture *The Hebrides*, his mature Violin Concerto, and his String Octet. His *Songs Without Words* are his most famous solo piano compositions. After a long period of relative denigration due to changing musical tastes and anti-Semitism in the late 19th and early 20th centuries, his creative originality has now been recognised and re-evaluated. He is now among the most popular composers of the Romantic era, and possibly the most liked composer in the world.

The biography *On Wings of Song* by Wilfrid Blunt is quite good in describing the epoch and Mendelssohn's life, the meeting with Queen Victoria and Prince Albert who admired his music, the Jewish connotations, his music. As I admire Mendelssohn's music, I enjoyed reading this biography, understanding better the composer. The first classical music that I loved were Mendelssohn's works and especially his Violin Concerto which moves me to tears everytime that I hear or see it in concert. I also experienced a "unique" event when, at the age of 18 while I was a young student in Jerusalem, I saw a concert of the Israeli Radio orchestra at the YMCA hall, that was broadcasted live, and when the soloist started to play the second movement of the Violin Concerto he got mixed up, the conductor stopped the concert, and they started to play the Concerto from the beginning. There are all kind of bunglers, you can mix up the name of the Beauty Queen and crown the wrong one, you can tear your evening dress in the middle of a reception, you can even maintain at a strait-laced dinner in London as I did that my family came to England after Spain in 1492 when Jews were not allowed in [England until 1657](#), but the Violin soloist erring in a live broadcast was probably one of the most embarrassed bunglers.

On 21 March 1816, at the age of seven years, Mendelssohn was baptized with his brother and sisters in a home ceremony by Johann Jakob Stegemann, minister of the Evangelical congregation of Berlin's [Jerusalem Church](#) and [New Church](#). Although Mendelssohn was a conforming (if not over-zealous) Christian as a member of the Reformed Church, he was both conscious and proud of his Jewish ancestry and notably of his connection with his grandfather Moses Mendelssohn. He was the prime mover in proposing to the publisher Heinrich Brockhaus

a complete edition of Moses's works, which continued with the support of his uncle [Joseph Mendelssohn](#). Mendelssohn was notably reluctant, either in his letters or conversation, to comment on his innermost beliefs; his friend Devrient wrote that "[his] deep convictions were never uttered in intercourse with the world; only in rare and intimate moments did they ever appear, and then only in the slightest and most humorous allusions". Thus for example in a letter to his sister Rebecka, Mendelssohn rebukes her complaint about an unpleasant relative: "What do you mean by saying you are not hostile to Jews? I hope this was a joke [...] It is really sweet of you that you do not despise your family, isn't it?" Some modern scholars have devoted considerable energy to demonstrate either that Mendelssohn was deeply sympathetic to his ancestors' Jewish beliefs, or that he was hostile to this and sincere in his Christian beliefs.

In 1835 Mendelssohn was named conductor of the [Leipzig Gewandhaus Orchestra](#). He chose this position although he had also been offered direction of the opera house in [Munich](#) and the editorship of the prestigious music journal, the [Allgemeine musikalische Zeitung](#). Mendelssohn concentrated on developing the musical life of [Leipzig](#), working with the orchestra, the opera house, the Choir of [St. Thomas Church](#), and the city's other choral and musical institutions. Mendelssohn's concerts included, in addition to many of his own works, three series of "historical concerts" and a number of works by his contemporaries. He was deluged by offers of music from rising composers and would-be composers; amongst these was Richard Wagner, who submitted his [early Symphony](#), which to Wagner's disgust Mendelssohn lost or mislaid. This is probably one of the reasons why Wagner hated Mendelssohn, it is amazing how small incidents like that may have such an impact. Mendelssohn also revived interest in [Franz Schubert](#). [Robert Schumann](#) discovered the manuscript of Schubert's [9th Symphony](#) and sent it to Mendelssohn, who promptly premiered it in Leipzig on 21 March 1839, more than a decade after Schubert's death. A landmark event during Mendelssohn's Leipzig years was the premiere of his oratorio [St. Paul](#), given at the Lower Rhenish Festival in Düsseldorf in 1836, shortly after the death of the composer's father, which much affected him; Felix wrote that he would "never cease to endeavour to gain his approval [...] although I can no longer enjoy it". *St. Paul* seemed to many of Mendelssohn's contemporaries to be his finest work, and sealed his European reputation.

In 1829 Mendelssohn paid his first visit to Britain, where his former teacher Ignaz Moscheles, already settled in London, introduced him to influential musical circles. In the summer he visited [Edinburgh](#), where he met among others the composer [John Thomson](#), whom he later recommended to be Professor of Music at [Edinburgh University](#). On his eighth visit in the summer of 1844, he conducted five of the Philharmonic concerts in London, and wrote: [N]ever before was anything like this season – we never went to bed before half-past one, every hour of every day was filled with engagements three weeks beforehand, and I got through more music in two months than in all the rest of the year. On subsequent visits he met [Queen Victoria](#) and her musical husband [Prince Albert](#), who both greatly admired his music. In the course of ten visits to Britain during his life, totalling about 20 months, Mendelssohn won a strong following, sufficient for him to make a deep impression on British musical life. He composed and performed, and he edited for British publishers the first critical editions of [oratorios](#) of Handel and of the organ music of J.S. Bach. Scotland inspired two of his most famous works: the overture [The Hebrides](#) (also known as *Fingal's Cave*); and the [Scottish Symphony](#) (Symphony No. 3). On his last visit to Britain in 1847, Mendelssohn was the soloist in [Beethoven's Piano Concerto No. 4](#) and conducted his own *Scottish Symphony* with the Philharmonic Orchestra before the Queen and Prince Albert. This left him exhausted and ill from a hectic schedule. The death of his sister Fanny on 14 May 1847 caused him great distress. On 4 November, Mendelssohn died in Leipzig after a series of strokes. He was only 38, remaining forever young.

In the immediate wake of Mendelssohn's death, he was mourned both in Germany and England. However, the conservative strain in Mendelssohn, which set him apart from some of his more flamboyant contemporaries, bred a corollary condescension amongst some of them toward his music. Mendelssohn's relations with Berlioz, Liszt and others had been uneasy and equivocal. Listeners who had raised questions about Mendelssohn's talent included Heinrich Heine, who wrote in 1836 after hearing the oratorio *St. Paul* that his work was "characterized by a great, strict, very serious seriousness, a determined, almost importunate tendency to follow classical models, the finest, cleverest calculation, sharp intelligence and, finally, complete lack of naïveté. But is there in art any originality of genius without naïveté?" Such criticism of Mendelssohn for his very ability – which could be characterised negatively as facility – was taken to further lengths by Richard Wagner. Mendelssohn's success, his popularity and his Jewish origins irked Wagner sufficiently to [damn Mendelssohn with faint praise](#), 3 years after his death, in an anti-Jewish pamphlet *Das Judenthum in der Musik*: [Mendelssohn] has shown us that a Jew may have the amplest store of specific talents, may own the finest and most varied culture, the highest and tenderest sense of honour – yet without all these pre-eminences helping him, were it but one single time, to call forth in us that deep, that heart-searching effect which we await from art... The washiness and the whimsicality of our present musical style has been... pushed to its utmost pitch by Mendelssohn's endeavour to speak out a vague, an almost nugatory Content as interestingly and spiritedly as possible. Wagner is a member of the disgraceful gallery of anti-Semites who denigrate Jews' works only because they are Jews, or alternatively if they don't like the works of a Jew they generalize this dislike to all Jews. This was the start of a movement to downgrade Mendelssohn's status as a composer which lasted almost a century, the echoes of which still survive today in critiques of Mendelssohn's supposed mediocrity.

In the 20th century the [Nazi](#) regime and its [Reichsmusikkammer](#) cited Mendelssohn's Jewish origin in banning performance and publication of his works, even asking Nazi-approved composers to rewrite incidental music for *A Midsummer Night's Dream*. ([Carl Orff](#) obliged.) Under the Nazis, "Mendelssohn was presented as a dangerous 'accident' of music history, who played a decisive role in rendering German music in the 19th century 'degenerate'." You have to be completely twisted, degenerate and hateful if you find such divine music as the music of Mendelssohn to be degenerate, and I'll not say a word against Wagner's music, that they thought was divine, as I do not want to sound prejudiced against such a divine anti-Semite. I just advise the reader to compare *A Midsummer Night's Dream* to the *Goetterdaemmerung* – the Twilight of the Gods, with Bruennhilde, Woglinde, Wellgunde and Flosshilde, and decide what Gods are most divine... Mendelssohn's reputation in England remained high throughout the 19th century. Prince Albert inscribed (in German), a libretto for the oratorio *Elijah* in 1847: To the noble artist who, surrounded by the [Baal](#)-worship of false art, has been able, like a second Elijah, through genius and study, to remain true to the service of true art. Mendelssohn's *Wedding March* from *A Midsummer Night's Dream* was played at the wedding of Queen Victoria's daughter, [Princess Victoria, The Princess Royal](#), to [Crown Prince Frederick of Prussia](#) in 1858, and it remains popular at marriage ceremonies. I included the music in the program of the surprise party to Ruthy, as it is one of the best musical works that I admire most. I may be not sophisticated enough to prefer Mendelssohn, Verdi and Offenbach to Wagner, but I also prefer Renoir to Picasso, Paul Anka to the Beatles, [the Golden Girls](#) and [Dear John](#) to [Friends](#) and [Seinfeld](#)...

[Charles Rosen](#) in a chapter on Mendelssohn in his 1995 book *The Romantic Generation* both praises and criticizes the composer, calling him a "genius" with a "profound" comprehension of Beethoven and "the greatest child prodigy the history of Western music has ever known". Although Rosen feels that in his later years, without losing his craft or genius, the composer "renounced ... his daring", he calls Mendelssohn's relatively late Violin Concerto in E minor "the

most successful synthesis of the Classical concerto tradition and the Romantic virtuoso form". Rosen calls the *Fugue in E minor* (later included in Mendelssohn's Op. 35 for piano) a "masterpiece"; but in the same paragraph calls Mendelssohn "the inventor of religious [kitsch](#) in music". Such opinions are evidence of how a more nuanced appreciation of Mendelssohn's work has developed over the last 50 years, together with the publication of a number of modern biographies placing his achievements in context. Mercer-Taylor comments on the irony that "this broad-based reevaluation of Mendelssohn's music is made possible, in part, by a general disintegration of the idea of a musical canon", an idea which Mendelssohn "as a conductor, pianist and scholar" had done so much to establish. All of Mendelssohn's oeuvre – including the most popular works such as the E minor Violin Concerto and the *Italian Symphony* – has been explored more deeply, and prior concepts about the Victorian conventionality of the oratorio *Elijah* have been shed. The frequently intense and dramatic world of Mendelssohn's chamber works has been more fully recognized. Virtually all of Mendelssohn's published works are now available on CD, and his works are frequently heard in the concert hall and on broadcasts. An [English Heritage blue plaque](#) commemorating Mendelssohn was placed at 4 Hobart Place in Belgravia, London, in 2013. As the critic [H. L. Mencken](#) concluded, if Mendelssohn indeed missed true greatness, he missed it "by a hair". Well, I'd rather miss true greatness by a hair, living a gratifying life, than be great and live a tormented life, although Picasso proves to us that you can be great and have a gratifying life, so in some extraordinary cases you can win them all!

ARTHUR RUBINSTEIN – AUTOBIOGRAPHY

I am not an expert in classical music. Most of the concerts that I have seen were not by the best orchestras nor the best performers. That is why I remember quite good the few concerts that I have seen with Isaac Stern as a soloist, with Daniel Barenboim as a conductor, and I have related them in my book. It goes without saying that I have never seen Arthur Rubinstein, but I heard him many times in records, recorded concerts, and it is almost as being there. I believe that he is the best pianist whom I ever heard, as he was driven more by his emotions than by his technique. I enjoyed much reading his autobiography, as he is not only a very gifted musician, but also a raconteur, as stated in this introduction for his memoirs: With his uncanny memory, with his unsurpassed gift as raconteur, the adored maestro of the piano at last tells the story of his life - the adventures, the struggles, the amours, the mishaps, and the triumphs... Rubenstein's life and music have been illuminated with a radiant energy, a magic that could only have sprung from a gargantuan love of life. His book - bursting with anecdote, information, opinion, with life - is a testament to that great gift. Rubinstein's second part memoir is the continuation of his first earlier work which dealt with his childhood and early adult years. This work covers the year 1917 to 1980. It opens with an account of his South American tour, then goes on to tell of his brief time in New York. It then gives much space to his years in Paris in the 1920's and 1930's. It goes on to tell of his meeting his future wife Nela, their feeling the Gestapo in France and settling in Hollywood. As in Paris Rubinstein rapidly establishes himself as desired social figure and mingles with the social elite. Above all of course Rubinstein is a great master pianist. And he has much to say about the way an artist must use the gift which he has been given. This is a rich work and one most highly recommended. I cannot write an obituary on Arthur Rubinstein, and so I bring here the outstanding obituary written on him by The New York Times on 12/21/1982.

Arthur Rubinstein, one of the greatest pianists of the century, died quietly in his sleep at his home in Geneva yesterday. He was 95 years old. For about 85 of those years he had been playing the piano in public, and he lived to see himself win the highest acclaim. He started at the age of 3, made his debut shortly thereafter, and was still playing until about five years ago. In his youth he was eclipsed by such giants as Sergei Rachmaninoff and Josef Hofmann. But as the pianists

of an older generation died, and as Mr. Rubinstein went on from strength to strength, he became the most popular pianist before the public and the most respected. His only rival was Vladimir Horowitz. In his autobiography, Mr. Rubinstein conceded that Mr. Horowitz was the better pianist but not the better musician. Mr. Horowitz, however, was absent from the public from 1952 to 1965, and in those years Rubinstein had no real rival.

Idolized All Over the World - Possible competitors, such as Sviatoslav Richter, did not play that often in the West, and the legendary, eccentric Arturo Benedetti Michelangeli gave relatively few concerts. Mr. Rubinstein had the international field pretty much to himself, and was idolized all over the world. In the pantheon of 20th-century pianists, Mr. Rubinstein's place is assured as one of the titans. With his remarkable technique, golden tone and musical logic, with the elan he brought to his interpretations, with his natural, unforced and unflurried style, he was unique - as, indeed, every great artist is. What Mr. Rubinstein offered, above all others, was the ability to transmit the joy of music. "What good are vitamins?" Mr. Rubinstein demanded when he was asked, at the age of 75, to explain his youthful vivacity and fire. "Eat a lobster, eat a pound of caviar - live! If you are in love with a beautiful blonde with an empty face and no brains at all, don't be afraid. Marry her! Live!" The great pianist conscientiously applied the prescription to himself, and everything he did was *con brio*. There was dash to his rich mode of life, just as there was to his making of sumptuous music. From his earliest to his latest days he was the embodiment of the grand manner. Even at an age when most musical artists slow down, he was giving concerts on an average of one every three days; he was recording furiously out of his vast repertory; he was the life of innumerable parties and luncheons; he was the irrepressible talker and raconteur; he was, ineffably, Rubinstein. The supreme and serious musician that most Americans knew was Rubinstein since 1937, the year of his historic reappearance at Carnegie Hall that marked a new dedication to his art. "It is said of me that when I was young I divided my time impartially among wine, women and song," he remarked afterward. "I deny this categorically. Ninety percent of my interests were women." There was an element of exaggeration to this comment, but it was certainly true that the post-1937 Rubinstein was a mature artist. His special fusion of Romanticism and intellectualism caught the public fancy. Audiences could not hear enough of him; his concerts were standing-room only; his recordings sold in the millions; he performed all over the world at fees of \$6,000 and more a concert, then the highest fee for any artist before the public.

Chopin a Specialty - Rubinstein moved with confident ease through a repertory ("my musical valise") that started with Mozart, proceeded through Beethoven and the entire 19th century and wound up with such moderns as Heitor Villa-Lobos, Igor Stravinsky and Karol Szymanowski. Chopin, however, was his specialty and it was a Chopinist that he was considered by many without peer. As superb an interpreter of Chopin as he was, he counted himself also as a Mozart man. He returned to Mozart "on my knees" in late life. Undeniably, part of the Rubinstein manner (and mystique) was his pianistic pedigree, which went back to many legendary 19th-century musicians. Rubinstein's first big-name enthusiast was Joseph Joachim, the violinist friend of Brahms. His early piano training came from Karl Heinrich Barth, a pupil of Franz Liszt, who had been taught by Carl Czerny, who had in turn been a pupil of Beethoven. Rubinstein, moreover, drew personally from such titans as Camille Saint-Saens, Ignace Jan Paderewski, Eugene Ysaie, Claude Debussy, Cesar Franck, Artur Schnabel and Vladimir de Pachmann.

Played 'Crowd Pleasers' - In his youth Rubinstein tended to perform what he called "the crowd pleasers" - Tchaikovsky, Rachmaninoff and Liszt - and his piano belched fire. With maturity, however, he turned more and more to Chopin, his fellow Pole, whose compositions of delicate expression called for an artist who could make the piano breathe. Rubinstein was so spontaneous

and exuberant that he declined to think of his artistry as work. "I can play 10 hours," he remarked in his late 70's. "I don't feel that making art should be called work. Work is something disagreeable that you have to do." That statement, like so many of Rubinstein's about himself, was true and not true; for this most gifted of pianists worked very hard by any other standards than his own to perfect and project his artistry, even if he liked to create the impression that it was all effortless, as it indeed sounded to audiences. In a recording session for RCA Victor Records, in Webster Hall here, he would play and replay a piece until he was satisfied that it was his best; and before a concert he would practice, particularly passages that he thought he might have difficulty with. Nothing less than perfection was tolerated. Practice for its own sake, however, was not Rubinstein's notion of how to extract music from the printed notes. "I was born very, very lazy and I don't always practice very long," he said once. "But I must say, in my defense, that it is not so good, in a musical way, to overpractice. When you do, the music seems to come out of your pocket. If you play with a feeling of 'Oh, I know this,' you play without that little drop of fresh blood that is necessary -and the audience feels it." On another occasion he explained in his tumbling English his philosophy this way: "At every concert I leave a lot to the moment. I must have the unexpected, the unforeseen. I want to risk, to dare. I want to be surprised by what comes out. I want to enjoy it more than the audience. That way the music can bloom anew. It's like making love. The act is always the same, but each time it's different."

Happiness in Performance - One of the elements of freshness in a Rubinstein concert was also the evident happiness with which he played. "Don't tell Hurok" - Sol Hurok, his impresario of many years - he admonished one interviewer, "but I'd play the piano for nothing, I enjoy it so much." This was of the essence of the pianist's attitude toward life generally, which he expressed by saying: "Happiness is to live. It is the only happiness possible." This total *joie de vivre* undoubtedly lent a special quality to Rubinstein's music ("Music is not a hobby, not even a passion with me; music is me") and lifted him above his contemporaries. Moreover, underneath his panache he possessed insight and a capacity for musical growth that markedly enriched the work of his later years. For example, he recorded the Schumann "Carnaval" at 65; and when he recorded the piece 10 years later "there was no question but that it was a better performance," in the opinion of Harold C. Schonberg, then The New York Times music critic. "His colleagues consider him a miracle, geriatric experts mumble when they talk about him and nobody will put up much of an argument when he is called the greatest living pianist," Mr. Schonberg wrote on Rubinstein's 75th birthday. He continued: "Vladimir Horowitz may have a more glittering technique, Rudolf Serkin may have a better way with German music, Rosalyn Tureck more of an affinity for Bach, Sviatoslav Richter for Prokofiev and Scriabin, and Claudio Arrau may have a bigger repertory. "But no pianist has put everything together the way Rubinstein has. Others may be superior in specific things, but Rubinstein is the complete pianist."

Presence of Majesty - To see and hear Rubinstein at a concert was to be in the presence of majesty. A 5-foot-8-inch figure resembling a cube on sticks in impeccable evening clothes strode briskly on stage and received the homage that his subjects' thunderous applause connoted. He bowed slightly from the waist, and his pearl-gray hair glistened in the stage lights and his blue eyes darted around the hall. Before the applause subsided, he seated himself on the piano bench and carefully draped the tails of his coat over its back. Then he raised his face, masked in concentration, until his nose tilted upward at a 45-degree angle. His back was erect. He kneaded his fingers. He bowed his head for a moment as the last coughs died out and then he eased into the keyboard. Sometimes in playing he seemed about to overwhelm the instrument as he rose off the bench; other times, when the music was lyrical, he moved his arms and hands in graceful symmetry. His eyes appeared fixed on a distant object. "I like to look up over the piano," he explained, "so I can listen and follow the lines of the piece. Looking at your fingers for accuracy

is too confusing. I'd rather miss a few notes than play by phrase instead of as a whole." Rubinstein's sound, or tone was elegant. One critic described it as "a firm, clear, colorful sonority that is one of the miracles of 20th-century pianism." "He simply cannot produce an ugly, forced or jagged sound no matter how heavily he comes down on the keyboard," this observer continued. "As soon as his fingers touch the keys, one knows that the Old Master is at work; and the penetrating tone rolls out and fills the house."

Ingredients of Tone - The pianist himself did not know how to account for the distinctiveness of his tone. Contributing to it, however, was his physique, considered perfect for a pianist. His torso was short and muscular; his arms were long, his biceps those of a blacksmith and his fists like a longshoreman's. He would spread his spatulate fingers whose tips were calloused from years at the keyboard, to encompass the 12 notes from C to G -two more than normal. Moreover, his pinkies were nearly as long as his index fingers, and his elongate thumbs extended downward at an obtuse angle. Another ingredient of Rubinstein was an unusually fine ear that, among other things, permitted him to spin music through his mind. "At breakfast, I might pass a Brahms symphony in my head," he said. "Then I am called to the phone, and half an hour later I find it's been going on all the time and I'm in the third movement." This phenomenon was the basis for a game Rubinstein's friends like to play with him, in which they would randomly name musical excerpts that he would then play. He was seldom stumped. "Rubinstein is the only pianist you could wake up at midnight and ask to play any of the 38 major piano concertos," according to Edouard van Remoortel, the conductor. The pianist was usually labeled a Romantic, but that was an error, in the opinion of many critics. Mr. Schonberg, for example, wrote: "Rubinstein today is called - mistakenly - a Romanticist. And he is - in relation to the younger pianists, just as he was a Classicist in relation to the older ones. Today's new style is represented by the young spit-and-polish pianists, who never hit a wrong note, who come to music with the utmost dedication and who all tend to sound alike."

A Born Extrovert - If Rubinstein had not been a pianist, his friends were certain that he could have made an enjoyable living as a stand-up comedian and raconteur. A born extrovert, he loved to meet people, to act out his stories and to tell them in the eight languages in which he was fluent - English, Polish, Russian, French, German, Italian, Spanish and Portuguese. When he told a story, he performed all the roles with appropriate facial expressions and gestures -climbing atop a chair or table and beating time if the anecdote were about a conductor, or simpering coquettishly if it were about a young woman. Even lighting a cigar (he prudently laid in a big stock of Upmann's just before the United States break with Cuba) was an act worth watching. One of his stories concerned the time he and Albert Einstein played a violin and piano sonata. The physicist missed a cue in one passage and came in four beats late. They started again, and once more Einstein missed the cue. Rubinstein turned to his partner in mock exasperation and exclaimed "For God's sakes, professor can't you even count up to four?" In another Rubinstein story which he delighted to tell on himself, he was making a recording in Webster Hall when a porter in overalls carrying a pail and mop came up to the piano, watched silently and then asked, "Do you do this professionally?" Rubinstein always said that at this point he was for the only time in his life nonplussed.

In addition to a sensitive appreciation of the best in cigars, haute cuisine and wines, the pianist was a connoisseur of painting who was able to say, "I knew Picasso before he was Picasso and I was Rubinstein." Apart from his Picassos, Rubinstein's collection was dominated by Vuillards, Chagalls and Dufys. Rubinstein's start in life was much more modest than his eventual eminence. Born in Lodz, Poland, on Jan. 28, 1887, he was the youngest of seven children of Ignace Rubinstein, a textile producer, and Felicia Heyman Rubinstein. (Late in life, Rubinstein became

vain about his age, and advanced his birth date to 1889, according to those who knew him.) He took piano lessons at the age of 3, and at 4 he was performing in public and flourishing a calling card that read "Artur the Great Piano Virtuoso." A little later, tired of being asked if he were a relative of the great Anton Rubinstein, he inscribed the words "No Relation" on the cards. By the time he was 8 he had exhausted the teaching resources of the Warsaw Conservatory of Music and was sent to Berlin to perform for Joachim, the violinist. Impressed by the boy's precocity, the friend of Brahms and Schumann assumed responsibility for his study. He was indeed, the conductor at Rubinstein's Berlin debut at the age of 11. There followed recitals in Dresden, Hamburg, Warsaw (where he played under the baton of Emil Mlynarski, his future father-in-law) and a visit to Paderewski in Switzerland. Among Paderewski's guests was a Boston critic who brought Rubinstein to the attention of the Knabe Piano Company, which underwrote his first American tour in 1906. His showpiece was Saint-Saens's Concerto No. 2 in G for Piano and Orchestra, which he performed at Carnegie Hall. The tour lasted 75 concerts and it was not a critical success. He returned to Europe disheartened. He went back to school, so to speak, by playing in private for Paderewski. "I just played and listened, and he would tell me little things," Rubinstein recalled. He did not return to the concert stage until 1910. He lived in Paris, had a series of love affairs, became friends with artists and writers. "I had, often, lobster and champagne, and often I had nothing," he said. "Once I spent two days on a park bench because I could not pay my hotel bill. But I also had wonderful chamber music with Ysaye and Thibaud and Casals."

Recitals for Allied Cause - Back as a performer Rubinstein established himself in Europe as a top-ranking pianist. In the early part of World War I he gave recitals for the Allied cause. At that time he became so enraged with the German treatment of the Poles and the Belgians that he vowed never to appear in Germany, and he never thereafter did. A turning point in Rubinstein's career came in 1916, when he made a tour of Spain. It was a grand success. Four concerts stretched to 125. And from there he went to South America. "They loved me for my improvised way of playing," he recalled. "It was not really intentional with me, because I could not even then work out a conception and stick to it. But to them it was a relief from what they called 'the pedants.'" Convinced that he would now be a hit in the United States, he reappeared in Carnegie Hall in 1919, but his reception was lukewarm. "When I played in the Latin countries they loved me because of my temperament," he said later. "But when I played in England and America, they felt that because they had paid their money they were entitled to hear all the notes. I dropped too many notes in those days, and they felt they were cheated."

Rebuffed but not chastened, he returned to Europe, where he divided his time between concerts and high living with the international set. He was as frequently sitting on the Riviera or palling around with Picasso, the Prince of Wales, an attractive woman or Ernest Hemingway as he was sitting before a concert grand. The late 20's were decisive for the pianist's later career. First, in 1928, he met 15-year-old Aniela Mlynarski, daughter of the Polish conductor. According to them both it was love at first sight, although they were not married until 1932. Second, Rubinstein began recording. Third, he began to take stock of himself as an artist. The result was the end of his days as a playboy and intensive study and practice - six, eight, nine hours a day. In the process he brought discipline to his abundant temperament and intelligence to his grand manner. "I didn't want my kids to grow up thinking of their father as either a second-string pianist or as a has-been," he remarked. Rubinstein's early recordings (now collectors' items) called renewed attention to him, and Mr. Hurok, his agent, persuaded him to have another go at the United States. When he made his reappearance at Carnegie Hall on Nov. 21, 1937, he was acclaimed as "a giant who had transformed his joie de vivre into the strongest alloy of his music." It was the

start of the love affair between American music lovers and Rubinstein that never thereafter abated.

Moved to California - In World War II he moved his family from Paris to Beverly Hills, Calif., where he ghosted at the piano for movie actors who played the roles of Schumann, Liszt, Brahms and others. The films were "I've Always Loved You" (1946), "Song of Love" (1947), "Night Song" (1947), "Carnegie Hall" (1947) and "Of Men and Music" (1950), in which he appeared as himself. Meanwhile, Rubinstein toured the world - North Africa, China, Japan, Indonesia, Australia, Europe. In 1958 he returned to Warsaw after an absence of 20 years, and the audience cheered and applauded and brought him back from the wings 10 times after he played Chopin's "Polonaise" in A flat. "He is considered on all levels a great pianist and a great Pole," an American in Warsaw reported recently. "The Poles pay him the great compliment of considering him one of theirs malgre tout."

Became U.S. Citizen - Rubinstein became an American citizen in 1946 and moved to New York in the 1950's. As his career came to a halt, because of his extreme age and loss of sight, Rubinstein found time to concentrate on his autobiography, which he had promised to write for Alfred A. Knopf many years previously. In 1973, the first volume, "My Young Years," was published, and was followed in 1980 by "My Many Years." In his last years his constant companion was his secretary, Annabelle Whitestone. His American audience had a chance to enjoy Rubinstein the man and the musician once more when he was interviewed on a 90-minute television special, as part of the "Great Performances" series, entitled "Rubinstein at 90." The pianist's other honors included Commander of the Legion of Honor, officer of Portugal's Order of Santiago, Commander of the Chilean Republic and Commander of the Crown of Belgium's Order of Leopold I, and he wore Spain's Cross of Alfonso XII. In addition, he had the Bronze Medallion of the City of New York and the Gold Medal of London's Royal Philharmonic Society. He held honorary degrees from Yale, Northwestern, Brown and Rutgers. Mr. Rubinstein is survived by his wife, Aniela, of Paris, and four children, Eva, Paul, Alina A. and John A., all of Manhattan.

CHARLES de GAULLE: [MEMOIRES de GUERRE](#) & BIOGRAPHY - JEAN LACOUTURE

Charles André Joseph Marie de Gaulle; 22 November 1890 – 9 November 1970) was a French general, [resistant](#), writer and statesman. He was the leader of [Free France](#) (1940–44) and the head of the [Provisional Government of the French Republic](#) (1944–46). In 1958, he founded the [Fifth Republic](#) and was elected as the 18th [President of France](#), until his resignation in 1969. He was the dominant figure of France during the [Cold War](#) era and his memory continues to influence French politics. Born in [Lille](#), he graduated from [Saint-Cyr](#) in 1912. He was a decorated officer of the [First World War](#), wounded several times and later taken prisoner at [Verdun](#). He tried to escape with a fellow prisoner, but failed several times. After the war ended, he was released. During the interwar period he advocated mobile armoured divisions. At the beginning of the [Second World War](#), he led an [armoured division](#) which counterattacked the invading German army, before being appointed to the French Government as Under-Secretary for War. Refusing to accept his government's [armistice with Nazi Germany](#) in 1940, de Gaulle exhorted the French population to resist occupation and to continue the fight against [Axis powers](#) in his [Appeal of 18 June](#). He led a [government in exile](#) and the [Free French Forces](#) against the Axis. Despite frosty relations with Britain and especially the United States, he emerged as the undisputed leader of the French resistance. He became Head of the [Provisional Government of the French Republic](#) in June 1944, the interim government of France following [its Liberation](#). As

early as 1944, de Gaulle introduced a [dirigist](#) economic policy, which included substantial state-directed control over a capitalist economy. It contributed to [thirty years of unprecedented growth](#).

Frustrated by the return of petty partisanship in the new [French Fourth Republic](#), he resigned in early 1946, but continued to be politically active as founder of the [RPF](#) Party (*Rassemblement du Peuple Français*). He retired in the early 1950s and wrote his *War Memoirs*, which quickly became a classic of modern French literature. When the [Algerian war](#) was ripping apart the unstable Fourth Republic, the [National Assembly](#) brought him back to power during the [May 1958 crisis](#). De Gaulle founded the Fifth Republic with a strong presidency, and he was elected in the latter role. He managed to keep France together while taking steps to end the war, much to the anger of the [Pieds-Noirs](#) (Frenchmen settled in Algeria) and the military; both previously had supported his return to power to maintain colonial rule. He granted independence to Algeria and progressively to other French colonies. In the context of the Cold War, de Gaulle initiated his "Politics of Grandeur", asserting that France as a major power should not rely on other countries, such as the United States, for its national security and prosperity. To this end, de Gaulle pursued a policy of "national independence" which led him to withdraw from [NATO's](#) military integrated command and to launch an independent [nuclear development program](#) that made France the [fourth nuclear power](#). He [restored](#) cordial [Franco-German relations](#) in order to create a European counterweight between the "Anglo-Saxon" (American and British) and Soviet spheres of influence. However, he opposed any development of a [supranational Europe](#), favouring a Europe of [sovereign Nations](#) and twice vetoed Britain's entry into the [European Community](#). De Gaulle openly criticised the [U.S. intervention in Vietnam](#) and the "[exorbitant privilege](#)" of the [U.S. dollar](#), and supported an [independent Quebec](#). Although [re-elected President in 1965](#), in [May 1968](#) he appeared likely to lose power amid widespread protests by students and workers, but survived the crisis with backing from the Army and won an [election](#) with an increased majority in the Assembly. Nonetheless, de Gaulle resigned in 1969 after losing a [referendum](#) in which he proposed more decentralization. He died a year later at his residence in [Colombey-les-Deux-Églises](#), leaving his Presidential memoirs unfinished. Many French political parties and figures claim the [gaullist](#) legacy. His autobiography, *Memoires de Guerre*, is one of the best autobiographies ever written. I was moved extremely by his ordeal, crises, and his success,

My appreciation on Charles de Gaulle is ambiguous – I admire him as one of the best leaders of the 20th century, having the courage to say no to the defeatist conduct of Petain and many other Frenchmen, establishing a Free France organization from almost nothing in 1940-1944, and contributing to the victory of the Allied Powers in World War II, although a modest part. I respect him as he was not willing to compromise and after leading France from the ashes after 1944, he retired from public life to his hometown. He refused to be part of the corrupt and weak Fourth Republic until 1958, and he decided to take the reins of power only after he was assured that he can "restart" France from a robust base, with the solid structure, economy and spirit of the Fifth Republic. I cannot compare of course to De Gaulle, but I think like him that the only way to address the problems of Israel is by establishing a Second Republic, as I have stated many times, including in this book. De Gaulle had a tremendous contribution to France, yet I came to France in 1967 when he was already very old (77 – I was then 23, but now when I'm almost 72 I'm convinced that I am still young, so all is relative...) and has lost contact with the French people, especially the young generation. The [French Students](#) Revolution in which I participated in May 1968, was directed against his "monarchical reign" - The de Gaulle administration's attempts to quell those strikes by [police action](#) only inflamed the situation further, leading to street battles with the police in the [Latin Quarter](#), followed by the spread of general strikes and occupations throughout France. De Gaulle went to a French military base in Germany, and after the army

forces came from Germany through Fontainebleau where we saw them, De Gaulle returned, dissolved the [National Assembly](#), and called for new parliamentary elections for 23 June 1968.

Violence evaporated almost as quickly as it arose. Workers went back to their jobs, and when the elections were finally held in June, the Gaullist party emerged even stronger than before. The June 1968 elections were a major success for the Gaullists and their allies; when shown the spectre of revolution or civil war, the majority of the country rallied to him. Well, like [Mme. Angot](#)/Alphonse Karr have said: "[Plus ca change plus c'est la meme chose](#)". His party won 352 of 487 seats, but de Gaulle remained personally unpopular; a survey conducted immediately after the crisis showed that a majority of the country saw him as too old, too self-centered, too authoritarian, too conservative, and too [anti-American](#). The general sentiment was that, being a career military man, he almost completely preoccupied himself with foreign and national defense matters, giving scant attention to the economy or domestic problems. French youth also considered the nearly 80-year-old de Gaulle a dinosaur and that it was time for a younger generation to lead the country. I would add to that also that de Gaulle was too anti-Israeli and anti-Jewish, although I would not call him anti-Semitic, as De Gaulle was motivated uniquely by the interests of France. He did so when he betrayed the trust of the French Algerians, who were instrumental in bringing him back to power, awarding independence to Algeria. France recognised Algerian independence on 3 July 1962, while a blanket amnesty law was belatedly voted in 1968, covering all crimes committed by the French army during the war. In just a few months in 1962, 900,000 [pied-noirs](#) left the country. After 5 July, the exodus accelerated in the wake of the French deaths during the [Oran massacre of 1962](#). I remember the declarations of both De Gaulle and the Algerian leaders stating that Frenchmen will be allowed to remain in Algeria in a multi-cultural community. The Évian Accords, which were the basis of Algeria's independence, consisted of 93 pages of detailed agreements and arrangements. In essence these covered cease-fire arrangements, prisoner releases, the recognition of full sovereignty and right to self-determination of Algeria, in addition to guarantees of protection, non-discrimination and property rights for all Algerian citizens. The European French community (the *colon* population), the [pieds-noirs](#) and [indigenous Sephardi Jews](#) in Algeria was guaranteed religious freedom and property rights as well as French citizenship with the option to choose between French and Algerian citizenship after three years. This was another example of kalam fadi/lies fabrication and misinformation from both sides – the Algerians and De Gaulle. Both parties knew that it would be impossible to maintain this clause, and indeed almost all the Christians and Jews, together with many Muslims who assisted France, had to leave Algeria. In fact, except Morocco, in all Arab states there is no presence whatsoever of Europeans and Jews.

Back to De Gaulle and Israel - With tension rising in the Middle East in 1967, de Gaulle on 2 June declared an arms embargo against Israel, just three days before the outbreak of the [Six-Day War](#). This was an abrupt change in policy. In 1956 France, Britain and Israel had cooperated in an elaborate effort to retake the [Suez Canal](#) from Egypt. Israel's air force operated French [Mirage](#) and [Mystère](#) jets in the Six-Day War, and its navy was building its new missile boats in [Cherbourg](#). Though paid for, their transfer to Israel was now blocked by de Gaulle's government. But they were smuggled out in an operation that drew further denunciations from the French government. The last boats took to the sea in December 1969, directly after a major deal between France and now-independent Algeria exchanging French armaments for Algerian oil. Under de Gaulle, following the independence of [Algeria](#), France embarked on foreign policy more favorable to the [Arab](#) side. President de Gaulle's position in 1967 at the time of the Six-Day War played a part in France's new-found popularity in the Arab world. Israel turned towards the United States for arms, and toward its own industry. Actually, De Gaulle was one of the worthiest benefactors of Israel as his embargo forced us to rely only on ourselves, and we

established a superb military industry, with high tech weapons, billions of dollars sales and exports throughout the world. I personally have to thank De Gaulle twice – because of his embargo I did not leave Israel to reside for a few years in Europe to supervise the purchase of Sabca and Cobelda and a few days later I met Ruthy, fell in love and shortly after married. Elbit, the company where I worked and became its VP Sales and Finance, flourished because of the embargo, just after it was founded in 1966. In a televised news conference on 27 November 1967, de Gaulle described the Jewish people as "this elite people, sure of themselves and domineering". In his letter to [David Ben-Gurion](#) dated 9 January 1968, he explained that he was convinced that Israel had ignored his warnings and overstepped the bounds of moderation by taking possession of Jerusalem, and so much Jordanian, Egyptian, and Syrian territory by force of arms. Apparently, we should have waited for the Arabs who attacked us to conquer us, because they would have done it very moderately and withdrawn immediately following de Gaulle's request. De Gaulle was a fervent Catholic and was outraged by the Jews taking possession of Jerusalem, but he never complained when the Muslims conquered Jerusalem, probably because he got used to it after the Crusaders lost the Holy Land to Saladin, when the Ayyubid army defeated the Crusaders at the decisive [Battle of Hattin](#) in 1187, leading the way to the Muslims' re-capture of Palestine from the Crusaders who had conquered it 88 years earlier.

THEODOR HERZL – BIOGRAPHIES BY AMOS ELON AND BY SHLOMO AVINERI

I had the privilege to learn [Greek Political Philosophy](#) by the best professor I have ever had – [Shlomo Avineri](#). It was in 1961, when I was only 17 at the Hebrew University of Jerusalem. Avineri was very young but he was already an erudite. I still remember everyone of his lectures during a whole year – [Plato](#), [Aristotle](#), [Socrates](#), the [Epicureans](#), [Heraclitus](#) – *Panta Rhei*:

"πάντα χωρεῖ καὶ οὐδὲν μένει" καὶ "δις ἐς τὸν αὐτὸν ποταμὸν οὐκ ἂν ἐμβαίης"
Panta chōrei kai ouden menei kai dis es ton auton potamon ouk an embaies
 "Everything changes and nothing remains still ... you cannot step twice into the same stream".

Avineri taught me the foundations of Ethics. He was responsible that throughout my whole business career I kept my ethical credo according to the precepts that he taught me and that the Ancient Greeks taught me. It is a scandal and outrage that business ethics is not taught in most or quite all the Economics departments from those days until today. I have tried very hard to convince Economics' deans to let me teach ethics but to no avail. And it is ironic that ethics are taught in Political Sciences and not in Economics where it is needed most. This absurd situation brings about such deplorable phenomenons as Milton Friedman, the supremacy of the unethical neoliberalism, and the absence of moral considerations in most regimes throughout the world. Teaching of business ethics in MBAs has become in most of the cases window dressing, and most of the students enter their business life without any ethical credo. Luckily, I studied both Economics and Political Sciences at the University, and had such outstanding professors as Avineri. I remember him as I had very few excellent professors in my life – Shlomo Avineri, Henri-Claude de Bettignies at Insead, Yvon Pesqueux at CNAM, Teddy Weinshall, Zimna – who taught me Julius Caesar in high school, none of my professors in Economics, and the professor who was so much devoted to her students (Avineri taught us in a huge hall of a hundred or more students) – Ora Bareket, my teacher of Physics at High School in Haifa. Ora succeeded to teach us a very difficult subject Physics (5 unities) in 1960-1961 – we came to the last year just before the matriculation exam without basic knowledge of Physics and she succeeded in six months to teach us brilliantly all the subjects, with a strong, calm, and stable character. Our class was wild (not me – I was always a nerd), but she overcame this hurdle and gained the respect and attention of all the students. She sacrificed herself on our behalf when we had more than a month teachers' strike, she still came to teach us unofficially breaking the strike and while she was pregnant she taught us until one day before the birth of her baby, and also

immediately after he was born. She was not obliged to do so, but she did it because she felt responsibility for our success and because she... loved us. And I got 9 the highest grade because of her and many other students got also high grades. I mentioned her in my diary & I do so here.

Well, I was a little bit carried away, as in many other instances in this book, but I allow myself to be governed by the stream of consciousness. It is much more interesting than a structured presentation. I managed to do so during ten years of teaching without any notes, any powerpoint presentation, and the students loved it, and got the essence of ethics like that. Back to Herzl!

Theodor Herzl had been a successful Viennese journalist and a less successful playwright with no political ambitions. That changed in 1896, when he published *The Jewish State*. In response to the wide resonance that the book received, Herzl convened the first Zionist Congress in Basel, Switzerland, in 1897, which founded the Zionist Organization in order to establish a national home for the Jewish people in Palestine, recognized and guaranteed by public international law. As he transformed himself in just a few years from fin-de-siècle writer and editor into the leader of an international political movement, Herzl learned politics and diplomacy on the run. And while he was not the first to call for the establishment of a Jewish nation-state, his activity was crucial in creating the institutional and organizational structure which helped to bring the idea of a Jewish state to the attention of world leaders and international public opinion. In his efforts to gain broad support for his vision, Herzl met with the Ottoman Sultan; the German Emperor Wilhelm II; Pope Pius X; British, Russian, and German ministers; as well as an enormous number of other government and public opinion leaders of most European countries. By the time of his early death in 1904 at the age of forty-four, Herzl had transformed Jewish public discourse and made the idea of a Return to Zion into a reality, albeit still a weak one, in world politics. In this concise, illuminating biography, the renowned Israeli political scientist and public intellectual Shlomo Avineri portrays Herzl's intellectual and spiritual odyssey from a private and marginal individual into a Jewish political leader and shows how it was the political crisis of the Austro-Hungarian Habsburg Empire, torn apart by contending national movements, which convinced Herzl of the need for a Jewish polity. Drawing extensively on Herzl's diaries as well as his published works, Avineri tells the story of how Herzl became, with the Zionist movement that he founded, a player in international politics, and how he harnessed the power of the word to his goals as no other statesman before him had done. Combining a visionary idea with practical action, Herzl fashioned the policies and institutions that paved the way for the Jewish state.

And after the presentation on Avineri's book, we bring here the presentation and comments on Amos Elon's book: Born in Budapest to a well-to-do assimilated Jewish family, Theodor Herzl (1860-1904) and his family moved to Vienna when he was 18. He studied law before he began writing plays and pieces of journalism. Herzl became the Paris correspondent for Vienna's leading newspaper, the *Neue Freie Presse*, and covered the Dreyfus affair, which shocked and galvanized him to write *The Jewish State: An Attempt at a Modern Solution of the Jewish Question*, published in 1896. After the first Zionist congress of 1897, Herzl wrote in his diary: "In Basel I founded the Jewish state. If I said this aloud today, I would be answered by universal laughter. Perhaps in five years, and certainly in fifty, everyone will agree."

"A great dramatic biography." — Alfred Kazin, *The New York Times*

"Any reader familiar with the sources can appreciate the brilliance, restraint and fidelity of Elon's narrative... the excitement of events and the quality of their prime mover come through admirably." — *The New Republic*

“You could not put the book down without admiring Theodor Herzl’s courage and practical achievements — his romance turned into a Congress, a bank, a diplomacy.” — Bernard Avishai, *The New Yorker*

“A quite astonishing portrait... positively rewarding” — *Kirkus Reviews*

“Elon’s 1975 biography of Herzl... vividly portrayed the man with all his quirks, inventiveness and shortcomings” — Lawrence Joffe, *The Guardian*

“considered one of the best biographies to date of Zionist founder Theodor Herzl” — Benjamin Spier, *Jerusalem Post*

“arguably the best biography ever written of the founding father of Zionism, Theodore Herzl” — Tom Segev, *Ha’aretz*

“A fascinating book ... it has the fascination of a novel on the grand scale.” — Arthur Miller, *Washington Post*

“A skillfully written human look at the man whose life reads like a novel...” — *Miami Herald*

Sic transit gloria mundi. The author of the biography of Herzl Amos Elon left Israel in 2004, moving to Italy permanently, disillusioned with developments in Israel since 1967. I have related in this book how I watched his daughter's Danae Elon film at the Haifa Film Festival, with all the veterans of extreme dovish attitudes. Shlomo Avineri has dovish attitudes of the same scope as Elon, he advocated negotiations with the PLO when it was forbidden by law, but Avineri did not leave Israel, and never settled elsewhere. Of course, we live in a democracy where everyone can express himself as he wishes and live where he chooses. But it is ironic that the two best biographers of Herzl, and I enjoyed both biographies, are very dovish, and one of them has left the country for good and died in Italy. I cited the biography of Avineri in my courses, showing how Israel has forsaken Herzl's third way socio-economic ideology. Could it be that the biographers of Herzl have found in his life indications that Israel has forsaken Herzl's message? I differ totally from their points of view, but I remember that Avineri taught me what humanism and ethics are, and I imagine that their belief is that Israel does not act in a humane way towards the Palestinians, like Herzl preconized in his books and lectures. But Herzl had many illusions that reality has shattered. I fully adhere with Herzl's credo that Israel should be the homeland of all its citizens, a Jewish state but with equal rights to all the inhabitants. Herzl envisioned that the Arabs would be grateful for the prosperity that the Jews have bestowed to Palestine, which was an under developed land before *Altneuland* was established, as he writes so well in his book.

But how do we have to react against the Palestinians' leadership who don't want us to exist at all, in Israel or elsewhere, who say that the Holocaust did not exist, who incite their children to kill as many Jews as possible, who fully adhere to the radical Muslim ideology, to terrorism? I believe that all the blame is to be bestowed on the Palestinian side, as the Jews did their utmost to live in peace, but were attacked in 1948, 1967, 1973, and in all the other wars and aggressions. The conflict has nothing to do with territories, as the territorial issues were resolved with Egypt that received all its territories and we signed a peace agreement. The same applies to Jordan. The problem is that the Arabs who collaborate with Jews, like *Altneuland's* Reshid Bey, are perceived as traitors, the Israeli Arab leaders denounce those who want to volunteer to Civil Service even within their community, not only they are not grateful of what the Jews have accomplished since Israel was established but they want the right of return for 5 million Arabs

that will bring us back to what we were in 1948, that will make us like Iraq, Syria, Yemen, Algeria, Sudan, and Gaza..., poor as Egypt, or with Sharia law as Saudi Arabia and Iran!

I have a problem – I lack completely self-hatred as many of the peacelovings have or Stockholm Syndrome or trying to justify anti-Semitism as some of the peacelovings do. In my 72 years I never forgot nor forgave those who did me wrong, I did not want to take revenge, in some cases I tried to cause them economic harm (never physical harm) that in most cases was not even equivalent to the harm they have done to me (including illicit behaviour), as I never resorted to illicit behaviour as they did. If a friend was not convenient anymore with my friendship because I attacked tycoons his benefactors, I ceased our friendship. If a young woman did not respond to my advances (the Internet is such a wonderful invention – [I tried to find](#) an entry on this subject and I found too many) I did not need the Internet which did not exist in the sixties nor the advice of a "shrink", and I ceased right away my attempts. The same goes with jobs, bosses, and... peoples. If some of the Palestinians hate us so much (not all of them, nor most of them, but enough) I do not try to befriend them at all cost, bearing the "cross" of Israel's conduct as the peacelovings do, being always in an apologetic attitude. I do not hate them I just ignore them and of course I don't denounce essential violations of human rights which do occur in reaction to the terrorist attacks (as frequent checks, searches and so on) or casualties because our airforce retaliates to the thousands of rockets of the Hamas to the launching sites which are always among Palestinian population. It goes without saying that the Palestinians never deplore our civilian casualties and give the suicide bombers the title of Shahid, with streets and honor for them. So, why should I be so eager to defend their human rights if they hate us so much? In extreme and very seldom cases when extremist Israelis resort to terrorism I denounce it fully. I am against boycott but if someone or some people boycott me why should I not retaliate and boycott them only if it does not harm me. I would not boycott Wagner because he was an anti-Semite if I enjoy his operas and of course not read his allegations, I would see films by Ken Loach even that he boycotts us as he is an excellent director, listen to the wonderful music of Theodorakis although he is against us, not boycott Israeli singers, actors, playwrights, authors who don't want to perform in the "occupied" territories, but not go to films where Mel Gibson acts, as I really don't lose anything, and visit Ireland only after I've visited 20 more countries which have a much more friendly attitude to Israel as the Balkans states, Russia or the US.

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 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 *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". Herzl was wrong all the way because he was too humanistic, but he did not foresee how barbaric Europe will become within 30 years with Nazis and fascists. The Jews contribute to society? Half of the German authors in German language were Jews in the first half of the century? Jews were instrumental in science, physics, economics, psychology? It didn't matter for the Nazis who killed them all, who banned Kafka, Heine and Mendelssohn. It doesn't matter to radical Muslims who want the right of return to Europe and havin the Sharia law in all the countries where they live, with stoning of women, murdering liberals/nonbelievers.

I understand the frustration of Amos Elon, Danae Elon, Shlomo Avineri, and many peace-loving Israelis, who want us to give back all the occupied territories (we did it in Gaza and Lebanon – and as a token of gratitude they send us thousands of rockets), who want no discrimination of Arabs, no walls/fence, no checkpoints. But they live in 1902 with Herzl when *Altneuland* was published, they think that all Arabs are like Reshid Bey, that if we withdraw from the West Bank we'll become a land of milk and honey. I like very much milk but I am allergic to lactose, I like very much honey but the bees keep stinging me. I am a realist, not an idealist, I was born in Egypt and have experienced the burning of Cairo, I come from the business world where the rights of the weak parties are trampled without pity, and I am aware that all is interests in life like my mother Pauline used to tell me. President Obama says [that 99.9% of Muslims](#) reject the radical interpretation of Islam, are looking for the same goals as the others, don't support terrorism. Raheel Raza, a Muslim author and human rights activist gives the figures of radical

Islam, as many scholars and journalists, like Guy Behor do. More British Muslims fight in Syria than in the UK armed forces. 200,000 Muslims are involved in Radical Muslim terrorism in ISIS, al-Qaeda, Hamas, Hezbollah, and other Jihadists, while only 19 can instigate 9/11 and murder 3,000 people in New York and Washington, 8 can murder 130 Parisians in 13/11, and very small numbers can murder tens of thousands innocent civilians in Afghanistan, Iraq, Syria, Europe and America. In the second layer there are the Islamists who want to impose their religion on the rest of humanity, using also democracy like they did in Gaza (don't worry when they take power they forget about democracy, like the Nazis did). They use the political and cultural system to further their aims. The Muslim Brothers with Mohammed Morsi won the elections in Egypt and wanted to impose Islamic Law in Egypt, limit the rights of women like in Iran. They back and finance terrorist organizations like Hamas, al-Qaeda, etc. They try to silence liberals, threaten them, boycott Israel, and accuse liberals of being racists and anti-Muslims if they oppose them. They have supporters in America and Europe. Dilemma – what should prevail democracy (at least initially) or human rights? But politically correct politicians let them participate in elections, let them speak and write freely, don't ban their organizations, why?

The third layer are Fundamentalists wanting to impose Sharia Law, and according to surveys they are hundreds of millions, not 0.1%, hundreds of millions from the total of 1.6 trillion Muslims, expanding at a very fast rate. They are against terrorism, they don't want to overthrow governments, but they hold beliefs and practises against women rights, homosexuals. In 2013 a comprehensive survey was conducted among thousands of Muslims in 29 countries, and a majority of them believed that those who leave the Muslim faith should be executed, honor killing of women can be justifiable for women who had extra-marital affairs. The Muslim World is increasingly out of step with the modern world. As a matter of fact we faced such a situation after the collapse of the Roman empire when the "I will not say barbaric as I want to be politically correct" conquered Europe and shortly after the Muslims conquered half of Europe. We had for more than a thousand years the Middle Ages where human progress stood still, but in modern times we'll not have this privilege because if the Fundamentalist will get hold of Atomic weapons they will use it bringing the end of the world. 42% of the young French Muslims believe that suicide bombings against civilians can be justified (remember 13/11/2015), 35% of the British Muslims (remember 7/7/2005), 26% of American Muslims (remember 9/11/2001). The young generation is becoming more and more radical. 52% want the Sharia Law to be the law of the land in Muslim majority countries, stoning women, amputating thieves...

Many Israelis who were frustrated from the occupation of the West Bank and the alleged infringement of human rights to the Palestinians left the country to Italy, Sweden, but no Jew has left to Muslim countries, except Giuliano Mer who was murdered by Muslim extremists in Jenin. Many of them compare Israel to Nazi Germany and themselves to Thomas Mann who fled Nazi Germany. I refer extensively to the fallacy of this comparison in my book, I'll just say here that there were no terrorist Jews who killed Nazis or Germans by the thousands. The Jews who were persecuted contributed so much to Europe's culture, economy and science, while ISIS, al-Qaeda, Iran, Hamas and other Muslim extremists have contributed mainly terrorism and murder. It is true that many Palestinian civilians were killed and harassed in checkpoints and walls/fences but none of them was persecuted because he was an Arab (except very rare cases of Jewish terrorism who are horrible and should be punished like Arab terrorism), but because other Arabs murdered thousands of civilians and it was necessary to build walls/fences and checkpoints in order to stop these murders. I believe like Herzl, like Elon and like Avineri that Israel should be a model of human rights, peace, progress and freedom, with equal rights to all its citizens – Jews and Arabs. I am against the occupation and has devised in this book a plan how to end occupation and still keep Israel's security – not like the doves propose to withdraw from all or most of the West

Bank, establishing a Palestinian demilitarized State, that will be demilitarized like Gaza with or without blockade that has only one purpose to prevent Hamas from receiving rockets and weapons, and that will be a state like Syria and Iraq are states with ISIS, Hamas and other extremist organizations destroying in a week the Palestinian army, conquering the West Bank and launching rockets to Tel Aviv, Jerusalem and Haifa. The Palestinians have the right for a state but not in snail states that cannot survive economically and politically, but as part of a Palestinian/Jordanian Kingdom with joint forces with Israel that will preserve the Kingdom against ISIS, and with better democracy than what they have now in Gaza and the West Bank, and as a matter of fact in all Arab countries. Such a state living in peace with Israel and being members of the European Union will resemble Herzl's vision of cooperation between Arabs and Jews, no more harassment, equal rights to all, no terrorism, and economic progress and welfare.

Amos Elon ([Hebrew](#): עמוס אילון, July 4, 1926 – May 25, 2009) was an [Israeli](#) journalist and author. Married to Beth Elon and father of filmmaker [Danae Elon](#). Amos Elon was born in [Vienna](#). He immigrated to [Mandate Palestine](#) in 1933. He studied law and history in Israel and England. He was married to Beth Elon, a New York-born literary agent, with whom he had one daughter, Danae. In the 1990s, Elon began to spend much of his time in [Italy](#). In 2004 he moved there permanently, citing disillusionment with developments in Israel since 1967. Elon died on May 25, 2009, in [Tuscany](#), Italy, aged 82. Beginning in the 1950s, Elon served as a correspondent on European and American affairs for the newspaper [Haaretz](#). He took a leave of absence from Haaretz in 1971 and resumed in 1978. Amos retired from Haaretz in 2001. Amos Elon was an early advocate for the creation of a Palestinian state and withdrawal from the territories occupied by Israel in 1967. He was a frequent contributor to the [New York Review of Books](#) and [The New York Times Magazine](#). For many years, he was widely regarded as one of Israel's leading journalists. Elon was the author of nine books. He rose to international fame in the early 1970s after publishing *The Israelis: Founders and Builders*, described as "an affectionate but unsparing portrait of the early [Zionists](#)".

Shlomo Avineri ([Hebrew](#): שלמה אבינרי) (born 1933, [Bielsko](#), [Poland](#)) is an Israeli [political scientist](#). He is [Professor](#) of [Political Science](#) at the [Hebrew University of Jerusalem](#) and member of the Israel Academy of Sciences and Humanities. He also serves as Recurring Visiting Professor at the [Central European University](#) in [Budapest](#) and Fellow of a [Munich](#)-based academic think tank offering advice to politicians ([German](#): [Centrum für angewandte Politikforschung](#)). Avineri has written extensively in the history of [political philosophy](#), especially on the political thought of [Marx](#), [Hegel](#), and on the early [Zionist](#) political theories of [Moses Hess](#) and [Theodor Herzl](#). He has also written numerous books and articles on Middle Eastern affairs and international affairs. Avineri contributed in revising Hegel's political thought and showing Hegel's pluralism. Avineri was also involved in the debate over the [dissolution of the Soviet Union](#). He argued that it was the pre-capitalist structure of 1917 [Russia](#), as well as the strong authoritarian traditions of the Russian state and its weak civil society, which pushed the [Soviet revolution](#) towards its repressive development. His recent intellectual biography of Herzl shows how developments in his native [Austro-Hungarian Empire](#), rather than the [Dreyfus Affair](#) in France, convinced Herzl of the failure of Jewish emancipation in Europe and of the need to find a political solution for the Jews, based on national self-determination, outside of Europe. His work has appeared in [Dissent](#), [Foreign Affairs](#), and [The New York Review of Books](#). He frequently contributes [Op-eds](#) to [Haaretz](#). He is a member of the Editorial Board of the [Jewish Review of Books](#). He served as Director of Eshkol Research Institute (1971–74); Dean of Faculty of Social Sciences (1974–76); Director-General of the Ministry of Foreign Affairs (1976–77); and Director of the Institute for European Studies at the Hebrew University (1997–2002). Avineri has had numerous visiting appointments including [Yale University](#), [Wesleyan](#)

[University](#), [Australian National University](#), [Cornell University](#), [University of California](#), [The Queen's College, Oxford](#), [Northwestern University](#), Cardozo School of Law, and [Oxford](#) and, most recently, the [University of Toronto](#). He has been a visiting scholar at the [Wilson Center](#), the Carnegie Endowment for International Peace, and [Brookings Institution](#) in Washington, DC, and at the Institute of World Economics and International Relations in Moscow. He is currently Recurring Visiting Professor at the Central European University, in Budapest.

Avineri served as Director-General of Israel's Ministry of Foreign Affairs from 1975–77. He also headed the Israeli delegation to the [UNESCO](#) General Assembly, and in 1979 he was a member of the joint Egyptian-Israeli commission that negotiated the Cultural and Scientific Agreement between the two countries. When the Rabin government appointed Avineri to the post of Director-General of the Foreign Ministry in 1975, this was harshly criticized by the Likud opposition because of Avineri's support for negotiations with the PLO (a Likud MK even compared him to "Lord Haw-Haw", the British traitor who had broadcast from Berlin during World War II and was later executed). During his time at the Foreign Ministry, Avineri followed the official line of the Rabin government preferring the "Jordanian Option" and participated in some of the meetings with King Hussein. But in his writings, and internal Foreign Ministry memoranda, he tried to present the conflict with the Palestinians within a wider context of a conflict between two national movements, beyond the narrow ideological or security-oriented conventional Israeli discourse. At that time, some of the first unofficial meetings between Israeli peace activists and PLO officials also took place. These developments were curtailed by the Likud electoral victory in 1977, which also led to Avineri's resignation from the Foreign Ministry, but were resumed in the 1990s in the second government of Rabin and led to the Oslo accords between Israel and the PLO.

HENRIK IBSEN – A BIOGRAPHY BY ROBERT FERGUSON

I wrote extensively about Henrik Ibsen and his work in my books and articles, and indeed Ibsen is my favorite playwright, and *An Enemy of the People* one of the best plays that I have ever read and seen. I have taught this play dozens of times to classes from different backgrounds, and all of them reacted enthusiastically to this play. In this book I refer also to Henrik Ibsen and his plays, so in this chapter I'll bring others opinions on Ibsen, his biography and some of his plays. First published in 1996, Robert Ferguson's controversial *Henrik Ibsen: A New Biography* is perhaps the most irreverent and critical of all the Ibsen biographies. Ferguson provides insight into Ibsen's personal life, his creative work, and the world in which he lived. He paints the portrait of a complex, emotionally tormented artist ... not one who is necessarily likable, but one whom we can understand and appreciate. Using previously unavailable material, including a letter in which Ibsen admits paternity of his illegitimate son, Ferguson chips through the hard enamel of Ibsen's public reputation. He details many of Ibsen's private traumas, such as how his inability to pay for the child's support very nearly landed him in jail, and shows the real impact of these experiences on Ibsen's growth, both as a man and as a playwright. The book clearly demonstrates that Ibsen was one of the great therapeutic artists. *Henrik Ibsen: A New Biography* is a deeply researched, wide-ranging account of the man often called the founder of modern drama. At the time of its publication it polarised the critics and stirred up a great deal of debate. Essential reading for anyone interested in Ibsen and in the development of the modern theatre.

Henrik Ibsen was a Norwegian playwright, one of "the four great ones" with [Alexander Kielland](#), [Jonas Lie](#) and [Bjørnstjerne Bjørnson](#) of the 19th-century Norwegian literature. Ibsen is generally acknowledged as the founder of modern prose drama. He moved away from the Romantic style, and brought the problems and ideas of the day onto the stage of his time. Ibsen's famous plays,

Brand (1866) and *Peer Gynt* (1867), were originally not intended for the stage; they were "reading dramas". "... And what does it mean, then to be a poet? It was a long time before I realized that to be a poet means essentially to see, but mark well, to see in such a way that whatever is seen is perceived by the audience just as the poet saw it. But only what has been lived through can be seen in that way and accepted in that way. And the secret of modern literature lies precisely in this matter of experiences that are lived through. All that I have written these last ten years, I have lived through spiritually." ('Speech to the Norwegian Students, September 10, 1874, from *Speeches and New Letters*, 1910)

Henrik Ibsen was born in Skien, a tiny coastal town in the south of Norway. His father, Knud Ibsen, was a prosperous merchant, whose financial failure changed the family's social position. Later Ibsen bitterly recalled how his father's friends broke all connections with him and the "Altenburg Manor", earlier known for its dinners and festivities. In disgrace the family moved to Venstøp farmhouse, provided to them by the creditors. As a child Ibsen dreamed of becoming an artist. His mother, Marichen Cornelia Martine Altenburg, was an avid painter, and she loved theatre. Ibsen's education was interrupted by poverty and at the age of 15 he was apprenticed to a pharmacist in Grimstad. In 1846 he was compelled to support an illegitimate child born to a servant girl. Ibsen moved in 1850 to Christiania (now Oslo), where he attended Heltberg's "student factory", an irregular school for university candidates, and occasionally earned from his journalistic writings. In the same year he wrote two plays, *Cataline*, a tragedy, which reflected the atmosphere of the revolutionary year of 1848, and *The Burial Mound*, written under the pseudonym of Brynjolf Bjarme. Ibsen hoped to become a physician, but failed university entrance examinations.

Cataline sold only a few copies but *The Burial Mound* was performed three times in 1850. The first performance of *Cataline* did not take place until 1881. After successfully performing a poem glorifying Norway's past, Ibsen was appointed in 1851 by Ole Bull as "stage poet" of Den Nationale Scene, a small theater in Bergen. During this period Ibsen staged more than 150 plays, becoming thoroughly acquainted with the techniques of professional theatrical performances. In addition to his managerial work he also wrote four plays based on Norwegian folklore and history, notably *Lady Inger of Ostrat* (1855), dealing with the liberation of medieval Norway. In 1852 his theater sent him on a study tour to Denmark and Germany. Ibsen returned in 1857 to Christiania to continue as artistic director of the new Norwegian (Norske) Theatre. In 1858 he married Suzannah Thoresen, the stepchild of the novelist Magdalene Thoresen. Their only child, Sigurd, was born next year. After many productions, the theater went bankrupt, and Ibsen was appointed to the Christiania Theatre. To this period belong *The Vikings of Helgoland* (1858) and *The Pretenders* (1864), both historical sagas, and *Love's Comedy* (1862), a satire. Several of Ibsen's plays failed to attract audience. These drawbacks contributed to his decision to move abroad. In 1864 Ibsen received an award for foreign travel from the government, and also had financial help from Bjørnstjerne Bjørnson. He left Norway for Italy in April, and traveled abroad for the next 27 years, returning to Norway only for brief visits. During this time, when he lived in Rome, Munich and Dresden, Ibsen wrote most of his best-known works, among others *Brand*, inspired by Kierkegaard's idea of subjectivity as truth. The symbolic tragedy tells about a priest, who follows his high principles at the cost of the lives of his child and his wife. Its theme, an individual with his God-given mission pitted against society, reflected Ibsen's disappointment in weak and spineless politicians.

Brand's firm belief is "No compromise!". At the end *Brand* admits his own weakness and is buried by an avalanche. *Peer Gynt* (1867), written mostly in Southern Italy, in Ischia and in Sorrento, was a satiric fantasy about a boastful egoist, irresponsible young man, an Ulyssean

figure from Norwegian folklore. In both of these works the romantic hero is destroyed and their "ideal demands" are crushed. No doubt the themes also rose from Ibsen's disillusionment with his countrymen. In 1865 he wrote to Björnson: "If I were to tell at this moment what has been the chief result of my stay abroad, I should say that it consisted in my having driven out of myself the aestheticism which had a great power over me – an isolated aestheticism with a claim to independent existence. Aestheticism of this kind seems to me now as a great curse to poetry as theology is to religion." Ibsen himself considered *The Emperor and the Galilean* (1873) his most important play. However, this heavy drama about Christianity and paganism is generally not included among his most important achievements. *Pillars of Society* (1877) dealt with a wealthy and hypocritical businessman, whose perilous course almost results in the death of his son. *A Doll's House* (1879) was a social drama, which caused a sensation and toured Europe and America. In the play a woman refuses to obey her husband and walks out from her apparently perfect marriage, her life in the "doll's house". At the turn-of-the-century physicians used Nora, whose mood changes from joy to depression in short cycles of time, as an example of "female hysteria". Later Havelock Ellis, inspired by Nora's character, saw in her "the promise of a new social order."

In *An Enemy of the People* (1882) Ibsen attacked "the compact liberal majority" and the mass opinion. Arthur Miller's adaptation from 1950 was a clear statement of resistance to conformity. "The majority," says the honest and brave Dr. Stockmann, "is never right until it *does* right." *Ghosts* (1881) touched the forbidden subject of hereditary venereal disease. The London *Daily Telegraph* called the play "an open drain; a loathsome sore unbandaged; a dirty act done publicly; a lazaret house with all its doors and windows open." Again a bourgeois façade hides moral decay and guilt. Mrs. Alving, the widow of the respected Captain Alving, has to reveal to her son Oswald the ugly truth about his disease. Eventually she has to decide whether or not to euthanize his son, whose mind has disintegrated. *Hedda Gabler* (1890) was a study of a neurotic woman. Oscar Wilde, after attending the play, wrote: "I felt pity and terror, as though the play had been Greek." Hedda, twenty-nine years old, has married down, is pregnant with an unwanted child, and bored by her husband. Before marriage she has flirted with the drunken poet Loevborg, a portrait of the playwright Strindberg, who hated Ibsen. She plots to the ruin of Loevborg by burning his manuscript on the future of civilization. Judge Brack, who lusts after Hedda, discovers that Hedda has instigated Loevborg's accidental suicide - he has died in a bordello. Hedda cries: "Oh, why does everything I touch become mean and ludicrous? It's like a curse!" Brack gives her the choice either of public exposure or of becoming his mistress. But Hedda chooses suicide when she falls into his power.

In 1866 Ibsen received poet's annual stipend. He also had royalties from his dramatic poem *Brand*, his first financially successful drama. With the receipt of a new grant, he visited Stockholm, dined with the King, and later represented Norway at the opening of the Suez Canal. In the 1870s he worked with the composer Edward Grieg on the premiere of *Peer Gynt*. Grieg had met Ibsen in Rome in 1866; the play was written a year after their meeting. They never became close but Ibsen felt that the busy conductor and virtuoso pianist had a real understanding of his work. In January 1874 he commissioned Grieg to provide incidental music for the play, which he never intended to be staged. The assignment was completed in September of the following year and was premiered in Oslo, together with a revised stage version of the drama, on February 24, 1876. Both the author and the composer were surprised by its success. When Ibsen spent a couple months in Norway during the summer of 1874, Norwegian students marched in procession to his home to greet him. In reply Ibsen said: "For a student has essentially the same task as the poet: to make clear to himself, and thereby to others, the temporal and eternal

questions which are astir in the age and in the community to which he belongs." (from *Speeches and New Letters*)

Ibsen returned to Norway in 1891 and continued to write until a stroke in 1900. His marriage was joyless, but he had a few episodes of friendship with young women. In 1898 Ibsen received the world's homage on the occasion of his 70th birthday. George Bernard Shaw called him the greatest living dramatist in a lecture entitled 'The Quintessence of Ibsenism'. Ibsen's son married Bjørnson's daughter Bergliot. The marriage built a bridge of friendship between the two writers. Their relationship had broken after Ibsen's play *The League of Youth* (1869), where the central character resembled Bjørnson. Ibsen died in Christiania on May 23, 1906. Ibsen's final years were clouded by mental illness. *When We Dead Awaken* (1899), his last dramatic effort, showed the influence of Strindberg. James Joyce, who was from his student days a great admirer of Ibsen's work, published a laudatory essay on the play in the 1 April 1900 issue of the *Fortnightly Review*. It was Joyce's first published piece. A supposedly unknown Ibsen play, entitled *The Sun God*, surfaced in 2006 and an antiquarian bookshop in Oslo was offered a chance to buy it. After police investigation, a Norwegian scriptwriter and actor was charged in 2011 for forging writings and documents that allegedly originated from Ibsen and Knut Hamsun. "A woman cannot be herself in the society of the present day, which is an exclusively masculine society, with laws framed by men and with judicial system that judges feminine conduct from a masculine point of view." (from *Ibsen's Workshop*, 1912)

Ibsen wrote for and about the middle class and life in the suburbs and small towns. He focused on characters and psychological conflicts rather than dramatic situations. His central theme was the duty of the individual towards himself, not the out-of-date conventions of bourgeois society. "I have really never had a strong feeling for solidarity," Ibsen said to Brandes in 1871. Ibsen's anarchistic individualism made a deep impression on the younger generation outside Norway, where he was considered a progressive writer. In his home country, however, Ibsen was seen as a moral preacher and more conservative than Bjørnson. Ibsen's disciple or successor was [George Bernard Shaw](#), who dramatized with flair and wit generally accepted ideas into uncompromising plays. *Peer Gynt* (1867), a verse drama. The hero is the legendary Peer Gynt of Norwegian Folklore. Peer is a young peasant farmer, a liar and opportunist, the antithesis of Brandes; he has no calling. He attends the country wedding feast, where he meets Solveig, a girl who is deeply attracted to him. Peer kidnaps the bride and later abandons her in the wilderness. A fugitive now, Peer experiences, like Sinbad the sailor, amazing adventures in many lands. He courts and then abandons the daughter of the Troll King. Before fleeing the country, he visits Aase, his aged mother, whose death he softens by a fantasy of a sleigh ride into an imaginary heaven. In his middle life Peer ships missionaries and idols to China, and becomes a slave trader. "To be creator of the universe, / So I need gold if I'm to play / The emperor's part with any force." He makes and loses money, and saves his own life in a shipwreck by letting another drown. Eventually Peer returns to Norway, old and embittered by his fruitless odyssey. He comes up before the Button Molder, who tells that "Friend, it's melting time," and tries to melt him in his ladle. Peer asks what is "to be yourself" and the Button Molder answers: "To be yourself is to slay yourself." Peer is horrified at the idea of losing his precious identity. However, he is saved from oblivion by the redeeming love Solveig, who has waited for him faithfully and in whose mind he has existed as a real personality. Peer discovers his reason for being in her forgiving arms. Incidental music accompany the play was composed by Edward Grieg. - "Whatever his critics think, Ibsen does not regard Peer as a failure or a hollow man. Faust, Part Two is an even greater dramatic poem than Peer Gynt, but unlike Faust, Peer is the triumphant representation of a personality. What Ibsen values in Peer is what we should value: the idiosyncratic that refuses to

be melted down into the reductive or the commonplace..." (Harold Bloom in *The Western Canon*, 1994)

Some rights reserved Petri Liukkonen (author) & Ari Pesonen. Kuusankosken kaupunginkirjasto 2008

LEE KUAN YEW – AUTOBIOGRAPHY – MEMOIRS – FROM THIRD WORLD TO FIRST

I was much impressed from Singapore when I visited it for the first time on business and much more in 2006 when I taught there a whole semester at Insead. There are many affinities between Israel and Singapore and indeed both countries cooperated tightly on defense issues. [Lee Kuan Yew](#) is Singapore and Singapore is Lee Kuan Yew, one of the most outstanding leaders of the twentieth century, and by far the most remarkable leader of the third world who manage to bring his country from the third world to the first. Singapore is one of the most advanced countries in the world mostly because of its leader. There were so many leaders in the new independent states, former colonies, in the second half of the twentieth century, who failed so harshly in their missions and so few who succeeded but none has succeeded so much as Singapore and none had the stature of Lee Kuan Yew. I have great admiration to Ben Gurion, who has also succeeded very much in bringing Israel from third world to first, but he did not succeed, nor have the other Israeli leaders, to achieve peace with Israel's neighbors. We still have huge problems, terrorism, inequality, tense relations between the seculars, ultra-Orthodox Jews, and Israeli Arabs, many countries perceive us very negatively, we are boycotted by many intellectuals, Iran wants to annihilate us, the Palestinians incite their children to murder Jews and become Shahids. But Lee Kuan Yew was so clever that in a similar situation as Israel, a Chinese population of 75% of the country, surrounded by huge Muslim states as Malaysia and Indonesia, with a large minority of Muslims, he managed to achieve peace, admiration, and respect by all the countries of the world.

If we compare Lee Kuan Yew to other leaders who did a lot for their countries, we see that he has done much more in most fields, compared to Kenya's [Jomo Kenyatta](#), Cote d'Ivoire's Felix [Houphouet-Boigny](#), Taiwan's [Chiang Kai-shek](#) – another Chinese, Senegal's [Leopold Senghor](#), Malaysia's [Tunku Abdul Rahman](#), Indonesia's [Sukarno](#), and I am not speaking of most negative leaders like Uganda's Idi Amin, communist regimes in Vietnam, Cambodia and Laos, dictatorial regimes like Burma, Pinochet in Chile, and other Latin American, African, and Asian regimes. I will not refer in this chapter on the democratic issues of Singapore, I've done it at length in my other book *Ethics Pays*. I would only say that it is unfair to compare Singapore to Denmark – both are very ethical and receive the highest results in all the parameters of welfare, yet Denmark is the most democratic country in the world and Singapore under Lee's rule was criticised, particularly in the West, for curtailing civil liberties (public protests, media control) and bringing libel suits against political opponents. He argued that such disciplinary measures were necessary for political stability, which together with [rule of law](#), were essential for economic progress. I can cite here one example – when I taught in Singapore in 2006 I heard on the news that the government has issued directives for the country's companies to hire elder people, this move was praised as benefiting the companies with the elders' experience and assiduousness and the elders by letting them continue to be productive in spite of their old age. Chinese are very respectful for their elders and I was very moved by this humanist approach, especially coming from a country as Israel which has adopted the ultra neoliberal attitude of American companies to maximize profits without taking into consideration humanistic factors – laying off "elder" persons aged 50 and letting them be unemployed or in low salaries jobs for another 20 years until they get their pension if at all. Advocates of the free market are outraged by "directives" of the government, telling them whom to hire or fire, but as a manager whose job was to find employment for

elderly people aged 50 or more who were excellent employees and managers, I was very moved by this directive, which shows how humane & in favor of the citizens is the regime in Singapore.

Few gave tiny Singapore much chance of survival when it was granted independence in 1965. How is it, then, that today the former British colonial trading post is a thriving Asian metropolis with not only the world's number one airline, best airport, and busiest port of trade, but also the world's fourth-highest per capita real income? The story of that transformation is told here by Singapore's charismatic, controversial founding father, Lee Kuan Yew. Rising from a legacy of divisive colonialism, the devastation of the Second World War, and general poverty and disorder following the withdrawal of foreign forces, Singapore now is hailed as a city of the future. This miraculous history is dramatically recounted by the man who not only lived through it all but who fearlessly forged ahead and brought about most of these changes. Delving deep into his own meticulous notes, as well as previously unpublished government papers and official records, Lee details the extraordinary efforts it took for an island city-state in Southeast Asia to survive at that time. Lee explains how he and his cabinet colleagues finished off the communist threat to the fledgling state's security and began the arduous process of nation building: forging basic infrastructural roads through a land that still consisted primarily of swamps, creating an army from a hitherto racially and ideologically divided population, stamping out the last vestiges of colonial-era corruption, providing mass public housing, and establishing a national airline and airport. In this illuminating account, Lee writes frankly about his trenchant approach to political opponents and his often unorthodox views on human rights, democracy, and inherited intelligence, aiming always "to be correct, not politically correct." Nothing in Singapore escaped his watchful eye: whether choosing shrubs for the greening of the country, restoring the romance of the historic Raffles Hotel, or openly, unabashedly persuading young men to marry women as well educated as themselves. Today's safe, tidy Singapore bears Lee's unmistakable stamp, for which he is unapologetic: "If this is a nanny state, I am proud to have fostered one."

Though Lee's domestic canvas in Singapore was small, his vigor and talent assured him a larger place in world affairs. With inimitable style, he brings history to life with cogent analyses of some of the greatest strategic issues of recent times and reveals how, over the years, he navigated the shifting tides of relations among America, China, and Taiwan, acting as confidant, sounding board, and messenger for them. He also includes candid, sometimes acerbic pen portraits of his political peers, including the indomitable Margaret Thatcher and Ronald Reagan, the poetry-spouting Jiang Zemin, and ideologues George Bush and Deng Xiaoping. Lee also lifts the veil on his family life and writes tenderly of his wife and stalwart partner, Kwa Geok Choo, and of their pride in their three children — particularly the eldest son, Hsien Loong, who is now Singapore's deputy prime minister. For more than three decades, Lee Kuan Yew has been praised and vilified in equal measure, and he has established himself as a force impossible to ignore in Asian and international politics. *From Third World to First* offers readers a compelling glimpse into this visionary's heart, soul, and mind.

Amazon.com Review

In this memoir, the man most responsible for Singapore's astonishing transformation from colonial backwater to economic powerhouse describes how he did it over the last four decades. It's a dramatic story, and Lee Kuan Yew has much to brag about. To take a single example: Singapore had a per-capita GDP of just \$400 when he became prime minister in 1959. When he left office in 1990, it was \$12,200 and rising. (At the time of this book's writing, it was \$22,000.) Much of this was accomplished through a unique mix of economic freedom and social control. Lee encouraged entrepreneurship, but also cracked down on liberties that most people in the West take for granted--chewing gum, for instance. It's banned in Singapore because of "the

problems caused by spent chewing gum inserted into keyholes and mailboxes and on elevator buttons." If American politicians were to propose such a thing, they'd undoubtedly be run out of office. Lee, however, defends this and similar moves, such as strong antismoking laws and antispitting campaigns: "We would have been a grosser, ruder, cruder society had we not made these efforts to persuade people to change their ways.... It has made Singapore a more pleasant place to live in. If this is a 'nanny state,' I am proud to have fostered one."

Lee also describes one of his most controversial proposals: tax breaks and schooling incentives to encourage educated men and women to marry each other and have children. "Our best women were not reproducing themselves because men who were their educational equals did not want to marry them.... This lopsided marriage and procreation pattern could not be allowed to remain unmentioned and unchecked," writes Lee. Most of the book, however, is a chronicle of how Lee helped create so much material prosperity. Anticommunism is a strong theme throughout, and Lee comments broadly on international politics. He is cautiously friendly toward the United States, chastising it for a "dogmatic and evangelical" foreign policy that scolds other countries for human-rights violations, except when they interfere with American interests, "as in the oil-rich Arabian peninsula." Even so, he writes, "the United States is still the most benign of all the great powers.... [and] all noncommunist countries in East Asia prefer America to be the dominant weight in the power balance of the region." *From Third World to First* is not the most gripping book imaginable, but it is a vital document about a fascinating place in a time of profound transition. --*John J. Miller*

From [Booklist](#)

Yew is not an endearing figure. He is arrogant, self-righteous, and seems unduly sensitive to criticism by "outsiders" of Singapore's record on human rights. Despite occasional efforts to hide his less-than-pleasant characteristics, they often burst through in his long and often fascinating account of the dramatic transformation of this island nation into a stable and prosperous society. As prime minister for more than three decades, Yew certainly merits credit for Singapore's emergence, and there is much to be learned from his version of his stewardship. This is a detailed and sometimes difficult read, particularly if one lacks a strong grounding in macroeconomics. Still, his description of the difficulties of nation building in a multiethnic society has great value; his efforts to mesh Western concepts of free enterprise with Third World traditions of a "guided economy" may not have universal applicability, but they deserve close scrutiny. This is an essential contribution in efforts to understand why some societies seem so successful in becoming important players in the global economy. *Jay Freeman*

From third world to first – [Singapore Statistics](#)

Lee Kuan Yew, [GCMG](#), [CH](#), [SPMJ](#) (born **Harry Lee Kuan Yew**, 16 September 1923 – 23 March 2015), informally known by his initials **LKY**, was the first [Prime Minister](#) of [Singapore](#), governing for more than three decades from 1959 to 1990, including through Singapore's independence from [Malaysia](#) in 1965. After Lee chose to step down as Prime Minister in 1990, Lee's successor, [Goh Chok Tong](#), appointed him as [Senior Minister](#), a post he held until 2004, when his elder son, [Lee Hsien Loong](#), became the nation's third prime minister. The elder Lee then assumed the advisory post of [Minister Mentor](#) until he left the Cabinet in 2011. In total, Lee held successive ministerial positions for 56 years. He continued to serve his [Tanjong Pagar constituency](#) for nearly 60 years as an elected [Member of Parliament](#) until his death in 2015. Lee is recognised as the founding father of independent Singapore, with the country being described as transitioning from the "[third world](#)" to the "[first world](#)" in a single generation" under his leadership. Lee graduated from [Fitzwilliam College](#), [Cambridge University](#), with a [double](#)

[starred-first-class honours](#) in law. In 1950, he became a [barrister](#) of the [Middle Temple](#) and practised law until 1959. Lee co-founded the [People's Action Party](#) (PAP) in 1954 and was its first [secretary-general](#), a position he held until 1992, leading the party to eight consecutive victories. He campaigned for Britain to relinquish its colonial rule. His view was shared by the British Prime Minister [Harold Macmillan](#) (1957–1963), who was keen on a merger of British colonial territories across South East Asia, including Singapore, in order to hasten the end of British rule, whilst sharing similar concerns to those of Lee about avoiding possible Communist infiltration in Singapore.^[6] Britain withdrew in 1963, when Singapore merged with [Malaya](#), [Sabah](#) and [Sarawak](#) to form the new federation of [Malaysia](#). Racial strife and political tensions led to Singapore's [separation](#) from the Malaysian Federation two years later. With overwhelming parliamentary control, Lee and his cabinet oversaw Singapore's transformation from a relatively underdeveloped colonial outpost with no natural resources to an [Asian Tiger](#) economy. In the process, he forged an effective system of [meritocratic](#) and highly efficient government and civil service. Many of his policies are now taught at the [Lee Kuan Yew School of Public Policy](#). Lee eschewed [populist](#) policies in favor of pragmatic long-term social and economic measures. With meritocracy and [multiracialism](#) as the governing principles, Lee made [English](#) the [common language](#) to integrate its [immigrant](#) society and to facilitate trade with the West. Lee also mandated [bilingualism](#) in schools for students to preserve their [mother-tongue](#) cultural identity.

10 Lessons From Lee Kuan Yew's Singapore

Are there lessons other countries might draw from the city-state's experiences?

By [Prashanth Parameswaran](#)

March 24, 2015

Few would disagree that Singapore has achieved remarkable success in transforming itself from a tiny third-world country into a first-world city state. As the country celebrates the 50th anniversary of its founding, prepares to hold elections within the next year or so, and mourns the passing of its founding prime minister Lee Kuan Yew (which *The Diplomat* covered [here](#)), there have been some [interesting attempts](#) to look back at the country's experience to date. In that vein, last month, one of Singapore's most renowned (and controversial) diplomats, Kishore Mahbubani, now dean and professor of practice at the Lee Kuan Yew School of Public Policy at the National University of Singapore, delivered a lecture in East Timor about what lessons other developing countries – including East Timor – might draw from the city-state's success. Apart from the lessons themselves, the lecture is interesting because it reveals what Singaporean elites like Mahbubani choose to emphasize – and, equally important, not emphasize – when sieving out what others can learn from their country's experience. Mahbubani is a big fan of lists in his remarks, so he focused his attention on ten reasons why Singapore had succeeded.

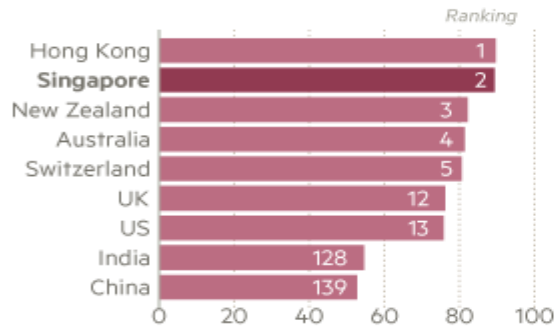
First, Mahbubani acknowledges, Singapore got lucky. By accident of fate, Singapore was blessed with good founding fathers like Lee Kuan Yew, S. Rajaratnam and Goh Keng Swee to guide the country just as it was starting out. Second, the city-state cultivated a culture of meritocracy. Singapore ensured that officers were recruited and promoted by merit and were adequately paid. Mahbubani quotes Lee himself as saying, "A strong political leadership needs a neutral, efficient, honest civil service." Third, the country's leaders used pragmatism as their guiding philosophy. Mahbubani notes that Goh Keng Swee had studied the Meiji Restoration very carefully, and that Japanese leaders had spent significant time trying to study, copy and adapt best practices into Japan from around the world. Singapore aimed to adopt a similar

approach. Fourth, Singapore maximized its maneuverability in its foreign policy. Realizing that small states cannot afford to make enemies, it managed its relationships adroitly in order to preserve peace and prosperity. Mahbubani quotes S. Rajaratnam as saying in 1965 in a UN speech that: “We want to live in peace with all our neighbors simply because we have a great deal to lose by being at war with them. All we therefore ask is to be left alone to reshape and build our country the way our people want it.” Fifth, Singapore’s leaders focused on starting with small wins. Initially, Mahbubani says, achieving development might not mean sweeping reform, but smaller steps that have a huge impact on the everyday lives of the people such as getting a standing pipe in the village to provide water.

Sixth, Singapore relied not on foreign aid, but on trade and investment to achieve its development goals. Mahbubani argued that a large chunk of Western aid often goes back to the donor country in the form of administrative expenses, consultancy fees and contracts, such that there is actually very little actual transfer of aid to developing countries. He emphasized the success of the Economic Development Board of Singapore in helping bring in foreign direct investment. Seventh, Singapore had an inclusive policy on ethnic groups. To accommodate the ethnic groups in the country – which include Chinese, Malays and Indians – the country has four official languages: English, Mandarin, Malay and Tamil. There is also a balance struck in school between having English as a common language of instruction to enable communication and allowing groups to learn their own ‘mother tongue.’ Eighth, Singapore’s leaders believed in thinking long-term. Here, Mahbubani uses the example of Singapore’s need to secure its water supply. Even though the city-state had signed a 100-year water agreement with Malaysia in 1961, its leaders acknowledged the inherent vulnerability of relying on its neighbor for such a critical resource. Therefore, they invested in ways to get their own sources of water, including through reservoirs, desalination plants and water reclamation facilities. Ninth, Singapore avoided populist measures. For instance, Mahbubani notes the aversion of the country’s leaders to the welfare state, believing that ‘handouts’ undermined self-reliance and fostered a dependence on the state. Nonetheless, he says, the city-state has invested in the welfare of its people in other ways, including through high-quality education and healthcare, affordable public housing and public transportation, and a compulsory saving fund for workers. Tenth, Singapore’s leaders were honest and not corrupt. Mahbubani acknowledges that this might be the most challenging thing to achieve in his list. Honesty in a country makes people feel confident in their leaders and gives investors the peace of mind they need to do business. After going through his list, Mahbubani did acknowledge at the end of his lecture that some of these lessons might be difficult to replicate, that any principles need to be adapted to the local context including in East Timor. You can read the full text of his lecture, delivered at the Dili Convention Center, [here](#).

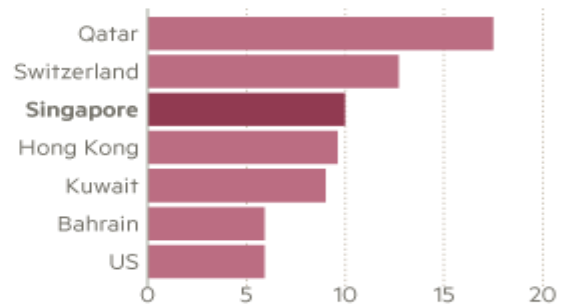
Economic freedom

2015 Heritage Foundation score



Dollar millionaires

As a % of households (top countries)



Sources: The Heritage Foundation; BGC

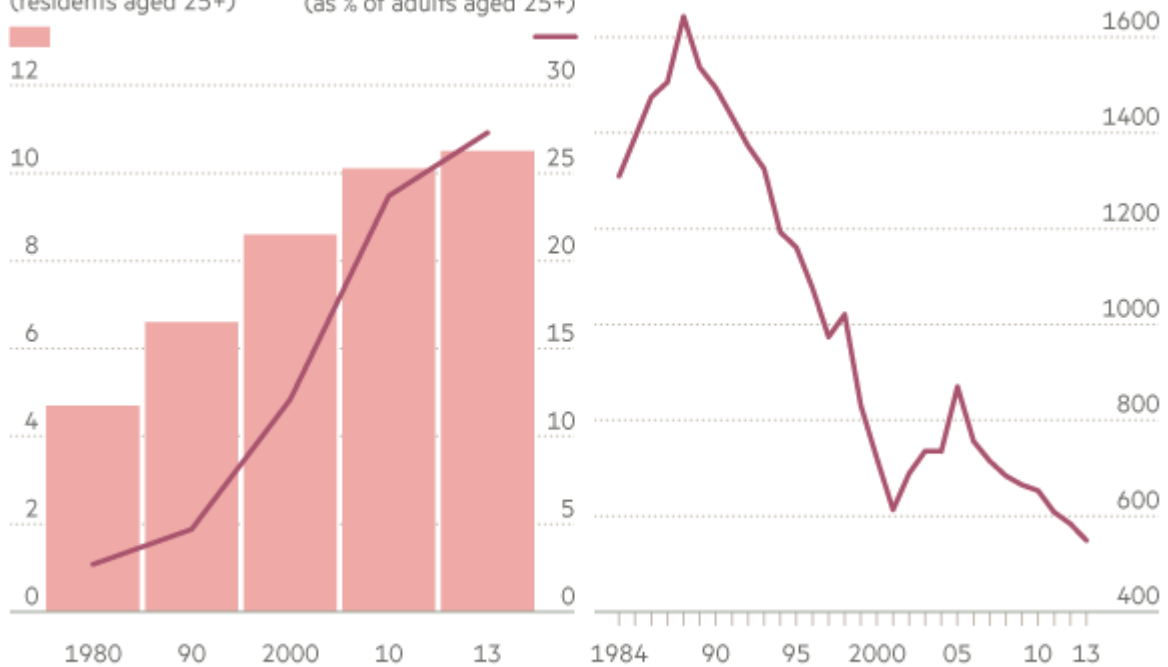
FT

Singaporeans: better educated and more secure

Mean years of schooling
(residents aged 25+)

University educated
(as % of adults aged 25+)

Crimes per 100,000 population

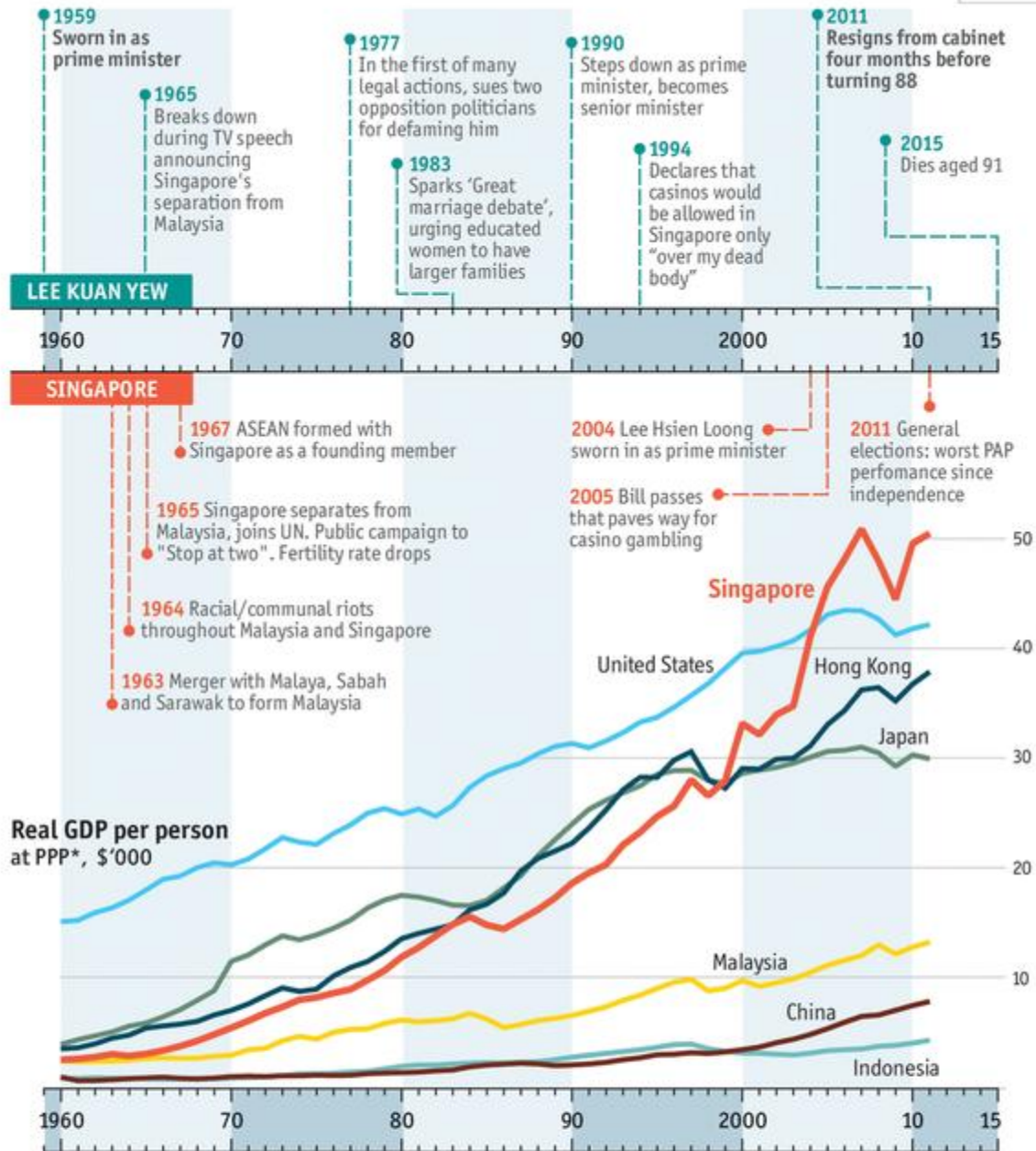


Source: Statistics Singapore

FT

Home ownership rate in Singapore rose from 30% in 1970 to 90% in 2013. An enormous public housing programme in the 1960s and 1970s has allowed more than 80 per cent of citizens to live in government-subsidised apartments.

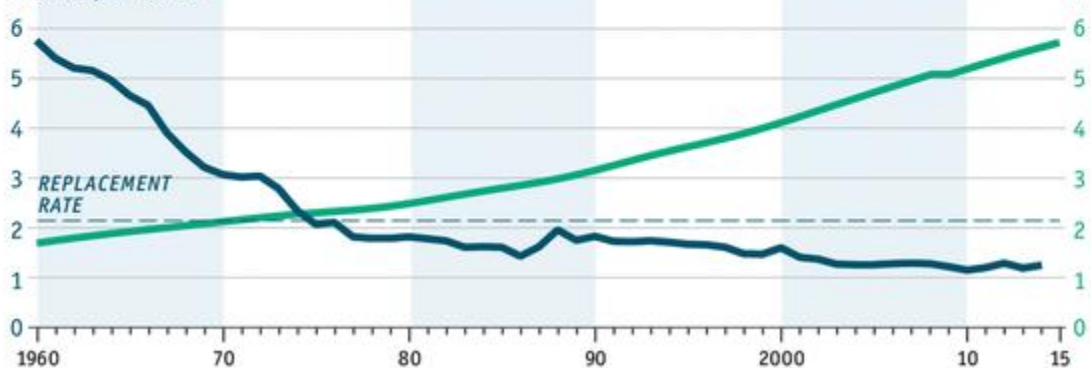
Singapore in the Lee Kuan Yew years



Demography

Total fertility rate
Children per woman

Population
m



Sources: Penn World Tables, University of Groningen; UN; Statistics Singapore; *The Economist*
Economist.com

* Purchasing-power parity

Prime Minister Lee was one of the most effective politicians of his era and a prominent global ideologist. He formulated the principle of the "*Asian century*," that came to replace the "*century of the West*." . With an average per capita GDP of just \$427.9 in 1960, Singapore surged more than a hundred times to over \$55,000 in 2013, making the country one of the richest. Singapore has overtaken Hong Kong and Japan, as well as established European economies such as the UK. Prime Minister Lee Kuan Yew's policy was aimed at encouraging savings and investment, keeping inflation and taxes low and currencies stable, and emphasizing high-quality education. Lee pushed the island to develop key infrastructure, he focused on housing and jobs.

"I am often accused of interfering in the private lives of citizens. Yes, if I did not, had I not done that, we wouldn't be here today," he said in 1987. Lee Kuan Yew came to power in 1959 and led Singapore to independence from Malaysia in 1965. A tiny land with no natural resources turned into a global economic powerhouse under his guidance. *"I was trying to create, in a third world situation, a first world oasis,"* Lee said in an interview in 2008. The economy of modern Singapore is known as one of the freest, most innovative and business-friendly, according to the Asian Century Institute. It was ranked the second freest economy in the 2011 Index of Economic Freedom behind Hong Kong. The Global Competitiveness Index 2012-2013 ranks Singapore as the most competitive country in world. Prime Minister Lee underlined the role of government rather than the free hand of the market. Singapore today attracts a large amount of foreign investment as a result of its corruption-free environment, low tax rates and advanced infrastructure. Foreign direct investment in the country amounted to \$534 billion in 2011; according to the 2014 Investment Climate [report](#) from Singapore's government. Singapore has a 7 percent corporate tax and 0-20 percent personal tax rate. More than 7,000 multinational corporations from the United States, Japan, and Europe are located in the country. However, Lee was criticized for his iron-fisted rule, which forced several opposition politicians into bankruptcy or exile. *"Between being loved and being feared, I have always believed Machiavelli was right. If nobody is afraid of me, I'm meaningless."* Lee Kuan Yew stepped down as Prime Minister in 1990; nevertheless he remained "minister mentor" till 2011 when his eldest son Lee Hsien Loong was elected for a second term as prime minister. *"I have spent my life, so much of it, building up this country. There's nothing more that I need to do. At the end of the day, what have I got? A successful Singapore. What have I given up? My life."*

I personally appreciate freedom as the most important factor in public life, so I cannot figure that in any circumstance I could live in a state that is not fully democratic. But I have stayed in Singapore for a whole semester and my impression is that the citizens appreciate much more the fantastic achievements of Singapore under the leadership of Lee Kuan Yew than what they would have achieved in a democracy like India. And as I wrote before, Singapore has to be compared to the other Asian countries and former colonies and not to Switzerland or Denmark, taking into consideration what was their starting point as we saw in the statistics above. My humble opinion is that it is due mainly to the brilliant leadership of Lee Kuan Yew, who served his nation faithfully without corruption. One has to read Lee's autobiography to understand what were the huge hurdles that he had to overcome, as his country could have been communist, corrupt, in a civil war, invaded by Malaysia, or just remain very poor as most countries of Africa and many Asian countries. My models are of course Scandinavia as they have everything and I am in favor of a welfare state, with a different taxation and economic policy of Singapore, I think that Machiavelli was basically wrong in *The Prince*, that a leader has not to be feared, that he should not be succeeded by his son, and that there should be democracy. But I don't think that Singapore had at all those options and that probably they could achieve the first world status only with a leadership as Lee Kuan Yew's. The same applies to China, Vietnam, Taiwan, Korea and many other countries, each one according to their own road to success. So, I think that if an

Indian living in Singapore had to choose between the alternative of living in India with its extreme poverty (and riches) or to live as a minority in Singapore, they would choose living in Singapore, despite the fact that it is not a democracy as India (what is the benefit of democracy if most of the population is living in extreme poverty?), and they are only a small minority in Singapore.

You have to stay in Singapore in order to understand the extreme cleverness of Lee Kuan Yew who gives the Indians and the Malays who are willing to comply with the regime full rights, full acknowledgement of their culture and religion, housing, work, ethics, and an exceptional quality of life, in a sustainable environment, speaking a common language English and hosting the largest Western corporations. As a westerner, you also feel quite at home in Singapore because of the official English language, the extremely clean city, the security and lack of crime that you have for all the citizens, for women, for elders and children. If you are a dissident Malayan and preach at the Mosque for Islam supremacy you may find yourself at the middle of the night across the border into Malaysia. This cannot happen in democratic France, UK, US or Israel, but then we suffer from terrorism while Singapore has no terrorism, and she is much weaker of course than all the democratic countries. Lee Kuan Yew knew perfectly his Malayan neighbors, he even was part of their country, and the Malayan did not want him, so in his extreme cleverness he got the respect and cooperation of almost all the Muslim Malaysians living in Singapore and he gave them respect and welfare as to the other communities, while not imposing a Chinese language or supremacy. A situation where a Muslim leadership expresses itself against their country where they are only a minority and in favor of their brothers in a country which is an enemy of their country and opt for terror and hate of the majority of their country could not exist in Singapore, nor a situation where rich and strong European states are afraid to send their police to Muslim quarters where some Imams preach in favor of terrorism in their own country. And there are plenty of Mosques in Singapore but in none of them the Imams preach against the regime, and they do it willingly because they are better off than in Malaysia.

ALMA MAHLER – A BIOGRAPHY BY FRANCOISE GIROUD

I was fascinated by the biography of [Alma Mahler as well as the play by Joshua Sobol](#). She was a remarkable woman in a century where women lived in the shadow of their men and husbands. She succeeded in her life time to be at the crossroads of most of the cultural facets of civilization: music (with one of the leading composers Gustav Mahler), architecture (with one of the leading architects Walter Gropius), literature (with one of the leading authors Franz Werfel), painting (with one of the leading painters Oscar Kokoshka), and even religion. She lived in two continents in a very troubled period, actually she lived (1879-1964) in the best period of the cultural geniuses I like most in modern literature and drama – Zola, Ibsen, Sartre, Chekhov, Tolstoy, Brecht, Pirandello, Proust, Lorca, Strindberg, in modern painting and sculpture - Monet, Renoir, Cezanne, Rodin, Klimt, in modern music – Mahler, Verdi, Puccini, Tchaikovsky, Stravinsky, in modern architecture..., but she was hit by personal tragedies, she could not achieve happiness and peace of mind, she was a fascinating personality but also a tragic one.

Born in 1879, the daughter of a Viennese painter, [Alma Mahler](#) inspired the passionate love and devotion of an astonishing array of creative artists. She married three of them--the composer Gustav Mahler, the architect Walter Gropius, and the writer Franz Werfel--and had a host of admirers and lovers, including the painters Oscar Kokoschka, Egon Schiele, and Gustav Klimt. The composer Alban Berg dedicated his opera *Wozzeck* to her and a violin concerto to the memory of her daughter, Manon, who died of polio. In *Alma Mahler*, Francoise Giroud provides a spirited portrait of one of Europe's great *femme fatales*, ranging from her childhood (she was raised on a steady diet of Nietzsche) to her heyday as a leading figure in Europe's art scene, to her later life as an exile in California and New York. We meet a woman of remarkable beauty and

unconventional mind, the possessor of a fine, demanding intelligence, who was highly conscious of herself as a member of the elite, a woman never truly conquered by her lovers. Her last husband, Franz Werfel, called her "one of the very few sorceresses of our time." And indeed when she appeared, her presence attracted all eyes as she moved like a queen through a room. And what eyes she drew. Virtually all the great figures of 19th-century Vienna march through these pages, including Sigmund Freud, Richard Strauss, Arnold Schonberg, Hugo van Hofmannsthal, Karl Kraus, and Elias Canetti, and Giroud pens striking portraits of each. There are also many memorable scenes: Franz Werfel singing Verdi arias with James Joyce in a Paris cafe; the young Gropius, having an affair with then-married Alma, chased from the Mahler home by guard dogs and taking refuge under a bridge; Kokoschka, after his affair with Alma has died, commissioning a life-sized doll, a faithful reproduction of his former lover. But the heart of the book is Alma's marriage to Mahler. We read Alma's own first impression of Mahler--"He is terribly nervous. He paced around the room like a wild animal. He's pure oxygen. You get burnt if you go too near." Unfortunately for Mahler, his attempt to subjugate his young wife to his will--"you have only *one* profession from now on: *to make me happy*"--led to disaster, and he himself was burnt. Alma Mahler stood at the center of the creative world, the intimate friend (if not lover) of the major artists of her age, and Giroud paints an unforgettable portrait. It was awarded France's *Grand Prix litteraire de la femme* in 1988. **Francoise Giroud** has written numerous books, including biographies of Marie Curie and Christian Dior. Director of the French magazine *Elle* from 1945 to 1952 and co-founder of *L'Express*, she was Minister of Culture under Giscard D'Estaing from 1974 to 1977. The main drawback of this biography is that it is very short, less than 200 pages, and I like biographies of 500-1,000 pages if not more. I would expect that Alma's exceptional adventure with some of the most cultural personalities of the century would be developed fully and not like in Giroud's rudimentary biography.

From Kirkus Reviews

Although in this unsatisfying biography she describes Alma Mahler as a "goddess who made a god of each of her lovers," Giroud (ed. in chief, *L'Express*; *I Give You My Word*, 1974) also depicts the composer's wife as an arrogant, narcissistic woman who played whatever role she was cast in by creative, demanding men who in turn adored her for conforming to their expectations. Mahler was born into the artistic circles of Vienna in 1879. According to Giroud, Gustav, her first husband and 20 years her senior, enslaved her to his domestic needs, denigrated her taste for Nietzsche, Wagner, and Plato, and read Kant to her while she was in labor with the second of their two daughters, who died at age four. Sexually deprived, Alma began an affair with architect Walter Gropius; her husband consulted Freud. After Gustav's death and several other affairs, Mahler married Gropius, with whom, Giroud says, she "had nothing in common" except an exquisite daughter who died at age 17. The couple divorced. Although the work of Mahler's creative mates "bored" her, as Giroud puts it, Mahler liked the painting of Oskar Kokoschka, with whom she had an affair before, at age 50, marrying Franz Werfel, the author of *The Song of Bernadette*. There were other lovers, even at age 55, in what Werfel called his wife's "last fling," with a 38-year-old priest. As Werfel's fame declined, Mahler resumed her role as the great composer's widow, or sometimes as the "widow of the four arts." She died in 1964, at age 85. A grudging tribute without insight, compassion, or even evidence of the "power" that inspired the love that Mahler supposedly cultivated as an art. Mahler's determination, which allowed her to survive the loss of children and husbands, and her life in prewar Vienna certainly deserve at least as much attention as the amount of benedictine she drank.

Alma Maria Mahler Gropius Werfel (born **Alma Maria Schindler**; 31 August 1879 – 11 December 1964) was a Viennese-born socialite and composer. She became the wife, successively, of composer [Gustav Mahler](#), architect [Walter Gropius](#), and novelist [Franz Werfel](#),

as well as the consort of several other prominent men. Musically active from her teens, she was the composer of at least seventeen songs for voice and piano. In later years her salon became part of the artistic scene, first in Vienna, then in Los Angeles. Alma Schindler was born in Vienna, Austria (then [Austria-Hungary](#)), to the landscape painter [Emil Jakob Schindler](#) and his wife Anna Bergen (1857–1938), in 1879. Although later in life Mahler characterized her upbringing as privileged, the family is said to have been only moderately successful. After her father's death (1892), her mother married her late husband's former pupil, [Carl Moll](#), who was a co-founder of the [Vienna Secession](#). Alma's social interactions in her youth included friendships with the artists of the [Vienna Secession](#), among them [Gustav Klimt](#). As a young woman she had a series of flirtations, including Klimt, theater director [Max Burckhard](#), composer [Alexander von Zemlinsky](#).

On 9 March 1902 she married Gustav Mahler, who was nineteen years her senior and the director of the Vienna Court Opera. With him she had two daughters, Maria Anna (1902–1907), who died of [scarlet fever](#) or [diphtheria](#), and [Anna](#) (1904–1988), who became a sculptor. The terms of Alma's marriage with Gustav were that she would abandon her own interest in composing. Artistically stifled herself, she embraced her role as a loving wife and supporter of Gustav's music, together regularly attending the salon of Adele Bloch-Bauer ([Portrait of Adele Bloch-Bauer I](#)). Later in their marriage, after becoming severely depressed in the wake of Maria's death, she began an affair with the young architect [Walter Gropius](#) (later head of the [Bauhaus](#)), whom she met during a rest at a spa. On seeking advice from [Sigmund Freud](#), who cited Mahler's curtailing of Alma's musical career as a major marital obstacle, and following the emotional crisis in their marriage after Gustav's discovery of the affair, Gustav began to take a serious interest in Alma's musical compositions, regretting his earlier dismissive attitude and taking promotional actions, including editing and re-orchestrating some^{[[which?](#)]} of her works. Upon his urging, and under his guidance, she prepared five of her songs for publication (they were issued in 1910, by Gustav's own publisher, [Universal Edition](#)). After this turbulent period in their marriage, Alma and Gustav traveled to New York, where Gustav was seasonally engaged as a conductor. In 2/1911, he fell severely ill with an infection related to a heart defect that had been diagnosed several years earlier. He died in May, shortly after their return to Vienna.

After Mahler's death, she did not immediately resume contact with Gropius. Between 1912 and 1914 she had a tumultuous affair with the artist [Oskar Kokoschka](#), who created works inspired by his relationship with her, including his painting [The Bride of the Wind](#). Kokoschka's possessiveness wore on Alma, and the emotional vicissitudes of the relationship tired them both. With the coming of World War I, Kokoschka enlisted in the [Austro-Hungarian Army](#), and she subsequently distanced herself from him and resumed contact with Gropius, who was also serving in combat at that time. She and Gropius married in 1915 during one of his military leaves. They had a daughter together, [Manon Gropius](#) (1916–1935), who grew up being friends with [Maria Altmann](#). Manon died of [polio](#) at the age of 18. (Composer [Alban Berg](#) wrote his [Violin Concerto](#) in memory of her.) She became pregnant and gave birth to a son, Martin Carl Johannes Gropius (1918–1919). Gropius at first believed that the child was his, but Alma's ongoing affair with [Werfel](#) was common knowledge in Vienna by this time, and she was soon exposed. Within a year, they agreed to a divorce. In the meantime, Martin, who had been born prematurely, developed [hydrocephalus](#) and died at the age of ten months. Her divorce from Gropius became final in 1920. **While Gropius's military duties were still keeping him absent, she met and began an** affair with Prague-born poet and writer Franz Werfel in the fall of 1917. She and Werfel began openly living together from that point on. She postponed marrying Werfel until 1929, after which she took the name "Alma Mahler-Werfel".

In 1938, following the [Anschluss](#), Alma and Werfel, who was Jewish, were forced to flee Austria for France; they maintained a household in [Sanary-sur-Mer](#), on the [French Riviera](#), from summer 1938 until spring 1940. With the German invasion and occupation of France during World War II, and the deportation of Jews and political adversaries to [Nazi concentration camps](#), the couple were no longer safe in France and frantically sought to secure their emigration to the United States. In Marseille, they were contacted by [Varian Fry](#), an American journalist and emissary of the [Emergency Rescue Committee](#), a private American relief organization that came to the aid of refugee intellectuals and artists at that time. Since exit visas could not be obtained, Fry arranged for the Werfels to journey on foot across the [Pyrenees](#) into Spain, in order to evade the [Vichy French](#) border officials. From Spain, Alma and Franz traveled on to Portugal and then boarded a ship for New York City. Eventually they settled in Los Angeles, where Werfel, who had already enjoyed moderate renown in the U.S. as an author, achieved popular success with his novel [The Song of Bernadette](#), which was made into a [film in 1943](#), and the science fiction novel, *Star of the Unborn*, published after his death. Werfel, who had experienced serious heart problems throughout their exile, died of a heart attack in California in 1945. In 1946 Mahler-Werfel became a U.S. citizen. Several years later she moved to New York City, where she remained a cultural figure. [Leonard Bernstein](#), who was a champion of Gustav Mahler's music, stated in his [Charles Eliot Norton lectures](#) of 1973 that Alma had attended some of his rehearsals. Bernstein considered her to be a "living" link to both Mahler and Alban Berg. He had not had the chance to meet either man, since he was of a later generation. Alma Mahler Werfel died 11 December 1964 in New York City. She is buried in the [Grinzing](#) section of Vienna, in the same cemetery as her daughter Manon Gropius and her first husband Gustav Mahler.

[KARL MARX](#) – A BIOGRAPHY BY DAVID MCLELLAN

It is difficult to read and understand Karl Marx's works and even Karl Marx's biography. Yet, I read it with great attention as I wanted to understand the man and his ideas. As a philosopher and economist he was the most influential personality in modern history. For better and for worse he influenced all Europe, Asia and America, half of Europe became communists in the 20th century – USSR and Eastern Europe, and half of Asia as well – China, Afghanistan, Mongolia, South Yemen, Indochina and Asian USSR. Many African countries had communist or neo-communist regimes – Angola, Benin, Congo-Brazzaville, Ethiopia, Mozambique, Somalia, but in the 21st century only one country remained communist – Cuba, while China, Laos and Vietnam have regimes that can be labeled as neo-communists. North Korea is no more officially communist. Yet, the fear of communism was instrumental in the establishment of the welfare state in Europe and the US, as in many Western countries the communist party was quite important – France, Italy, Spain, Greece, Germany. When the USSR crumbled the neoliberal regimes were no more afraid of communism and increased substantially inequality in the US and in Western Europe. All this turmoil came about [because of one](#) man, one giant, who devised a theory which seemed very appealing, especially to the masses who were extremely poor and even starving – as Marx said 'You have nothing to lose but your chains', 'Proletarians of the world – Unite!'. We can quote Marx in [hundreds of quotes](#) as he found ways to influence the masses with his works and slogans. I would add only one more of my own: "If Marx did not exist we would still be working in sweatshops in unhealthy conditions, paid minimum salaries by greedy capitalists who would pay us as little as necessary not to die from hunger. Proletariat and even 99% of the population would be exploited by the 1% who rules us and oppresses us. But, are we living in 1850 or in 2015? Is it not what Occupy Wall Street and all the protest organizations say, we are still in the same situation but at a higher level of welfare, which is due to Karl Marx and to the fear from his communism, but now that fear does not exist the ruthless neoliberal capitalists want to reconquer

what they have lost in the last century, return us to the state of slavery, ruled by a chosen fews and we have the right to chose between those who oppress us and those who enslave us!"

I am bringing here famous quotes from Karl Marx's works, some of them are still relevant today: Religion is the sigh of the oppressed creature, the heart of a heartless world, and the soul of soulless conditions. It is the opium of the people.

Social progress can be measured by the social position of the female sex.

History repeats itself, first as tragedy, second as farce.

Workers of the world unite; you have nothing to lose but your chains.

From each according to his abilities, to each according to his needs.

Democracy is the road to socialism.

A specter is haunting Europe - the specter of communism.

Landlords, like all other men, love to reap where they never sowed.

If anything is certain, it is that I myself am not a Marxist.

The first requisite for the happiness of the people is the abolition of religion.

The writer must earn money in order to be able to live and to write, but he must by no means live and write for the purpose of making money.

Experience praises the most happy the one who made the most people happy.

The history of all previous societies has been the history of class struggles.

Revolutions are the locomotives of history.

Men's ideas are the most direct emanations of their material state.

The ruling ideas of each age have ever been the ideas of its ruling class.

The more the division of labor and the application of machinery extend, the more does competition extend among the workers, the more do their wages shrink together.

Jonathan Wolff, an eminent professor and Marx's expert, maintains that communism is relevant even today: " In recent years we could be forgiven for assuming that Marx has nothing left to say to us. Marxist regimes have failed miserably, and with them, it seemed, all reason to take Marx seriously. The fall of the Berlin Wall had enormous symbolic resonance: it was often taken to be the fall of Marxism as such, as well as of Marxist politics and economics. But in celebrating the end of the 'evil empire' we forgot that the thinkers who inspired Eastern European communism were not evil people. On the contrary, they saw themselves as our saviours. At huge personal cost they sought to liberate humanity from what they believed to be an inhumane economic and social system: capitalism. They were fired both by a vision of how society ought to be and an account of what was wrong with existing, bourgeois, society. The positive vision turned into a nightmare (although, as we shall see, whether communist regimes were an authentic interpretation of Marx's ideas is another question). But the failure of communism does not mean that all is well with Western, liberal, democratic capitalism. And it is Marx, above all, who still

provides us with the sharpest tools with which to criticize existing society. We can think of Marx as the great-grandfather of today's anti-capitalist movement. Of course, much has changed. For example, Marx seems to have assumed that natural resources were inexhaustible, and thus he has a much more limited ecological perspective than one would expect today. But on the other hand Marx portrays a world in which the capitalist market comes to permeate society, putting a price on everything and crowding out non-economic forms of value. Businesses grow ever-larger, becoming more ruthless and exploitative—more vampire-like—in the process. Under capitalism progress comes at a high price. Marx's criticisms of late nineteenth-century society have enormous relevance even in the early twenty-first century. We may have no confidence in his solutions, but this does not mean that the problems he identifies are not acute."

Karl Marx: His Life and Thought is a 1973 biography of [Karl Marx](#) by political scientist [David McLellan](#). The work was republished as *Karl Marx: A Biography* in 1995. McLellan deals with Marx's intellectual, political and private life. The 1995 edition includes a critical bibliography that briefly evaluates numerous works dealing with Marx and [Marxism](#), among them [Isaiah Berlin's *Karl Marx: His Life and Environment*](#) (1939), [Herbert Marcuse's *Reason and Revolution*](#) (1941), and [Leszek Kołakowski's *Main Currents of Marxism*](#) (1976). The book has been described as, "The most comprehensive scholarly account of Marx's life and works" by professor of political theory [Terrell Carver](#). Historian of science Roger Smith calls it "readable and reliable". **Karl Marx** (5 May 1818 – 14 March 1883) was a [German](#) philosopher, economist, communist, sociologist, journalist and [revolutionary socialist](#). Born in [Prussia](#) (now [Rhineland-Palatinate](#)), he later became [stateless](#) and spent much of his life in London. Marx's work in economics laid the basis for much of the current understanding of labour and its relation to capital, and subsequent economic thought. He published numerous books during his lifetime, the most notable being [The Communist Manifesto](#) (1848) and [Das Kapital](#) (1867–1894). Born into a wealthy middle-class family in [Trier](#) in the [Prussian Rhineland](#), Marx studied at the universities of [Bonn](#) and [Berlin](#) where he became interested in the philosophical ideas of the [Young Hegelians](#). After his studies he wrote for the [Rheinische Zeitung](#), a radical newspaper in [Cologne](#), and began to work out the theory of the [materialist conception of history](#). He moved to Paris in 1843, where he began writing for other radical newspapers and met [Friedrich Engels](#), who would become his lifelong friend and collaborator. In 1849 he was exiled and moved to London together with his wife and children, where he continued writing and formulating his theories about social and economic activity. He also campaigned for socialism and became a significant figure in the [International Workingmen's Association](#).

Marx's theories about society, economics and politics—the collective understanding of which is known as [Marxism](#)—hold that human societies progress through [class struggle](#): a conflict between an ownership class that controls production and a dispossessed labouring class that provides the labour for production. States, Marx believed, were run on behalf of the ruling class and in their interest while representing it as the [common interest](#) of all; and he predicted that, like previous socioeconomic systems, capitalism produced internal tensions which would lead to its self-destruction and replacement by a new system: [socialism](#). He argued that class antagonisms under capitalism between the bourgeoisie and proletariat would eventuate in the working class' conquest of political power and eventually establish a classless society, communism, a society governed by a [free association of producers](#). Marx actively fought for its implementation, arguing that the working class should carry out organised [revolutionary action](#) to topple capitalism and bring about socio-economic change. Both lauded and [criticised](#), Marx has been described as one of the most influential figures in human history. Many intellectuals, labour unions and political parties worldwide have been influenced by Marx's ideas, with many

variations on his groundwork. Marx is typically cited, with [Émile Durkheim](#) and [Max Weber](#), as one of the three principal architects of modern [social science](#).

By [Barron Laycock](#) on February 24, 2004

Karl Marx's contribution to modern social thought is so immense it is now difficult to understand the profound degree to which much of what he thought and wrote has been almost totally discredited and discounted. This is not to deny the fact that his social theory is indeed quite essentially flawed, but rather to suggest that given the relative proportions of his contribution to sociology, economics, and cultural critique, one tends to throw out the baby with the bath water in summarily rejecting all that this intellectual genius had to offer regarding the nature of modern capitalistic society. No book does a better job of presenting the broad sweep of Marx's remarkable critical contributions than this wonderful and quite comprehensive biography of Marx by renowned psychologist and academic David McLellan. With painstaking care and meticulous attention to detail, McLellan places Marx's life in context, showing how the multitude of social, cultural, and economic issues that formed him and scarred him early in life carried with them a most urgent message regarding the nature of modern society. Growing up a secular Jew in Germany, the phenomenally gifted young academic found himself barred from teaching based both on virulent anti-Semitism within the academic community and the fact that he was indeed correctly perceived as a radical thinker and political dissident from the beginning in the truculent and suffocating political environment within the society itself. Yet there was no denying either his intellectual brilliance or his charismatic abilities to fan the flames of political discontent almost everywhere he went over his sixty some years. The son of a comfortable Jewish professional who had adopted the Protestant faith for secular convenience, Marx found himself set adrift within currents that his own proclivities toward radical social, economic, and political analysis forced him to often flee one step ahead of arresting authorities. Marx finally settled into London, surviving through a combination of writing short newspaper articles and through the largesse and generosity of his long-time confidant and erstwhile ally in arms, Friedrich Engels, the scion of a quite prosperous industrial family who incessantly came to the aid of Marx and his perpetually destitute family. McLellan helps us to see how all the elements of the times and the sweep of historical circumstances sped Marx along toward political involvement in one of the most important social developments of the twentieth century. My own personal opinion is that a careful reading of Marx leads one to the conclusion that his observations are still strikingly accurate in terms of his prognostications regarding the destiny of capitalism and I remind the prospective reader that the jury is yet out, time still marches on, and that what is going on now around us can be quite persuasively interpreted in elegant Marxian terms. Enjoy!

ARTHUR MILLER – TIMEBENDS – AN AUTOBIOGRAPHY

I am amazed sometimes at how I perceive the authors whom I like most, and especially the playwrights, but even the main protagonists in their plays as family members – mainly brothers or fathers. I feel part of Joe Keller's family in *All My Sons*, and share their dilemmas as if I was experiencing their ordeals with them. I have written extensively about Miller and his plays in my books, especially *All My Sons*, *The Crucible* and *Death of a Salesman*. It is difficult to identify with the protagonists of Shakespeare's *The Merchant of Venice*, *Hamlet*, *Macbeth*, *Othello*, or *Falstaff/The Merry Wives of Windsor* (but much more with *Julius Caesar* and *King Lear*), or with the protagonists of Henrik Ibsen (except *An Enemy of the People*) and Chekhov's plays. But Arthur Miller is family, not only *All My Sons* (on stage and in films), I can identify fully with John Proctor in *The Crucible* (especially in the films with Yves Montand and Daniel Day-Lewis), and it goes without saying with Willy Loman in *Death of a Salesman*. I had the privilege of seeing the final performance of *Death of a Salesman* on Broadway with Dustin Hoffman, I

was sitting as usual in the first row, and for a couple of hours I was Loman, due to the tremendous synergy between two giants – Arthur Miller the playwright and Dustin Hoffman the actor. I was moved to tears, I saw my life crumbling, I experienced the ingratitude of Loman's young boss Howard (I just don't have a single solitary spot, 'Cause you gotta admit business is business), was shocked by the selfishness of his sons Biff and Happy blaming him for their incompetence, when Loman was buried within spitting distance I identified myself with Linda his wife: "Willy, dear, I can't cry. Why did you do it? I search and search and I search, and I can't understand it, Willy. I made the last payment on the house today. Today, dear. And there'll be nobody home. We're free and clear. *Sobbing more fully, released:* We're free. We're free... We're free..." Linda does not understand him, nor his children, nor his boss, but I understand him, and so do all the spectators, who rose and gave the actors a standing ovation of ten minutes.

Arthur Miller is family (besides the fact that both of us wrote our biography at the age of 72), he speaks our language, he speaks to our hearts, he relates our modern dilemmas, his protagonists are not kings or famous, they are you and me, they are not heroes, they are weak, they are human. Loman is my father who was ruthlessly fired when he was aged and weak, while still at the hospital after two cataract operations. Joe Keller is the crooks who wrong all their friends, neighbors, family, and partners, the country and the customers, and have a public image of society benefactors, so hypocrites that they even convince themselves of their impeccable conduct, during World War II, in 1947 when the play was published, in 1974, 1984, 1994, or 2015, in the US, Israel, France. I know them so well that when I read or watched many times the play on stage on Broadway, in Israel, and in films, I could imagine that they were the same despicable persons whom I know. But unlike Miller, in real life none of those crooks commits suicide, some of their victims even die unexpectedly, they don't have any scruples, not for their sons, nor for their family, as society is not for them *All My Sons* but *All My Suckers*. Finally, I am [Giles Corey](#) (another Cory who is an historic figure). Corey or Cory (his name is quite often spelled Corey, but the baptismal record is Cory), after being arrested for witchcraft, refused to enter a plea of guilty or not guilty. He was subjected to [pressing](#) in an effort to force him to plead — the only example of such a sanction in American history — but instead died after two days of torture. In Arthur Miller's words: "Proctor: Then how does he die? Elizabeth: They press him, John. Proctor: Press? Elizabeth: Great stones they lay upon his chest until he plead aye or nay. They say he give them but two words. "More weight," he says. And died. Proctor "More weight." Elizabeth: Aye. It were a fearsome man, Giles Corey." Oh, how I was pressed to collaborate with the crooks, some of them were before that my best friends before becoming Rhinoceroses, the torture was not physical but more psychological, although they threatened my life (on record), or resorted to frequent flat tyres and fixing the breaks of my car in order to convince me in Mafia ways that they were serious and I should not oppose them. But I maintained my ethical beliefs, denouncing them, *e pur si muove*, more weight, I did not break!

The definitive memoir of Arthur Miller—the famous playwright of *The Crucible*, *All My Sons*, *Death of a Salesman*, *A View from the Bridge*, and other plays—[Timebends](#) reveals Miller's incredible trajectory as a man and a writer. Born in 1915, Miller grew up in Harlem in the 1920s and 1930s, developed leftist political convictions during the Great Depression, achieved moral victory against McCarthyism in the 1950s, and became president of PEN International near the end of his life, fighting for writers' freedom of expression. Along the way, his prolific output established him as one of the greatest writers of the twentieth century—he wrote twenty-two plays, various screenplays, short stories, and essays, and won the Pulitzer Prize in 1949 for *Death of a Salesman* and the New York Drama Critics Circle Award in 1947 for *All My Sons*. Miller also wrote the screenplay for *The Misfits*, Marilyn Monroe's final film. This memoir also reveals the incredible host of notables that populated his life, including Marilyn Monroe, Elia

Kazan, Clark Gable, Sir Laurence Olivier, John F. Kennedy, and Mikhail Gorbachev. Leaving behind a formidable reputation in the worlds of theater, cinema, and politics, Arthur Miller died in 2005 but his memoir continues his legacy.

By [William Kowinski](#) on September 11, 2001

In an interview conducted before he wrote this book, Miller said, "I think memoirs, autobiography...can help to translate chaos into something that is a useable past. Give an image where there was only a blur." He suggests the kind of autobiography he would be interested in writing would be more about the time he was living rather than his life, so a reader would "come away from it somehow a little heavier than he went into it." In all of this, *TIMEBENDS* succeeds wonderfully. I learned a great deal more about the textures, realities and significance of the 1930s, 40s and 50s through his observations and images than through any linear professional histories. A bonus for those who enjoy seeing and reading Miller's plays is his deliberate selection of significant events and people in his life that show up in the plays in one way or another. And he does have great stories and observations about famous people--Olivier, Clark Gable, etc.-- that are the more conventional pleasures of show biz autobios. Even if he wasn't among the most important American dramatists of our time--perhaps the most important--this book would be a significant literary accomplishment. Miller is a careful writer, so readers perhaps unused to tact and understatement in memoirs are advised to look beyond their expectations to what he actually says. Yet his chapters on Marilyn Monroe were vivid and gave me more of an impression of her as a person than anything else I've read. Miller's voice brings all of this varied material together, and so the reader might approach this book as if listening to a great storyteller. This is a book full of heart, humor, wisdom and perspectives not found elsewhere. It is a treasure and a gift.

By [Thomas H. Lynch](#) on December 20, 2000

This autobiography, written by Miller at age 72, strikes the reader immediately with his wonderful writing style. He does not march year by year through his life but bobs and weaves subtly bending time with his abundant dramatic talent. It is a pleasure to read. But so much in his life! It does go on and on. It is a book for leisure, not speed, reading. He brings to live the Depression Age, insight into our real life in World War II, the ugliness of the House un-American Activities Committee and McCarthyism (he was convicted of contempt for Congress for refusal to name names though the conviction was later overturned upon appeal), and of course he writes on his successes of his plays *All My Sons*, *Death of a Salesman*, *the Crucible* and of many others as well as his failures. All this with Marilyn Monroe yet to come! He seems continually embroiled in injustice and wrenching emotional turmoil. With his third wife, in his 40s, he gets his emotional life together but still pursues freedom for writers as a president of PEN. Miller, now 85, still writes and has recently published 60 years of collected essays entitled *Echoes Down the Corridor*. Some of the material covers the events covered in *TimeBends*, but *TimeBends* is much more interesting.

He Who Is Most Alone

By ROGER SHATTUCK/**THE NEW YORK TIMES/NOVEMBER 8, 1987**

Arthur Miller has done it all wrong. He grew up white and Jewish in Harlem and went to college in Michigan. He worked in a shipyard and wrote a full script with Ernie Pyle to redeem his 4-F status in World War II. "*Death of a Salesman*" dumped fame on him at the age of 34. He has

never turned his back or his wrath on the Marxists and Communists he knew as a young man. He divorced his wife of 15 years to dedicate himself to an American Helen of Troy created by the casting studio. After a few months of marriage to Marilyn Monroe he could no longer work with her or save her from herself. No one told him that in the introduction of his "Collected Plays" a dramatist must not declare flat-footedly that "life has meaning." Mr. Miller doesn't seem to understand that in our day an artist has to cultivate some extravagance or addiction or mania in order to make his mark. He isn't even homosexual. What is he trying to be? A Jewish Don Quixote? For all his pains and sins, Mr. Miller was the only American famous enough and courageous enough in 1966 to inject new vitality into PEN International. He presided with dignity over its congress of writers in Bled, Yugoslavia, and refused to change the rules to allow the Russians to join. Unpersuaded by the Beats, whose antics had become a commercial commodity in the United States, and resistant to the Absurd, which had devoured Europe, Mr. Miller, with his Gary Cooper physique and attentive manner, created at Bled a sense of evenhanded integrity that reaffirmed PEN as the champion of writers' freedom everywhere. After all, he stood firm against any form of fanaticism from any quarter. Having been honored, investigated and condemned in his own country without losing his faith in it, he had unbeatable credentials and learned when to use them.

Anyone who knows Mr. Miller's work has seen this "life" coming for some time. Plays as different as "A Memory of Two Mondays" and "After the Fall" incorporate extensive autobiographical materials. Many of his essays on the theater deal with the circumstances of his professional and personal life. In spite of certain weaknesses, "Timebends" embraces and surpasses all these sources in a work of genuine literary craftsmanship and social exploration. I find Mr. Miller's lengthy autobiography neither self-serving nor self-indulgent in a way Lillian Hellman and Tennessee Williams saw fit to record their lives. Most of this self-portrait makes absorbing and entertaining reading. Mr. Miller's comfortable childhood in the era of rotogravure and radio was transformed by his father's ruin in the Depression and the family's forced move from their Upper West Side apartment at the edge of Harlem to Brooklyn. In passages reminiscent of Alfred Kazin's lyric memoir, "A Walker in the City," Mr. Miller describes round-robin handball games against the wall of Dozick's drugstore in the '30's. It was then that he heard murmurings of the new religion that condemned religion -- Marxism -- and underwent an important rite of passage while competing with other boys to sing the latest hit songs. "After I had turned fifteen these competitions seemed childish, but I continued as one of the star comics of the gang, improvised inanities, doing imitations of the Three Stooges ... We always had a sandlot football team going, and one of our halfbacks, a giant with a heavy lower lip named Izzy Lenowitz... would clap me on my thin back and implore me, "Oh, come on, Artie, enjoy us." And with sufficient encouragement I would ad-lib a monologue that with a little luck might stay airborne for five minutes or more. Without plan or awareness of what I was doing, I began the process of separating myself; I was moving out of the audience to face them alone."

The detail and the diction convince me that the scene is authentic, even if telescopic. A form of self-imposed performance drew the youngster gradually out of his environment toward higher education, social causes and the theater. That amalgam of interests carried him a long way. Yet the funny, moving, exasperating sense of the family unit in racially mixed Brooklyn never disappears from the later sections of the book. Three hundred pages and twenty-five years later, Mr. Miller was subpoenaed to testify before the House Un-American Activities Committee. He traveled to Washington in June 1956 while the press was hounding him because of his impending marriage to Marilyn Monroe and shortly before he needed his passport renewed for a trip to England, where both of them had professional engagements. Spyros Skouras, who held Monroe's contract at 20th Century-Fox had flown from Hollywood to New York to try to

persuade Mr. Miller to cooperate with the committee, name names and condemn the left. Mr. Miller's lawyer informed him that Francis Walter, the chairman of the committee, would call off the whole charade if Monroe would consent to a photograph of herself shaking hands with Mr. Walter. What did it all mean? I find the muted yet intense account of the hearings oddly incomplete. Mr. Miller quotes his reply to the question, should a Communist poet have the right to advocate overthrowing the Government in his poetry: "A man should have the right to write a poem about anything." And he goes on to explain his unequivocal opposition today to Marxism as passive before history and dismissive of human rights. He passes over his candid statement to the committee that aspects of Marxist thought "suited (his) mood" in the 40's, but that he was "never under Communist discipline."

What does not come out here or in Mr. Miller's 1953 play about the Salem witch trials, "The Crucible," is that behind McCarthyism and the unscrupulous and publicity-seeking HUAC investigations lay not giggling girls and a widespread belief in witches but a genuine international conspiracy that threatened Europe at the time, even if it did not threaten the United States. Mr. Miller has never been moved to write a play comparable to the novels "Nineteen Eighty-Four" or "Darkness of Noon," or to explore dramatically how he could have been drawn to a doctrine and a practice he later rejected. At the hearings Mr. Miller behaved honorably, never took the Fifth Amendment and made his legal and intellectual points with eloquence. The House went on to vote 373 to 4 to cite him for contempt of Congress. In "Timebends" Mr. Miller could have probed deeper into this complex confrontation. On the page following his account of the hearings Mr. Miller describes how he and Marilyn Monroe were received in England by Laurence Olivier and an immense crowd of reporters. Of the reporters he says, "When she smiled they did, and frowned when she frowned, and if she so much as giggled they roared with delighted laughter, and listened in churchly silence when she took a moment and actually spoke! with her voice so soft and soothing that grown men went limp as lichens at the living sound of it."

What secret, what dream brought together the radical intellectual and Hollywood's sex goddess? In an earlier scene that tests our credulity and Mr. Miller's writing, he describes fainting in a Nevada telephone booth when he realizes that Monroe is on the verge of suicide during the filming of "Bus Stop." He revives, talks her back down to sanity and goes on in his commentary to reveal the fantasy he had spun of their life together: "To be one thing, sexuality and mind, appetite and justice...My vision had been of each of us doing our own work side by side, drawing strength from one another." One of the books' few rancorous moments comes near the end when Mr. Miller tells us that Monroe was proof that sexuality and seriousness cannot coexist in the American psyche. The shattering of his vision of a higher coupling represents another rite of passage. Everything here suggests that his third wife, photographer Inge Morath, with whom he has collaborated on four books, saved him from bitterness and kept him working. The passages I have mentioned evoke most of the major themes in "Timebends" -- family, theater, politics, women. But there is more. Mr. Miller as a child was taken by his great-grandfather to the 114th Street synagogue and observed "about fifteen old men, bent over and covered completely by their prayer shawls, all of them in white socks, dancing!" Later Dostoyevsky and Melville invaded his mind at about the same time as Marxism. A 1958 essay entitled "Shadows of the Gods" describes the deep shock of the Depression on Mr. Miller's whole attitude toward life when he realized that no one, not even a businessman was in charge. "What the time gave me...was a sense of an invisible world." The motif of the spiritual, without the benefit of formal religion but never isolated from moral and social dilemmas, runs strongly through Mr. Miller's work, including "Timebends." He quotes several times Ibsen's line from "An Enemy of the People" -- "He is strongest who is most alone" -- as if it should be the key to salvation. Later, the

hero's final cry in Pound's translation of Sophocles' "Ajax" -- "It all coheres!" -- wins out. By the last paragraph of the book Mr. Miller has decided to devote himself to "making myself possible." I read his last sentence as close to prayer. "The truth, the first truth, probably, is that we are all connected, watching one another. Even the trees."

Ten pages into his recollections of early childhood, Mr. Miller jumps ahead 45 years to relate how the family dining-room table was used as a prop in his play "The Price." "Timebends" does not advance in a steady narrative line. Its eight untitled sections dig up bucketfuls of past incidents ordered almost as much by association as chronology. When Mr. Miller speaks here of wanting to write a play that will achieve the simultaneity of lines in music, that will "cut through time like a knife through a layer cake or a road through a mountain revealing its geological layers...instead of one incident in one time-frame after another," he is also describing this autobiographical book full of shuttlings and diagonals. Its somewhat lame title refers to this laminated free-form construction as well as to a deep-sea diver's malady when he comes up too rapidly from the depths. The nearly paratatic structure successfully assimilates the diaries and notebooks from which Mr. Miller must have worked, and it allows him to alternate dramatized scenes, superb descriptions of people and places and commentary from the present. As "a life" "Timebends" is closer to the sweep and shift of "The Autobiography of Malcolm X" than to the careful analyses of "The Education of Henry Adams." (Mr. Miller could not possibly have got away with what Adams did; he simply omitted his 14-year marriage and his wife's suicide.) In its construction, its soliloquizing voice and its sense of time, "Timebends" resembles Andre Malraux's "Anti-memoir," but it is without Malraux's grandiloquent tone of living perpetually at the summit of history.

Many characters emerge vividly: Mr. Miller's illiterate yet baronial father, Manny Newman, a Brooklyn salesman and family man who shares many of Willy Loman's fantasies; Mitch Berenson and Vincent Longhi, union mavericks who tried to buck Joe Ryan, the longshoreman's union boss, and the Mafia on the docks; Marilyn Monroe, and the director Elia Kazan (although Mr. Miller has never forgiven Mr. Kazan for his testimony to HUAC, he remains loyal to him as a man of the theater.) The Monroe portrait is above all loyal, not altogether tidied up, composed by a man who almost wistfully resigned to fate. It is evident that Mr. Miller himself wrote the captions for the 32 pages of photographs in "Timebends." Giving no identifications, he laconically labels the center spread of pictures, showing him with Monroe and others in glowing poses "The best of times." Presumably the reader can complete the opening sentence of "A Tale of Two Cities." Mr. Miller's mother and his first wife remain shadowy figures. Ernie Pyle, Laurence Olivier, Clark Gable, Lee and Paula Strasberg, make convincing appearances in working situations that bring out Mr. Miller's shrewdness as a judge of character. Only the Strasbergs earn his contempt as self-absorbed mountebanks. The writing varies a great deal in "Timebends." The opening pages, woven loosely around a child's "view from the floor," reach an almost Proustian note; "It's simply that the view from the floor, filled though it is with misunderstandings, is also the purest. The account of the rehearsals and ultimate success of "Death of a Salesman" effectively mixes public fact and personal feelings without distortion. Mr. Miller describes smells with particular passion. The most apposite and amusing dialogue occurs in the plane carrying him back to New York after the shooting of "The Misfits" and his breakup with Monroe. Seeing a man about to recognize him, Mr. Miller lies, "I'm not him. I look like him, but I'm not." But the stranger thinks Mr. Miller is not Mr. Miller but the owner of a hardware store in Poughkeepsie. After great fame, anonymity returns.

In discussing one of our most substantial authors, I cannot refrain from pointing out a troubling drift toward inept usage in this book. "Societal," "depart" as a transitive verb, "researching"

"different than" does Arthur Miller want to be quoted in future dictionaries as licensing these forms? Referring to the 1930's he writes "If there was a national pastime I suppose it was hanging out." In the Depression we hung 'around' or went to a "hangout." There are two flaws that cut deeper than style. In analyzing presences as different as Marilyn Monroe and Robert Oppenheimer, Mr. Miller falls back repeatedly on the word "power." He fails to distinguish the fame-glamour-stardom cluster from strength-authority-position. They are not the same, even though they overlap in notions like privilege and charisma. 'Power' used alone to cover all these items belongs to a mode of fuzzy thinking Mr. Miller usually deplores. At other moments he writes stue apropos of Clark Gable for instance: "A great star implies he is his own person and can be mean and even dangerous, like a great leader." The second flaw takes the form of a double standard of divulgence and indulgence. We learn a great deal about Mr. Miller's professional dealings and public life. Yves Montant, however with whom Marilyn Monroe had an affair is never mentioned in connection with her. Mr. Miller's long marriage to Mary Slattery appears only obliquely through lenses. One can respect his discretion, but there is evidently more to say. Late in the book he issues some ramrod-straight judgments of the self-destructiveness of drugs and liberated sex in the '60's. He refers convincingly to a "moral center." But one remembers earlier pages about Lucky Luciano and organized crime, which suggest a tolerance, even a comic sympathy for them that I find disturbing and out of character.

In his plays Mr. Miller has never quite resolved or fully exploited the double attraction of his talent -- to collective drama, in which society itself is the protagonist, and to monodrama, which takes place inside one person's head. He is the closest we come to Bertolt Brecht. This "life" appearing when Mr. Miller is 72 years old and still writing, represents more than his claim to a place in 20th-century literature. "Timebends" is really a book of falls. The central pages portray "a perpetual night of confusion" that descended on Mr. Miller in the early '50's. The original fall of the Depression was followed by the crumbling of his marriage and his disenchantment with Marxism at the moment when McCarthy's know-nothingism was sweeping the country. After the triumph of "Death of a Salesman" his writing had reached an apparent standstill. His first trip to Hollywood was a failure. All these disasters seem to be ironically focused in Mr. Miller's searing encounter in Hollywood with a lonely Marilyn Monroe. He survived these falls and more. A book that passes through moments of numbing despair ends up close to rhapsodic.

ON THE SHUTTLE OF MEMORY

"I haven't gone with every vagrant wind that struck the theater," Arthur Miller said in a recent telephone conversation from West Berlin, where he and his wife were visiting. "I have written as my character dictated, not to some style, and I think that's true of anybody who takes the art with some seriousness. The consequence is that you're likely to be misinterpreted and misread as having no more to say about the current situation. Everyone past 30 has the sense of life in a world he never made." He failed in his first efforts to write an autobiography, Mr. Miller admitted, because he tried to set down a linear tale. "The chronological attempts bored me to death," he said. "I ended up doing what I did in 'Death of a Salesman' - following the twists and turns of what went on in Willy Loman's head. In 'Salesman' there would be no transitional material, nothing to prepare us for what was to come. So with the autobiography. I just followed my nose, putting down a recollection in rising and falling waves. My only goal was that people would not be bored." One of Mr. Miller's major themes is the influence on his art of moviemaking, which he describes in "Timebends" as "an exotic and fantastic affair." "None of us who write is willing to confront the power film has had on our culture," he said. "It's an immense pressure on the way we write, tell stories, even think. The methodology of movie storytelling reflects dreams. It's gotten deep into the way we write. And it's perfectly admissible."

In conversation, Mr. Miller sounded confident about the timelessness of his own work - a recurring theme of his autobiography as well. Referring to a 1980 play of his that drew on his own family life after the Wall Street crash of October 1929, he said: "You write out of the middle of your belly or it won't last very long. Look at the stock market now, just three or four years after 'The American Clock.' It makes you think, I wonder what's changed? The wheel has turned again." "Memory is a shuttle," he said, clearly moved by a visit to a city that was full of ghosts for him. "I'm moving along the lines of a paradox to a point that illuminates them. Any time you start to tell an event, you end up moving backward as well as forward. Life goes on, and I find that hopeful." --JEREMY GERARD

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.

Miller successfully diverse dramatic styles and movements in the belief that a play should embody a delicate balance between the individual and society, between the singular personality and the polity, and between the separate and collective elements of life. He thought himself a writer of social plays with a strong emphasis on moral problems in American society and often questioned psychological causes of behavior. He also built on the realist tradition of Henrik Ibsen in his exploration of the individual's conflict with society but also borrowed Symbolist and expressionist techniques from Bertolt Brecht and others. Some critics attempt to interpret his work from either an exclusively political or an exclusively psychological standpoint but fail to pierce the social veil that Miller creates in his work. Miller often stressed that society made his characters what they are and how it dictated all of their fears and choices.

Themes

All American Family

While Miller comes under criticism for his reputation, most critics note him as a dramatist of the family. One of his greatest strengths is his penetrating insight into familial relationships.^[71] Often, Miller positions his characters are living in service of their family. The conventions of the family play, such as patterns, setting, and style of representation were set canonically by [Eugene O'Neill](#), [Tennessee Williams](#), and Miller. In these plays, white men are privileged with their family and social responsibility; typically, these men are lower class. Miller maintained that family relationships and families must be immersed in social context.

Social responsibility

Arthur Miller is known for the consciousness of the characters in his play. In his plays, he confronts a level of banality with the roller coaster of guilt and responsibility. Some strong

examples of characters who portray this struggle between their conscious and their social responsibility are Joe Keller in [All My Sons](#) and John Proctor in [The Crucible](#). Miller often creates consequences for characters who ignore or violate their social responsibilities.

Life, death, and human purpose

Miller's determination to deal with the eternal themes of life, death and human purpose is one of his most prominent themes across his works. This theme spans from Willy Lowman's dedication to providing for his family and his inherent belief that his death would leave a legacy, to John Proctor's willingness to die to preserve his name. Mostly all of Miller's protagonists struggle with the mark they leave on life and what it means to die.

Characters

Willy Loman

In [Death of a Salesman](#) – originally entitled “The Inside of His Head” – Miller brilliantly solves the problem of revealing his main character’s inner discord, rendering Willy Loman as solid as the society in which he tries to sell himself. Indeed, many critics believe that Miller has never surpassed his achievement in this play, which stands as his breakthrough work, distinguished by an extremely long Broadway run, by many revivals, and by many theater awards, including the Pulitzer Prize in 1949. *Death of a Salesman* seems destined to remain an American classic and a standard text in American classrooms. Willy Loman desperately wants to believe that he has succeeded, that he is “well liked” as a great salesman, a fine father, and a devoted husband. That he has not really attracted the admiration and popularity at which he has aimed is evident, however, in the weariness that belabors him from the beginning of the play. Nearing retirement he suffers a drastic decrease in sales work, a dissatisfying marriage, and a turbulent relationship with his sons which inexorably leads to his suicide with the justification that the insurance will finally provide for his family.

Eddie Carbone

Eddie Carbone is the central character in [A View From The Bridge](#) and is not positioned as the protagonist or the antagonist. He is a longshoreman who lives with his wife, Beatrice, and his 17-year-old niece, Catherine. When his family from Italy, Rodolpho and Marco, migrate illegally and begin to live with him, the small world that he operates in is disrupted. Eddie becomes conflicted and ultimately self-destructive over his sexual attraction to his niece and her involvement with one of his Italian tenants. His character arc culminates as he becomes an informer to the immigration authorities which leads to a confrontation with one of his tenants. Marco labels him as an informer and Eddie perceives this as a permanent blemish on his good name. This confrontation ultimately leads to his death, leaving Eddie as one of Miller's examples of tragic figures.

John Proctor

John Proctor is the protagonist of one of Miller's most controversial works, [The Crucible](#). He is a faithful farmer who lives by a strict moral code that he violates by succumbing to an affair with a young girl, Abigail, who serves in his home. After rejecting her, Abigail spitefully accuses John's wife of witchcraft, involving him in a string of affairs that challenge his beliefs and convictions.

In his attempts to save his wife, he is convicted of witchcraft as well, and will only be acquitted if he confesses to his crime and signs his name to a piece of paper. Proctor is a strong, vital man in the prime of his life both in his confession of witchcraft and the subsequent passion with which he defends his name at the cost of his life.

Joe Keller

Critics have long admired the playwright's suspenseful handling of the Keller family's burden in the play [All My Sons](#). The critical character in this work is Joe Keller, who permitted defective parts to remain in warplanes that subsequently crash. Not only does Joe Keller fail to recognize his social responsibility, but also he allows his business partner to take the blame and serve the prison term for the crime. Gradually, events combine to strip Keller of his rationalizations. He argues that he never believed that the cracked engine heads would be installed and that he never admitted his mistake because it would have driven him out of business at the age of sixty-one, when he would not have another chance to "make something" for his family, his highest priority. Joe's irresponsibility is exposed through his son's questioning of his very humanity. Joe's suicide results from the tremendous guilt and self-awareness that arises during the play. This reversal from staunchly defensive over his honorable need to protect his family to discovering his social responsibility had some critics claiming that this was a theatrical trick.

VICTOR HUGO – OLYMPIO OU LA VIE DE HUGO, BIOGRAPHY BY ANDRE MAUROIS

Victor Hugo was the first great author whom I read, when I was still a boy, and he uncovered for me a wonderful world – France of the Middle Ages, France of the eighteenth century, France of the Revolution. Hugo has a style uncomparable to any other author, which is quite impossible to translate – in poetry, drama, and prose. Hugo was the first humanist writer that I read, long before Emile Zola. Dumas and Verne are excellent authors but they don't have a humanist agenda as Hugo had. The foundations of my ethical beliefs are probably in Hugo's works, as he was greater than life, he not only wrote masterpieces, but he was also an exceptional person, that France reveres even today. Zola was not the author of all France – he was the author of half of France, of the socialist and humanist half as compared to the conservatives who abhorred him. But the veneration to Hugo is throughout all the classes of France – this was not so in the 19th century, as he was a republican anti-clerical, and the royalists and clericals did not like him although they respected him. But today, almost all Frenchmen love Hugo and his works. Andre Maurois succeeds to give us the fantastic story of Hugo's life in a very vivid way, as only a great author can tell the story of another great author. I read this biography at least twice, and I still remember it as one of the most exhilarating biographies that I have ever read when I was young.

KIRKUS REVIEW

Destined for the broad market and recognition which came to Lelia, Maurois' recent biography of George Sand, and perhaps to go beyond it, this is a monumental study of a monumental poet and statesman. Reading this in comparison with the Lelia, it is a pleasure to note again Maurois' style, his choice of detail and emphasis that makes such a study thoroughly interesting to modern readers, his fine use of source material that covers hitherto unpublished letters as well as the most familiar of Hugo's poems, and the apt integration of the man's works with the man's life. To some readers who may come to this book as an introduction to Hugo, he emerges as a creature of amazing contrasts. The events in his life alone are enough to startle, but Maurois leads us into them, unfolding them so that their cumulative effect is particularly lasting. That Hugo was a quiet, retiring boy, a demanding and priggish suitor, a bored husband, and in old age a faun

becomes especially clear in the perceptive reporting of his feelings towards women through letters he wrote and received and in the light of social background and his own erratic genius. So too does his evolution as a writer and believer in liberty as the root of good. The praise Hugo received from his contemporaries- Sainte Beuve, Lamartine, Vigny- and the contrast of his poems and plays with those of his forerunners in the romantic period firmly cast him in the role of spokesman for the French language of his day & the ""voice, in the wilderness"" who in exile kept the thought of freedom alive after 1850. A complete study, for a wide variety of readers.

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 and then from 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 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 [capital punishment](#). 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 the artistic trends of his time. He is buried in the [Panthéon](#). 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 a full 17 years were needed for *Les Misérables* to be realised 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.

The critical establishment was generally hostile to the novel; [Taine](#) found it insincere, [Barbey d'Aurevilly](#) complained of its vulgarity, [Gustave Flaubert](#) found within it "neither truth nor greatness", the [Goncourt brothers](#) lambasted its artificiality, and [Baudelaire](#) – despite giving favourable reviews in newspapers – castigated it in private as "tasteless and inept". *Les Misérables* proved popular enough with the masses that the issues it highlighted were soon on the agenda of the [National Assembly of France](#). Today, the novel remains his most enduringly popular work. It is popular worldwide, and has been adapted for cinema, television, and stage shows. An apocryphal tale about the shortest correspondence in history is said to have been

between Hugo and his publisher [Hurst and Blackett](#) in 1862. Hugo was on vacation when *Les Misérables* was published. He queried the reaction to the work by sending a single-character [telegram](#) to his publisher, asking ?. The publisher replied with a single ! to indicate its success. Hugo turned away from social/political issues in his next novel, *Les Travailleurs de la Mer* ([Toilers of the Sea](#)), published in 1866. The book was well received, perhaps due to the previous success of *Les Misérables*. Dedicated to the channel island of [Guernsey](#), where he spent 15 years of exile, Hugo tells of a man who attempts to win the approval of his beloved's father by rescuing his ship, intentionally marooned by its captain who hopes to escape with a treasure of money it is transporting, through an exhausting battle of human engineering against the force of the sea and a battle against an almost mythical beast of the sea, a giant squid. Superficially an adventure, one of Hugo's biographers calls it a "metaphor for the 19th century—technical progress, creative genius and hard work overcoming the immanent evil of the material world."

His last novel, *Quatre-vingt-treize* ([Ninety-Three](#)), published in 1874, dealt with a subject that Hugo had previously avoided: the [Reign of Terror](#) during the [French Revolution](#). Though Hugo's popularity was on the decline at the time of its publication, many now consider *Ninety-Three* to be a work on par with Hugo's better-known novels. Another masterpiece is - *L'Année terrible* - a series of poems written by [Victor Hugo](#) and published in 1872. They deal with the [Franco-Prussian War](#), the trauma of losing his son Charles, and with the [Paris Commune](#). Covering the period from August 1870 to July 1871, a group of poems encapsulates each month, blending Hugo's anguish over personal tragedies with his despair at the predicament of France.

<i>J'entreprends de conter l'année épouvantable,</i>	I take up pen to tell of the terrible year,
<i>Et voilà que j'hésite, accoudé sur ma table.</i>	And suddenly I stop, elbows on my desk.
<i>Faut-il aller plus loin ? dois-je continuer ?</i>	Must I proceed? must I go on?
<i>France ! ô deuil ! voir un astre aux cieux diminuer</i>	France! what horror! to see a star fade in the heavens!
<i>Je sens l'ascension lugubre de la honte.</i>	I feel the lugubrious ascent of disgrace.
<i>Morne angoisse ! un fléau descend, un autre monte.</i>	Dismal anguish! one curse falls, a new one rises.
<i>N'importe. Poursuivons. L'histoire en a besoin.</i>	No matter. Let's continue. History needs this.
<i>Ce siècle est à la barre et je suis son témoin.</i>	The century is in the dock and I am his witness.

My father Albert had three fields of interest: Books, Stamps, and Zionism. He wrote articles on Zionism, read many Zionist books, and risked to be imprisoned because of that by the Egyptian authorities as it was forbidden by law. He collected also thousands of stamps from all over the world, but his pride was on the 4 complete collections of Israeli stamps – mint, used, first day covers, with tabs. When he was more than 80 and not in his prime he was conned by a crook who came to his apartment and sold him counterfeit stamps – for the most valuable and rare Israeli stamps. He invested in his collection large amounts of money, and unfortunately when he passed away at the age of almost 88 we found the deceit and the value of the collections was quite small. You need to be a ruthless crook to con old people, but unfortunately this is quite common nowadays. My father was a fervent admirer of Victor Hugo, he was born about twenty years after Hugo died, so they were almost contemporary. He read and purchased most of Hugo's books, as well as many Alexandre Dumas books, but did not like much Emile Zola. Anyhow, he had a huge library with many books, some of them quite rare books. One of the rare books that my father had in his library was Victor Hugo's [L'annee terrible](#). It was a very fine book with illustrations by Flameng and Vierge, published by Michel Levy Freres, Editeurs, in 1874. On the first blank page of the book, I read an inscription in pencil - 15 francs (when? In 1874?) and a seal: I. M. Rofe – 30 August 92 (probably 1892) – Caire, Egypte, with the original signature of Isaac Rofe. Oh, that is indeed a rare book, I thought, published more than a century ago, I'll take it for evaluation to the antique dealer who was at the corner of Rue du Faubourg Saint Honore, near my hotel. At those times I travelled every month to Paris, so I brought it in my next trip.

The antiquaire laughed at me and said that its value was 100 francs – \$14, because the first edition was in 1872, and the 1874 was the second edition which had no value. Really, I was frustrated that I would not get rich from the stamps or rare books, and I'll have to rely solely on the business that I make in Paris, the US and Israel, and not on rare books, stamps or inheritance.

After three unsuccessful attempts, Hugo was finally elected to the [Académie française](#) in 1841, solidifying his position in the world of French arts and letters. A group of French academicians, particularly [Etienne de Jouy](#), were fighting against the "romantic evolution" and had managed to delay Victor Hugo's election. Thereafter he became increasingly involved in French politics. He was elevated to the peerage by King [Louis-Philippe](#) in 1841 and entered the Higher Chamber as a *pair de France*, where he spoke against the [death penalty](#) and [social injustice](#), and in favour of [freedom of the press](#) and [self-government](#) for Poland. In 1848, Hugo was elected to the Parliament as a conservative. In 1849 he broke with the conservatives when he gave a noted speech calling for the end of misery and poverty. Other progressive speeches called for universal suffrage and free education for all children. Hugo's advocacy to abolish the death penalty was renowned internationally. One should bear in mind that Hugo's convictions were an exception.

When Louis Napoleon ([Napoleon III](#)) [seized complete power in 1851](#), establishing an anti-parliamentary constitution, Hugo openly declared him a traitor to France. He relocated to [Brussels](#), then [Jersey](#), from which he was expelled for supporting a Jersey newspaper that had criticised Queen Victoria and finally settled with his family at [Hauteville House](#) in [Saint Peter Port](#), [Guernsey](#), where he would live in exile from October 1855 until 1870. While in exile, Hugo published his famous political pamphlets against Napoleon III, *[Napoléon le Petit](#)* and *[Histoire d'un crime](#)*. The pamphlets were banned in France, but nonetheless had a strong impact there. He also composed or published some of his best work during his period in [Guernsey](#), including *[Les Misérables](#)*, and three widely praised collections of poetry (*[Les Châtiments](#)*, 1853; *[Les Contemplations](#)*, 1856; and *[La Légende des siècles](#)*, 1859). He convinced the British government to spare the lives of six Irish people convicted of terrorist activities and his influence was credited in the removal of the death penalty from the constitutions of [Geneva](#), [Portugal](#) and [Colombia](#). He had also pleaded for [Benito Juárez](#) to spare the recently captured emperor [Maximilian I of Mexico](#) but to no avail. His complete archives (published by Pauvert) show also that he wrote a letter asking the USA, for the sake of their own reputation in the future, to spare [John Brown's](#) life, but the letter arrived after Brown was executed.

Although Napoleon III granted an amnesty to all political exiles in 1859, Hugo declined, as it meant he would have to curtail his criticisms of the government. It was only after Napoleon III fell from power and the [Third Republic](#) was proclaimed that Hugo finally returned to his homeland in 1870, where he was promptly elected to the National Assembly and the Senate. He was in Paris during the [siege by the Prussian army in 1870](#), famously eating animals given to him by the Paris zoo. As the siege continued, and food became ever more scarce, he wrote in his diary that he was reduced to "eating the unknown". Because of his concern for the rights of artists and [copyright](#), he was a founding member of the [Association Littéraire et Artistique Internationale](#), which led to the [Berne Convention for the Protection of Literary and Artistic Works](#). However, in Pauvert's published archives, he states strongly that "any work of art has two authors : the people who confusingly feel something, a creator who translates these feelings, and the people again who consecrate his vision of that feeling. When one of the authors dies, the rights should totally be granted back to the other, the people".

Hugo's religious views changed radically over the course of his life. In his youth, he identified as a Catholic and professed respect for Church hierarchy and authority. From there he became a

[non-practicing Catholic](#), and increasingly expressed anti-Catholic and [anti-clerical](#) views. He frequented [spiritism](#) during his exile (where he participated also in many [séances](#) conducted by Madame [Delphine de Girardin](#)), and in later years settled into a [rationalist deism](#) similar to that espoused by [Voltaire](#). A census-taker asked Hugo in 1872 if he was a Catholic, and he replied, "No. A [Freethinker](#)". After 1872, Hugo never lost his antipathy towards the Catholic Church. He felt the Church was indifferent to the plight of the working class under the oppression of the monarchy. Perhaps he also was upset by the frequency with which his work appeared on the Church's [list of banned books](#). Hugo counted 740 attacks on *Les Misérables* in the Catholic press. When Hugo's sons Charles and François-Victor died, he insisted that they be buried without a [crucifix](#) or priest. In his will, he made the same stipulation about his own death and funeral. Hugo's [rationalism](#) can be found in poems such as *Torquemada* (1869, about [religious fanaticism](#)), *The Pope* (1878, [anti-clerical](#)), *Religions and Religion* (1880, denying the usefulness of churches) and, published posthumously, *The End of Satan and God* (1886 and 1891 respectively, in which he represents Christianity as a [griffin](#) and [rationalism](#) as an [angel](#)). [Vincent van Gogh](#) ascribed the saying "Religions pass away, but God remains", actually by [Jules Michelet](#), to Hugo.

In another context I brought one of my most favorite poems by Victor Hugo, that summarizes my attitude towards business ethics, and towards life in general. I may be a super nerd, but deep in my soul I am a revolutionary, fighting for my ideas, like Hugo, Zola, Ibsen, and the prophets... I am no more politically correct, I would rather be approximately right than precisely wrong, and I prefer to put a red hat on the old dictionary, making a tempest at the bottom of the inkstand, leaping out of the ring and breaking the compass. I would rather establish democratically a Second Republic of Israel than try to change the situation with a political party, as it was proved inefficient throughout the years. I point the finger at the wrongdoers, the hypocrites, the crooks, and call them by their name. My book's purpose is to blend the white swarm of ideas with the black multitude of words. In my 72nd year I know all the tricks of the trade, I found out that more activism is needed in order to make an impact in the near future. A new revolutionary wind is needed, even if it is not based on smoking-gun evidence. Most of what I preconize in this book cannot be fully proven, as the wrongdoers prefer to conduct their abuse in the dark, like Mack the knife. A fresh wind of transparency is essential, and I base most of my book inter alia on entries that I have found on the Internet, the ultimate transparency democratic vehicle...

"Je fis souffler un vent révolutionnaire.
 Je mis un bonnet rouge au vieux dictionnaire.
 Plus de mot sénateur! plus de mot roturier!
 Je fis une tempête au fond de l'encrier,
 Et je mêlai, parmi les ombres débordées,
 Au peuple noir des mots l'essaim blanc des idées;
 Et je dis: Pas de mot ou l'idée au vol pur
 Ne puisse se poser, toute humide d'azur!...
 Je bondis hors du cercle et brisai le compas.
 Je nommai le cochon par son nom; pourquoi pas?"
 (Victor Hugo, Reponse a un acte d'accusation, Reply to a bill of indictment)
 "I have swept a revolutionary wind.
 I have put a red hat on the old dictionary.
 No more noble! no more common people!
 I have made a tempest at the bottom of the inkstand,
 And I have blended, between the overloaded shadows,
 The white swarm of ideas with the black multitude of words;
 And I said: No words where the pure flight of ideas
 Cannot land on, all humid from the azure sky!...

I have leaped out of the ring and broken the compass.
I have pointed the finger at the pig; why not?

MAHATMA GANDHI – BY JUDITH BROWN

It is quite odd that I would chose Gandhi as the personality who impressed me most, being raised in a Western culture and having never visited India. Yet, I admire Gandhi and his doctrine, and especially his non-violence attitude. An Israeli advocating non-violence – is it an oximoron? Jews have preconized non-violence throughout 2,000 years, our prophets preached against violence, and I know that the Israeli society is mostly against violence of all sorts, and if it uses violence it is only against our enemies' aggression. This is not a coincidence that most of the Israelis who travel abroad after their service in the Israeli army travel to India, and Indian philosophy and [meditation](#). I have read several times the [Bhagavad Gita](#), translated from Sanskrit by my friend and fellow ethicist Itamar Theodor. The setting of the *Gita* in a battlefield has been interpreted as an allegory for the ethical and moral struggles of the human life. The *Bhagavad Gita*'s call for selfless action inspired many leaders of the [Indian independence movement](#) including [Bal Gangadhar Tilak](#) and [Mohandas Karamchand Gandhi](#). Gandhi referred to the *Gita* as his "spiritual dictionary". Yet, Gandhi never ceased trying to overturn the prejudices of Western modernity. He dressed as an Indian peasant and rejected all outward signs of being a modern intellectual or politician. True civilization, he insisted, was about moral self-knowledge and spiritual strength rather than bodily well-being, material comforts, or great art and architecture. I believe like Gandhi that true civilization is moral self-knowledge and spiritual strength, but I am not willing to overlook bodily well-being, moderate material comfort, great art, architecture, literature and music. I found the harmony between an intellectual and cultural life with a cosmopolitan perspective, but rooted in my Jewish heritage, my country, and my language, without any inferiority complexes towards the West, nor any resentment from past colonialism, anti-Semitism, and discrimination. I feel well in my country Israel, and in my visits and stays in Paris and Provence, UK, US, Spain, Germany, Greece, Latin America, Singapore, Portugal, Scandinavia, the Netherlands, Canada, Australia, New Zealand, Italy and Switzerland. I adhere spiritually with Gandhi's vision, but I think that his asceticism is inconvenient for me but I don't want also luxuries and riches, just to live a moderate/ethical life, with a rich culture.

Mohandas Karamchand Gandhi (2 October 1869 – 30 January 1948) was the preeminent leader of the [Indian independence movement](#) in [British-ruled India](#). Employing [nonviolent civil disobedience](#), Gandhi led India to independence and inspired movements for civil rights and freedom across the world. The [honorific Mahatma](#) ([Sanskrit](#): "high-souled", "venerable") applied to him first in 1914 in South Africa, is now used worldwide. He is also called **Bapu** ([Gujarati](#): endearment for "father", "papa") in India. In common parlance in Bharat (India) he is called Gandhiji; reference as Gandhi can be considered lacking in good form and respect. Born and raised in a Hindu [merchant caste](#) family in coastal [Gujarat, western India](#), and trained in law at the [Inner Temple](#), London, Gandhi first employed nonviolent civil disobedience as an expatriate lawyer in South Africa, in the resident Indian community's struggle for civil rights. After his return to India in 1915, he set about organising peasants, farmers, and urban labourers to protest against excessive land-tax and discrimination. Assuming leadership of the [Indian National Congress](#) in 1921, Gandhi led nationwide campaigns for easing poverty, expanding women's rights, building religious and ethnic amity, ending [untouchability](#), but above all for achieving [Swaraj](#) or self-rule. Gandhi famously led Indians in challenging the British-imposed salt tax with the 400 km [Dandi Salt March](#) in 1930, and later in calling for the British to [Quit India](#) in 1942. He was imprisoned for many years, upon many occasions, in both South Africa and India. Gandhi attempted to practise nonviolence and truth in all situations, and advocated

that others do the same. He lived modestly in a [self-sufficient residential community](#) and wore the traditional Indian [dhoti](#) and shawl, woven with yarn hand-spun on a [charkha](#). He ate simple vegetarian food, [undertook long fasts](#) as a means of both self-purification and social protest.

Gandhi's vision of an independent India based on [religious pluralism](#), however, was challenged in the early 1940s by a new Muslim nationalism which was demanding a separate Muslim homeland carved out of India. Eventually, in August 1947, Britain granted independence, but the British Indian Empire was [partitioned](#) into two [dominions](#), a Hindu-majority [India](#) and Muslim [Pakistan](#). As many displaced Hindus, Muslims, and [Sikhs](#) made their way to their new lands, religious violence broke out, especially in the [Punjab](#) and [Bengal](#). Eschewing the [official celebration of independence](#) in Delhi, Gandhi visited the affected areas, attempting to provide solace. In the months following, he undertook several [fasts unto death](#) to promote religious harmony. The last of these, undertaken on 12 January 1948 at age 78, also had the indirect goal of pressuring India to pay out some cash assets owed to Pakistan. Some Indians thought Gandhi was too accommodating. [Nathuram Godse](#), a [Hindu nationalist](#), [assassinated Gandhi](#) on 30 January 1948 by firing three bullets into his chest at point-blank range. Indians widely describe Gandhi as [the father of the nation](#) (Hindi: राष्ट्रपिता). His birthday, 2 October, is commemorated as [Gandhi Jayanti](#), a [national holiday](#), and world-wide as the [International Day of Nonviolence](#).
Review on the biography by Pavan Varma

The first volume of Mohandas Karamchand Gandhi's autobiography, *My Experiments with Truth*, was published in 1927; the second volume surfaced in 1929. Both were written in Gujarati and priced at Re 1. Since then there have been innumerable biographies of Mahatma Gandhi, the entire trend culminating in Richard Attenborough's epochal film, *Gandhi*, in 1982. The question that arises now is: is there anything new remaining to be said about Gandhi? Reading Judith Brown's masterly biography of the great saint-politician, the answer is a categorical 'yes'. What is distinct about her work is that it is not merely a narration of the main events of the well-known life of the 'father of the Indian nation', but also a portrait of Gandhi, the man and the person; it is a portrait of not only the 'Mahatma' but also of the 'Bapu'; and it is a picture of not only the politician but also of the son, the father and the husband. It explores, through considerable new archival research, the inner dilemmas of a leader, not always victorious - as those who have put him on a pedestal tend to believe - but often in deep gloom; not always declaratory and triumphant, but often in contemplative retreat. Historians of peoples and places tend to focus on the peaks and shallows; this particular work dwells equally on the plateaus that stretch for long distances between the two. Brown begins with a succinct summary of the impact of British rule in India as a backdrop to Gandhi's birth in 1869. She then traces the evolution of Gandhi, the political agitationist - from the petty politics of Kathiawad to the national stage in India. The spiritual evolution of Gandhi, inseparable from his politics, is dexterously interwoven.

Important events are analysed to identify Gandhi's impact, his choices and options, in the context of the time, place and circumstance. Considerable space is given to Gandhi's views on matters other than politics: diet, personal hygiene, education, health and sex. For instance, Gandhi attempted a celibate life when still in his early 30s. In his autobiography he recalls that he was in bed with his wife when his ailing father died. Brown feels that Gandhi could never outlive this childhood association of sex with guilt. Many of Gandhi's views - and not only in matters of sex - would even be difficult for a modern Indian to understand, leave alone someone from the West. Brown's approach, however, is to treat Gandhi, in such matters, as a man of his time and place, with a particular philosophic and religious background. There is no derisive condescension here; even criticism is in the form of careful comment, not hasty dismissal. There is no doubt that even Gandhi's fads became elevated to the level of principles by the touch of his idealism and the

force of his convictions. Each of his tools - ahimsa, satyagraha and non-cooperation - had their contradictions and limitations, and yet taken together they nurtured to victory the world's most unique anti-imperialist revolution. The problem is that Gandhi's personal morality and idealism were so absolute that they were incapable of emulation. In part, therefore, his legacy has been to spawn the most widespread hypocrisy in Indian public life: lip service to the ideals of the father of the nation, self-service in pursuit of the very things he spent a life-time trying to eliminate.

Review on the biography by Silvester Percival

Gandhi is often remembered simplistically as the champion of non-violent resistance and the "father of independent India." There is plenty of truth to this. Like Malcolm X and Martin Luther King, he is remembered most for a few signature achievements. But behind these signature achievements there was a highly complex private life, and a career trajectory that was never as simple or smooth as it would seem. Judith Brown's biography of Gandhi tries to tell this more complex story. It is mainly a story of Gandhi's public life and the aspects that would later influence his view of Indian affairs: studying law in England as a young man, his early political activism in South Africa, his discovery of higher ideals upon return to India, and finally his influence on the movement for Indian independence. Brown depicts Gandhi as a character of both contradiction and vision, who confronted the most profound questions of the time "in the context of an active public life." She gives particular emphasis to Gandhi's personal crisis in the 1920s, which resulted from the failure of non-violence and his diminishing political influence as the leader of Congress. According to Brown, this crisis inspired Gandhi's transformation from a political activist to a spiritual leader, and ultimately characterized the remainder of his life. His new vision became the transformation of Indian society from the roots upwards in order to create a unified and harmonious India free of British rule. In contrast to the popular memory of Gandhi as the father of independent India, Brown stresses the ways in which he uneasily coexisted with the educated and westernized Indians who led the Indian National Congress. Gandhi's sympathies lay with the poor, with the masses unable to find representation within the system the British imposed – not with Congress leaders intent on expedient political solutions.

Gandhi's early struggles in convincing Indians of the importance of non-violence, in particular, set him at odds with Congress members, who wished for a more aggressive pursuit of independence. But it also cast him as an all-India public figure capable of commanding mass support, and made him recognizable to all who were politically aware. According to Brown, this charisma became Gandhi's appeal. His ideals reflected a unique combination of Indian traditionalism and Western idealism. He appealed to both Indians and Western sympathizers, who recognized him as a visionary spiritual leader, aloof from the fray of politics, and this is largely how he is remembered today. The only real weakness of this biography is that it focuses perhaps overmuch on Gandhi's public life when the reader perhaps wishes for a little more on his controversial personal life (Gandhi did not have such progressive views when it came to the treatment of women, such as his wife, for example). But this is still one of the best biographies of one of the most important figures of modern history.

Extracts from an Article: The Inner Voice/Gandhi's Real Legacy, by Pankat Misra, published on May 2, 2011 in The New Yorker

Gandhi's ideas were rooted in a wide experience of a freshly globalized world. Born in 1869 in a backwater Indian town, he came of age on a continent pathetically subject to the West, intellectually as well as materially. Europeans backed by garrisons and gunboats were free to transport millions of Asian laborers to far-off colonies (Indians to South Africa, Chinese to the Caribbean), to exact raw materials and commodities from Asian economies, and to flood local

markets with their manufactured products. Europeans, convinced of their moral superiority, also sought to impose profound social and cultural reforms upon Asia. Even a liberal figure like John Stuart Mill assumed that Indians had to first grow up under British tutelage before they could absorb the good things—democracy, economic freedom, science—that the West had to offer. The result was widespread displacement: many Asians in their immemorial villages and market towns were forced to abandon a life defined by religion, family, and tradition amid rumors of powerful white men fervently reshaping the world, by means of compact & cohesive nation-states, the profit motive, and superior weaponry. Dignity, even survival, for many uprooted Asians seemed to lie in careful imitation of their Western conquerors. Gandhi, brought out of his semirural setting and given a Western-style education, initially attempted to become more English than the English. He studied law in London and, on his return to India, in 1891, tried to set up first as a lawyer, then as a schoolteacher. But a series of racial humiliations during the following decade awakened him to his real position in the world. Moving to South Africa in 1893 to work for an Indian trading firm, he was exposed to the dramatic transformation wrought by the tools of Western modernity: printing presses, steamships, railways, and machine guns. In Africa and Asia, a large part of the world's population was being incorporated into, and made subject to the demands of, the international capitalist economy. Gandhi keenly registered the moral and psychological effects of this worldwide destruction of old ways and life styles and the ascendancy of Western cultural, political, and economic norms.

He was not alone. By the early twentieth century, modern Chinese and Muslim intellectuals were also turning away from Europe's universalist ideals of the Enlightenment, which they saw as a moral cover for unjust racial hierarchies, to seek strength and dignity in a revamped Confucianism and Islam. (These disenchanted Confucianists and Islamic modernists were later pushed aside by hard-line Communists and fundamentalists, respectively.) The terms of Gandhi's critique, however, were remarkably original. He set out his views in "Hind Swaraj or Indian Home Rule," a book written feverishly, in nine days, in November, 1909. Gandhi opposed those of his revolutionary Indian peers who—inspired by Marx, Herbert Spencer, Russian nihilists, and nationalists in Italy and Ireland—saw salvation in large-scale emulation of the West. Many of these were Hindu nationalists, intellectual ancestors of Gandhi's assassin, determined to unite India around a monolithic Hinduism. Gandhi saw that these nationalists would merely replace one set of deluded rulers in India with another: "English rule," as he termed it, "without the Englishman." Gandhi's indictment of modern civilization went further. According to him, the industrial revolution, by turning human labor into a source of power, profit, and capital, had made economic prosperity the central goal of politics, enthroning machinery over men and relegating religion and ethics to irrelevance. As Gandhi saw it, Western political philosophy obediently validated the world of industrial capitalism. If liberalism vindicated the preoccupation with economic growth at home, liberal imperialism abroad made British rule over India appear beneficial for Indians—a view many Indians themselves subscribed to. Europeans who saw civilization as their unique possession denigrated the traditional virtues of Indians—simplicity, patience, frugality, otherworldliness—as backwardness.

Gandhi never ceased trying to overturn these prejudices of Western modernity. He dressed as an Indian peasant and rejected all outward signs of being a modern intellectual or politician. True civilization, he insisted, was about moral self-knowledge and spiritual strength rather than bodily well-being, material comforts, or great art and architecture. He upheld the self-sufficient rural community over the heavily armed and centralized nation-state, cottage industries over big factories, and manual labor over machines. He also encouraged satyagrahis to feel empathy for

their political opponents and to abjure violence against the British. For, whatever their claims to civilization, the British, too, were victims of the immemorial forces of human greed and violence that had received an unprecedented moral sanction in the political, scientific, and economic systems of the modern world. Satyagraha might awaken in them an awareness of the profound evil of industrial civilization. Hostile interpretations of Gandhi's acts stalked him throughout his life. Muslims accused him of being the harbinger of Hindu "Raj"; Hindu nationalists accused him of being insufficiently dedicated to their cause. Left-wing Indians suspected that he was cunningly preempting class conflict on behalf of India's big businessmen. Most of Gandhi's European interlocutors regarded him with fear and distaste; Winston Churchill wanted Gandhi to be "bound hand and foot at the gates of Delhi and then trampled on by an enormous elephant with the new Viceroy seated on its back." A confidential government report on Gandhi's years in South Africa declared that "the workings of his conscience . . . his ethical and intellectual attitude . . . baffles the ordinary processes of thought." The British press as well as the government routinely took this disdainful view of India's leading anti-colonial campaigner.

Gandhi was not only the most prolific of modern thinkers—his "Collected Works" will run to a hundred volumes—but also the most globalized and ecumenical, and, a century later, it's still not easy to place him. His closest friends in South Africa were Jewish intellectuals from England and Germany. After trying vainly to turn himself into an English gentleman, he was initiated into Hindu philosophy by a Russian Theosophist. And he borrowed as much from the New Testament, Ruskin, Thoreau, G. K. Chesterton, and Tolstoy (the polemical Christian rather than the novelist) as from the Bhagavad Gita, whose affirmation of righteous war he reinterpreted as a parable of nonviolence. Though known as a devout Hindu, Gandhi rarely visited temples, and was generally repelled by the rituals and customs of organized religion. He disclaimed all responsibility for what his followers and detractors called "Gandhism," declaring that any ideological " 'ism' deserves to be destroyed." Though he drew upon the language of modern anti-imperialism, he professed no faith in constitutional democracy, Communism, industrialization, or other forms of self-strengthening embraced by Indian and Asian anti-imperialists. He preferred, as his exasperated and articulate assassin put it, such "old superstitious beliefs" as the "power of the soul, the inner voice, the fast, the prayer and the purity of the mind."

Gandhi's nonconformist ways tend to appall and alienate secular-minded observers. George Orwell confessed to an "aesthetic distaste" for his "anti-human and reactionary" aims. "Gandhi's teachings cannot be squared with the belief that Man is the measure of all things," Orwell warned, correctly. Roberts is not entirely wrong to allege that Gandhi was "a political incompetent, and a fanatical faddist." Advising European Jews to practice nonviolent resistance against Hitler, he was guilty of a grotesque misunderstanding of the Third Reich. Many of his acts were deeply selfish: he did not consult his wife before imposing his vow of celibacy on her. Yet the British historian Judith Brown exaggerates only slightly when she claims, in her introduction to "The Cambridge Companion to Gandhi," that "anyone who considers many of the fundamental issues of human life, its goals, its capacities, and the nature of men and women in public communities, issues of violence and cooperation, and of ends and means, will find that Gandhi has been there before, and struggled with them." Gandhi's name, after all, is frequently and wistfully invoked in many conflict zones today; sometimes, the widely felt yearning for a Palestinian or Israeli Gandhi seems proof of the moral superiority of his nonviolent politics. He diagnosed many maladies of our interdependent world in ways that seem prescient. His ecological world view—summed up by his homily "Earth provides enough to satisfy every man's need but not for every man's greed"—and forays into organic farming no longer seem as

eccentric as they did when hardly anyone had a private car and only a fraction of the world's population regularly ate meat. Petra Kelly, a co-founder and the first leader of Germany's increasingly powerful Green Party, credited Gandhi for the now commonplace belief that having an ecologically oriented society "reduces the risk that policies of violence will be pursued in our name."

Gandhi's greatest contribution to the arsenal of political activism, however, is his theory and practice of bringing together great masses of highly motivated and disciplined protesters in public spaces. Here his spiritual beliefs were crucial: the assumption, in particular, that, regardless of the regime people lived under—democracy or dictatorship, capitalist or socialist—they always possessed a freedom of conscience, an inner capacity to make moral choices in everyday life. As his mass campaigns often proved, and the recent Arab uprisings have affirmed, such strongly self-aware individuals acting coöperatively in the spotlight of the world media could come to wield an astonishing amount of moral authority—the "authentic, enduring power" of people that, as Hannah Arendt wrote in her analysis of the Prague Spring of 1968, a repressive regime or government could neither create nor suppress through the use of terror, and before which it must eventually surrender. Gandhi did not see his own political activism as a means to a predetermined end, and exhorted his old Congress Party to dissolve itself after India's independence instead of becoming the new ruling class. Gandhi felt politics to be too important to be left to professional politicians, or to the technocrats and journalists who shape government policy and influence public opinion. Indeed, as the philosopher Akeel Bilgrami points out in a stimulating essay in *"The Cambridge Companion to Gandhi,"* he recoiled from such instrumentalist categories of statecraft and politicking as "populations" and "citizenry." For him, working and bonding with other flesh-and-blood men and women was the most satisfying way of being in the world. As such, political and social activism was an end in itself.

Bilgrami describes Gandhi as a greater "anti-imperialist theorist" than Lenin and Frantz Fanon. This seems right. Unlike them, Gandhi didn't just single out Western imperialists, or blame capitalism's unquenchable thirst for new markets and resources for European expansionism in Asia and Africa. In his view, organized exploitation of people and resources was a feature of all industrial civilization; and he did not spare its eager imitators in Asia, such as Japan, and their obsession with achieving national strength at the expense of the weak. He could never have advocated or endorsed something like the Great Leap Forward—Mao's attempt to catch up with the industrialized West, which consumed between thirty and forty-five million lives. India, he was convinced, would be "a curse for other nations, a menace to the world," once it became industrialized. Bilgrami shows how finely Gandhi integrated his religious beliefs and his political ones. According to him, Gandhi intuited that the triumph of a scientific world view over a religious one had "desacralized nature and made it prey without impunity to the most ruthlessly systematic extractive political economies—of mining, deforestation, plantation agriculture (what we now call agribusiness), and so on." Defining humanity in terms of "gains and utilities," the modern outlook "could not see the world itself as containing anything that made moral or normative demands on one," and led East and West alike into a "cognitive enslavement." For Gandhi, genuine anti-imperialism lay in devising a mode of politics and economy that did not lead millions of Indians into the iron cage of a "decadent and utilitarian modernity."

The audacious radicalism of Gandhi's ideas is too often lost in the blandly universal reverence his name evokes. It's true that a lot of his arguments can seem like the ravings of a Luddite: his accusation, for instance, that modern lawyers and doctors make people more irresponsible and greedy. But they are not without a kernel of truth: a century later, we are more receptive to his

idea that the profit motive makes lawyers divide rather than reconcile people, or that the lucrative business of modern medicine often treats symptoms while ignoring the real causes of disease. Dwight Macdonald claimed to love Gandhi precisely because he lacked respect for “railroads, assembly-belt production and other knick-knacks of liberalistic Progress” and did not make speeches about democracy and Fascism. “He was the last political leader in the world who was a person, not a mask,” Macdonald wrote in a tribute after Gandhi’s assassination, “the last leader on a human scale.” But Gandhi’s refusal to endorse one or another of the many secular and rational ideologies of collective redemption (liberal capitalism, socialism, nationalism) also makes it difficult for us to enter his unique world view.

As a figure, the spiritually minded, sagelike thinker long ago faded from the mainstream of modern societies, together with religious faith, which used to prescribe ethical responsibilities and duties. Such traditional forms of authority have been displaced by ideologies, laws, and institutions, and the secular world views of science and commerce. It has been left to relatively marginal religious writers and philosophers such as Simone Weil, Reinhold Niebuhr, and Czeslaw Milosz to reckon with the difficulty of being moral men and women in complex, immoral societies. Gandhi, trying to devise a way of living ethically in the midst of the most violent century in history, now seems the most distinguished figure in this countercultural tradition; and if some part of his message rings true it is because we share his anxieties about the public life of our societies, which seems possessed of an irrational momentum all its own. States grow ever more machine-like, men are transformed into statistical choruses of voters, producers, patients, tourists or soldiers. In politics, good and evil, categories of the natural world and therefore obsolete remnants of the past, lose all absolute meaning; the sole method of politics is quantifiable success. Power is *a priori* innocent because it does not grow from a world in which words like guilt and innocence retain their meaning.

This could be Gandhi; it is actually Václav Havel, in his early essay “Politics and Conscience,” describing the political consequences of the desacralized world—the loss of the human scale in Western democracies as well as in Communist dictatorships. Reflecting on the ideological standoffs of the Cold War, Havel was convinced that “a genuine, profound and lasting change for the better . . . can no longer result from the victory of any particular traditional conception.” Instead, it would have to “derive from human existence, from the fundamental reconstitution of the position of people in the world, their relationships to themselves and each other, and to the universe.” This sounds like a very tall order. But it was what Gandhi set his sights on, pitting himself against every political and social trend of the past two hundred years. Defeat was ordained. Yet there were many moments of redemptive glory in his great struggle. Emerging in the early nineteen-thirties from one of Gandhi’s most brilliantly choreographed campaigns, Jawaharlal Nehru confessed, “What the future will bring I know not, but . . . our prosaic existence has developed something of epic greatness in it.” Many more people since then have known this exhilaration of effecting change through individual acts of courage and empathy. It is what young Egyptians and Tunisians feel today, and their Yemeni counterparts may experience tomorrow: the ever renewable power of coöperative action, which is a truer measure of Gandhi’s legacy than his many failures.

FEDERICO GARCIA LORCA– A BIOGRAPHY (THE ASSASSINATION) BY IAN GIBSON

The author I admire most in Spanish language is Cervantes, but the modern author I admire most is Federico Garcia Lorca. I have read his poetry, his plays, a biography, and I was moved by the story of his assassination. I strongly oppose any censure, any ban on books, as an intellectual has to be exposed to all the literature that he chooses. Lawrence was banned, Zola was banned, even Hugo was banned, many authors who wrote about freedom, who opposed oppression, who were social activists were banned, not counting dissident authors as Heine because he was Jewish, Solzhenitsyn because he fought for freedom, Lorca because he was homosexual. We live in times that are both advanced and retrograde. Homosexuals are allowed to marry in many countries, while in others they are murdered. In 2015 in the advanced Israel a young teenager was murdered by an ultra-orthodox fanatic at a gay parade and the two orthodox parties' members of parliament left their seats when [a gay Likud member](#) was sworn in. Yet, many gays and lesbians are no more afraid to speak about their sexual orientation in Spain, Israel, France, the UK and the US. How can one ban such a marvelous author as Lorca, one of the best poets whom I ever read if not the best. I am privileged to understand Spanish because otherwise I would have lost in translation most of the flavor of Lorca's poems. I am very far from the ambience of Lorca's plays – *Yerma*, *Bodas de sangre*, *La casa de Bernarda Alba*... - but Lorca makes us identify with his protagonists and understand perfectly their motives, in an exemplary style.

Federico del Sagrado Corazón de Jesús García Lorca, known as **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](#). The Generation of '27 was a group consisting of mostly poets who introduced the tenets of European movements (such as symbolism, futurism, and surrealism) into Spanish literature. He was executed by [Nationalist](#) forces at the beginning of the [Spanish Civil War](#). His body has never been found. In 2008, a Spanish judge opened an investigation into Lorca's death. The García Lorca family eventually dropped objections to the excavation of a potential gravesite near [Alfacar](#), but no human remains were found. At dawn on the 19th of August 1936 Spaniards murdered the man who most profoundly embodied the poetic spirit of their country. Federico Garcia Lorca was the victim of the passions that arose in Spain as the Church, the military and the bourgeoisie embarked on their reckless and brutal repression of "undesirables". For Lorca was not a political man; he embraced Spain - from its struggling leftist movement to its most conservative traditions - with a love that transcended politics. His "crime" was his antipathy to pomposity, conformity and intolerance. For years the Spanish government suppressed the truth about Lorca's death. In this recreation of the assassination, Ian Gibson redresses the wrong. Based on information only recently made available, this is an illumination not only of the death of a great poet, but of the atmosphere of Civil War Spain that allowed it to happen.

A review by [MH Lambert](#) on 14 Feb. 2010

This is basically a revised, more readable and more approachable English-language edition of Gibson's book about the Nationalist repression in Granada. This edition is subject to more revision and a more Lorca-based analysis of proceedings. This is no bad thing, Gibson does not pretend to be an academic historian but writes lucidly, engagingly and brilliantly about a brutal, controversial and mystified topic. For those wanting to delve briefly into one of the most whitewashed and misunderstood political murders in Spanish history - you need look no further than this. Gibson starts the book with an outline of Granada as an historical-cultural area and about how Lorca fitted into it all. He then elucidates the basic politics of the Republic and local politics of Granada in easily understandable and approachable terms. Gibson readily argues

against the revisionist wisdom of an apolitical Lorca and inserts him in the narrative of the Republic. He does occasionally simplify issues but not to the detriment of his overall argument or the tone of the book. The main section of the book then deals with the rising, repression and revenge that engulfed Granada - eventually resulting in the death of Lorca. This is the main weight of the book and Gibson reconstructs this tumultuous time through a great selection of primary evidence which paints a picture for the audience of life and death in Granada.

What makes this book great for the general reader is that Gibson leads you by the hand through all the controversies of the topic. Evidence and items are not left in the bibliography or footnotes alone, but incorporated and dealt with in the text itself. For instance, he discredits the arguments of Nationalist historians but explains WHY and HOW they are incorrect, scurrilous or downright fictitious. He meticulously - but not boringly - picks apart why he has constructed the sequence of events he has and backs it up to the reader with justification. He does not say it is the absolute truth, but suggests it is the most feasible with all the presentable evidence. This is even more interesting in the recent failed efforts to exhume his body and all the controversy surrounding the ruthless and systematic terror of the civil war. I would strongly recommend this book to those with a passing interest in the topic of Lorca, the Spanish Civil War and the circumstances of his death. It is a short and easily readable book which is aware of its shortcomings but is excellent at constructing and conveying the intensity of the time. Importantly, it does not require prior reading nor deals with the - now enormous - historiographical literature on the civil war. Written in plain English and with easily digestible chapters, this narrative demonstrates everything right on research about the war, and everything wrong with the conduct and experiences of participants during it.

A review by DANIEL EISENBERG, Florida State University:

This polemical and eminently readable book, probably the final one of this most controversial of topics, is a revised and expanded translation by the author of his original *La represión nacionalista en Granada en 1936 y la muerte de Federico García Lorca* (Paris, 1971). Gibson's strength is his exhumation and exploration of new sources, and where his book is good, it is very good indeed. He succeeded in talking to the evasive Ramón Ruiz Alonso, smuggling in with him a tape recorder, and unearthed a forgotten book of Alonso's, *Corporativismo* (Salamanca, 1937), which has important biographical information. He located and won the confidence of Angelina, the maid of the Montesinos family, who carried Federico his meals while he was in the Granada jail. By some wizardry he was able to consult in the newspaper's own office copies of the rightist *Ideal* for the initial days of the revolt. He consulted the cemetery records of Granada, and identifies and reproduces the death certificate of another man executed together with Lorca. This is first-rate sleuthing, and from documents and numerous interviews Gibson has been able to establish some things for the first time and to provide substantiation for others. The uprising in Granada was surely accompanied by widespread executions. The operation to remove Lorca from the Rosales' house, where he was hiding, was undoubtedly headed by Ruiz Alonso, and he was taken to jail in the car of Alonso's friend Juan Trescastro. Once in jail, he was kept there several days, presumably so that the governor Valdés could consult with Queipo de Llano about his fate. Gibson knows even the names of the members of the death squad at Víznar, which he decided not to publish. This is all the mechanics of the execution, however, and when discussing the more important question of the motives, Gibson's analysis is less satisfying. In an important clarification, he disproves the theory that Lorca's death was in retaliation for the supposed assassination of Benavente, documenting John Crow's observation that the first news of Benavente's "assassination" appeared after Lorca's death. But he has nothing to suggest in its place, save Lorca's friendship with Republican politicians, and ends with the lame conclusion that "Lorca was assassinated by a state of mind"... Gibson is obviously a competent scholar, even

if he gets a bit carried away with a justified indignation over the events in Granada in 1936. I hope he will publish a revised edition of his book with a definitive explanation, and put an end to the speculation which as things stand now is bound to continue.

THE BLOOD OF A GENIUS, by ALLEN JOSEPHS; Allen Josephs, who is University Research Professor at the University of West Florida, October 8, 1989, on FEDERICO GARCIA LORCA A Life by Ian Gibson – The New York Times

The story of Lorca's brief life (1898-1936) seems forever fated to begin with his death: "Federico Garcia Lorca was thirty-eight when anti-Republican rebels in Granada assassinated him at the beginning of the Spanish Civil War in 1936." So begins, almost ineluctably, the introduction to Ian Gibson's rich biography of the great Spanish poet. Even in the most death-conscious country in Western tradition - where, as Lorca once pointed out, death is the national spectacle - his obsession with the subject was remarkable. In a poem written in New York in 1929, he predicted that he would be assassinated and that his body would never be found. On Aug. 19, 1931, he finished and dated an insistently death-centered, autobiographical play called "When Five Years Pass." Five years later to the day a fascist death squad executed him and dumped his body into a common, unmarked grave. In 1934 his friend Ignacio Sanchez Mejias returned to the bullring after seven years in retirement, and Lorca knew intuitively the matador would be killed. When it proved true he told a friend: "Ignacio's death is like mine, the trial run for mine." The matador, he commented, "did everything he could to escape from his death, but everything he did only helped to tighten the strings of the net." That Sophoclean description fits Lorca's death as well. At the beginning of the civil war he should have been in Mexico with his favorite actress, Margarita Xirgu, who was there staging his plays. But he hesitated to leave Spain. When the violence preceding the military uprising began in Madrid, Lorca was frightened and decided to go home to Granada instead. He was repeatedly warned not to go, and his once-close friend, the film maker Luis Bunuel, was adamant: "Dreadful things are going to happen. Stay here. You'll be much safer in Madrid." Yet, like the figure summoned to a date with death in one of his "Gypsy Ballads," Lorca went home to Granada and his fate. Against that dark backdrop, his life sometimes seemed like a display of fireworks. "Life is laughter," he once remarked, "amid a rosary of deaths." Actor, director, scene designer, costume designer, pianist, guitarist, folklorist, painter, essayist, playwright and poet - he developed into a consummate artist whose genius in theater, music, art and poetry rather defies description or comparison, and he has now become the most widely translated Spanish author of all time.

He also possessed a rare talent for performance, and his "lectures" in Spain, Cuba and Argentina brought thunderous applause from his admirers. In New York in 1929-30, knowing little English, he electrified cultural gatherings by reciting his poetry, singing and accompanying himself on the piano. His theatrical success in Argentina in 1933-34 was such that the Chilean poet Pablo Neruda called it "the greatest triumph ever achieved by a writer of our race." Years later Neruda would remember with intense nostalgia the months preceding the civil war in Madrid as "the great days of my life. It was such a splendid and generous rebirth of Spanish creative life that I never again saw anything that could approach it." There were many stars in that fugitive Hispanic Pleiade, but Lorca burned the brightest. Mr. Gibson has captured the chiaroscuro of Lorca's life as no one before him has done. Unlike previous biographers, he was allowed access to the Lorca archives, specifically to "many unpublished manuscripts, his letters to his family, and a wide range of correspondence received." He was also given encouragement, cooperation and "much useful information" by Isabel Garcia Lorca, the poet's younger sister. Armed with that privileged information, 20 years of research, a scrupulous sense of honesty and the wise decision

to limit himself to Lorca's life and not to include elaborate critical consideration of his works, Mr. Gibson has written a distinguished biography that never falters on the tightrope between readability and credibility.

To say that Ian Gibson - Irish by birth and a Spanish citizen since 1984 - is the authority on Lorca's life is probably to understate the case. He began in Paris in 1971 (because of censorship in Spain) with a ground-breaking book on Lorca's assassination. Since moving permanently to democratic Spain in 1978, he has written a number of books on Lorca and the Spanish Civil War. In 1985 and 1987, he completed the two volumes, published in Spain, of his magnum opus on Lorca. "Federico Garcia Lorca: A Life" is the author's own English-language condensation of that work. In the course of his far-ranging research, he has tracked down hundreds of sources all over Spain and in all the places where Lorca spent any time: the United States, England, Cuba, Uruguay and Argentina. Mr. Gibson understands Spanish culture from the inside, and he paints the complex historical and geographical background of Lorca's native region of Andalusia perfectly. His opening chapters, set in Granada and the surrounding countryside, are as informative as they are graceful and witty. In straightforward chronological fashion, he goes on to render the familiar outlines of Lorca's life: the idyllic childhood in the village of Fuente Vaqueros; the liberal education of a talented, sensitive and somewhat feckless student in Granada; the glorious early years in Madrid at the Residencia de Estudiantes, surrounded by the already eccentric painter Salvador Dali, Luis Bunuel and other young luminaries from all over Spain; the publication in 1928 of "Gypsy Ballads," the most popular book of poetry ever published in Spanish; the frustration, depression and rejection that followed - "An Andalusian Dog," Dali and Bunuel's revolutionary film of 1929, refers specifically to Lorca - and the subsequent flight to New York and Havana; the optimistic early days of the Spanish Republic when he was artistic director of the University Theater, touring with the classics of the Spanish stage to outlying towns and villages; the theatrical triumphs in Buenos Aires and Barcelona; and finally the political turmoil of the waning days of the republic, the uprising and the senseless slaughter of a poet.

Within that chronological frame, however, Mr. Gibson traces three intertwining threads of Lorca's life: religious belief, sexuality and social concern. It is in these areas - and their integral relationship to Lorca's creative powers - that his investigation and analysis are at their sharpest, his new and definitive contributions most important. Lorca was a mystical poet, a pantheistic purveyor - both provider and foreseer - of mystery, but he was also a fierce rebel against ecclesiastical authority and dogmatism. Calling Lorca's youthful rebellion "Swinburnian in its intensity," Mr. Gibson gives irrefutable evidence of "a passionate hatred for the Christian God." He cites important unpublished early poems that reveal an embittered young artist for whom the orthodox ideals of God, church and country were anathema, but who identified so deeply with the figure of Jesus that, at the age of 19, he began a play called "Christ: A Religious Tragedy." That the poet's Dionysian homoeroticism paralleled his religious heterodoxy is reasonably well known. But Mr. Gibson has greatly amplified our understanding of Lorca's involvement with the most significant figures of his time, especially Salvador Dali. At the vaunted height of their complex relationship they thought of themselves as the twin souls of Greek mythology, Castor and Pollux. Indeed, they had many similarities, and both were subject to obsessions with dreams, death and sex. As Mr. Gibson's analysis shows, although their physical relationship did not develop (Dali was unreciprocal), the effect they had on each other's lives and art was deep and enduring.

Lorca's outspoken social concerns - including, for example, published remarks about Granada's having "the worst middle class in Spain today," which "infuriated many people" there - are

inseparable from his religious and sexual iconoclasm. Although he was not actively political, his deep commitment to democracy and freedom was part and parcel of his revolutionary ideas about the theater. This past July in Madrid, Lorca's most startlingly modern play, the so-called "Play Without a Name" - a long, unfinished fragment that had never before been staged - sold out and has had to be held over for the fall season. This new biography goes to the heart of Lorca's explosive genius and helps explain the undiminished appeal of such radically innovative theater. Mr. Gibson has accomplished an original critical triangulation - one that is essential for fully understanding Lorca's life, his art and his death. He has told us those parts of Lorca's life he has actually been able to verify and has not indulged in surmises. His disarming candor about the impossibility of always knowing the truth and the lack of any overriding thesis lend this very believable account the air of a classic. It has taken a long time for Lorca's full story to come to light, but now that the Spanish Civil War - so symbolic of the violence of our time - is half a century behind us, it is appropriate to have Mr. Gibson's monumental biography of its most gifted victim. **THE GRANDSON OF AN IRISH FASCIST?**

"I practiced the arts of sleuthing, lying and bribing people," Ian Gibson recalled about his earliest investigations into the death of Lorca, which began in Spain in 1965. To get access to a collection of Spanish newspapers, Mr. Gibson was particularly creative: "I said I was the grandson of an Irish fascist general and that I was researching the Irish contribution to the Spanish Civil War." One of Mr. Gibson's earlier books, "The Assassination of Federico Garcia Lorca," won the Prix International de la Presse in 1971 and was banned in Spain. After the death of Generalissimo Francisco Franco in 1975, official obstacles facing Mr. Gibson slowly eased, only to be replaced by those thrown up by friends and admirers wanting to protect Lorca from Mr. Gibson's "prying on private territory." "It's not surprising that the first Lorca biography was done by a foreigner, because there's a complete lack of a biographical tradition in Spain," according to Mr. Gibson, a native of Ireland who became a Spanish citizen in 1984. "Anytime I asked anything about Lorca's personal life or his sexuality, I was called 'morboso,' or morbid."

The absence of documentation about the poet's sexual life is "an important loss, but I can honestly say it's not my fault," Mr. Gibson said by telephone from his apartment in Madrid. "Lorca was very careful with his letters, and other people were very careful with them too." When he began work on his biography of Lorca in 1978, Mr. Gibson returned to Spain hoping for an advance from a publisher. Instead, he found himself churning out five other books to support his family while researching Lorca's life. "I kept thinking that if I could write just one more I'd be ahead of the game, so I could concentrate fully on Lorca. That never happened." Even now, with his life of the poet published, he acknowledges he may not be finished. "If something significant came to light, if his personal letters were found, I'd have to revise." **JOSEPH A. CINCOTTI**

García Lorca's return to Spain in 1930 coincided with the fall of the dictatorship of [Primo de Rivera](#) and the re-establishment of the [Spanish Republic](#). In 1931, García Lorca was appointed as director of a university student theatre company, Teatro Universitario la Barraca (The Shack). This was funded by the [Second Republic's](#) Ministry of Education, and it was charged with touring Spain's most remote rural areas in order to introduce audiences to radically modern interpretations of classic Spanish theatre free of charge. With a portable stage, and little equipment, they sought to bring theatre to people who had never seen any, with García Lorca directing as well as acting. He commented: "Outside of Madrid, the theatre, which is in its very essence a part of the life of the people, is almost dead, and the people suffer accordingly, as they would if they had lost their two eyes, or ears, or a sense of taste. We [La Barraca] are going to give it back to them". His experiences of travelling through impoverished rural Spain and New

York (particularly amongst the disenfranchised African American population), transformed him into a passionate advocate of the theatre of social action. He wrote "The theatre is a school of weeping and of laughter, a free forum, where men can question norms that are outmoded or mistaken and explain with living example the eternal norms of the human heart".

While touring with *La Barraca*, García Lorca wrote his now best-known plays, 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. He called for a rediscovery of the roots of European theatre and the questioning of comfortable conventions such as the popular drawing room comedies of the time. His work challenged the accepted role of women in society and explored taboo issues of homoeroticism and class. García Lorca wrote little poetry in this last period of his life, declaring in 1936, "theatre is poetry that rises from the book and becomes human enough to talk and shout, weep and despair." Travelling to Buenos Aires in 1933 to give lectures and direct the Argentine premiere of *Blood Wedding*, García Lorca spoke of his distilled theories on artistic creation and performance in the famous lecture *Play and Theory of the Duende*. This attempted to define a schema of artistic inspiration, arguing that great art depends upon a vivid awareness of death, connection with a nation's soil, and an acknowledgment of the limitations of reason. As well as returning to the classical roots of theatre, García Lorca also turned to traditional forms in poetry. His last poetic work *Sonnets to his dark love* (1936) was long thought to have been inspired by his passion for Rafael Rodríguez Rapun, secretary of La Barraca, but new documents and mementos discovered in 2012 suggest that the actual inspiration was Juan Ramírez de Lucas, a 19-year-old with whom Lorca hoped to emigrate to Mexico. The love sonnets are inspired by the 16th-century poet [San Juan de la Cruz](#). La Barraca's subsidy was cut in half by the new government in 1934, and its last performance was given in April 1936. Lorca kept Huerta de San Vicente as his summer house in Granada from 1926 to 1936. Here he wrote, totally or in part, some of his major works, among them [When Five Years Pass](#) ([Así que pasen cinco años](#)) (1931), [Blood Wedding](#) (*Bodas de sangre*) (1932), [Yerma](#) (1934) and *Diván del Tamarit* (1931–1936). The poet lived in the Huerta de San Vicente in the days just before his arrest and assassination in August 1936. Although García Lorca's artwork doesn't often receive attention he was also a keen artist.

García Lorca left Madrid for his family home in Granada only three days before the [Spanish Civil War](#) broke out (July 1936). The Spanish political and social climate had greatly intensified after the murder of prominent monarchist and anti-[Popular Front](#) spokesman [José Calvo Sotelo](#) by [Republican Assault Guards](#) ([Guardia de Asalto](#)). García Lorca knew that he would be suspect to the rising right wing for his outspoken socialist views. Granada was so tumultuous that it had had no mayor for months; no one dared accept the job. When Lorca's brother-in-law, Manuel Fernández-Montesinos, agreed to accept the position, he was immediately assassinated. On the same day he was shot, 18 August, Lorca was arrested. It is thought that García Lorca was shot and killed by Nationalist militia on 19 August 1936. The author [Ian Gibson](#) in his book *The Assassination of García Lorca* alleges that he was shot with three others (Joaquín Arcollas Cabezas, Francisco Galadí Melgar and Dióscoro Galindo González) at a place known as the Fuente Grande, or Great Fountain in Spanish, which is on the road between [Víznar](#) and [Alfacar](#). Police reports released by radio station Cadena Ser in April 2015 conclude that Lorca was executed by fascist forces. Significant controversy remains about the motives and details of Lorca's murder. Personal, non-political motives have also been suggested. García Lorca's biographer, Stainton, states that his killers made remarks about his sexual orientation, suggesting that it played a role in his death. [Ian Gibson](#) suggests that García Lorca's assassination was part of a campaign of mass killings intended to eliminate supporters of the [Marxist Popular Front](#). However, [Gibson](#) proposes that rivalry between the [anti-communist Spanish Confederation of](#)

[the Autonomous Right](#) (CEDA) and the [Falange](#) was a major factor in Lorca's death. Former CEDA Parliamentary Deputy [Ramón Ruiz Alonso](#) arrested García Lorca at the Rosales's home, and was the one responsible for the original denunciation that led to the arrest warrant being issued.

It has been argued that García Lorca was apolitical and had many friends in both Republican and Nationalist camps. [Gibson](#) disputes this in his 1978 book about the poet's death. He cites, for example, [Mundo Obrero's](#) published manifesto, which Lorca later signed, and alleges that Lorca was an active supporter of the [Popular Front](#). Lorca read this manifesto out loud at a banquet in honour of fellow poet [Rafael Alberti](#) on 9 February 1936. Many anti-communists were sympathetic to Lorca or assisted him. In the days before his arrest he found shelter in the house of the artist and leading [Falange](#) member [Luis Rosales](#). Indeed, evidence suggests that Rosales was very nearly shot as well for helping García Lorca by the Civil Governor Valdes. The [Basque](#) Communist poet [Gabriel Celaya](#) wrote in his memoirs that he once found García Lorca in the company of [Falangist](#) José Maria Aizpurua. Celaya further wrote that Lorca dined every Friday with [Falangist](#) founder and leader [José Antonio Primo de Rivera](#). On 11 March 1937 an article appeared in the [Falangist](#) press denouncing the murder and lionizing García Lorca; the article opened: "The finest poet of Imperial Spain has been assassinated." Jean-Louis Schonberg also put forward the 'homosexual jealousy' theory. The dossier on the murder, compiled at [Franco's](#) request and referred to by Gibson and others, has yet to surface. The first published account of an attempt to locate Lorca's grave can be found in British traveller and Hispanist [Gerald Brenan's](#) book 'The Face of Spain'. Despite early attempts such as Brenan's in 1949, the site remained undiscovered throughout the Franco era.

LIV ULLMANN – CHANGING – AUTOBIOGRAPHY

The best film that I have ever seen is *Scenes from a Marriage*, written and directed by Ingmar Bergman, where Liv Ullmann plays the immortal role of Marianne. This is the absolute film as it contains all that is necessary to make a masterpiece: first of all a story that is so realistic that the film could be also a documentary, then the protagonists are acting perfectly – you think that you are present in their lives, and most of all – Liv Ullmann is so humane, so feminine, so convincing that you fall in love with her, platonically at least. Films can be *Star Wars*, *Superman*, or *The Ten Commandments*, they are fine and agreeable but you are not moved, impressed, or touched. I judge films and actors/actresses not by their budget but on how they made me identify with the protagonists, love them, moved by them. That is why I love so much [Scenes from a Marriage](#), [It's a Wonderful Life](#), or [Jean de Florette](#), [Manon des sources](#), and [Les sorcières de Salem](#). But the stories of the three French films is quite remote, although plausible, while *Scenes from a Marriage* can happen to you, to your friends, in Israel, Sweden, or the US, it is universal, contemporary, it is family. And Liv Ullmann is perfect in the role of Marianne as in all the other roles that she played. It made me become more feminist than I was before, as I identified fully with her and not at all with her husband, and it was instrumental (as also *It's a Wonderful Life*) in making our marriage overcome all its usual problems. Cinema is cosmopolitan, I can identify with protagonists in Korean, Japanese, Chinese, Latin American, Iranian, and of course European and Israeli films, as long as the subjects treated are universal, because we are all humans, we may speak different languages and dress differently, but the problems are almost identicals, as [הָאָדָם הָאֶרְצִי](#), in Aramaic and Hebrew – People are similar in every place and in every era, social phenomenons that we think are peculiar to our country and times occur also in Sweden and India, yesterday and 2000 years ago. *Scenes from a Marriage* occur everywhere...

Scenes from a Marriage (Swedish: *Scener ur ett äktenskap*) is a 1973 Swedish television series written and directed by [Ingmar Bergman](#). The story explores the disintegration of a marriage between Marianne, a lawyer, and Johan, a professor (played respectively by [Liv Ullmann](#) and [Erland Josephson](#)) over a long period, using a restricted cast, a [naturalist](#), hyper-[realistic](#) cinematic style, claustrophobic [close-ups](#), and strings of rapid, articulate [monologues](#). After major success in Sweden, the series became notorious worldwide when it was condemned for allegedly inspiring a spike in Scandinavian divorce rates, which nearly doubled in the year of its release. This plot summary is for the 281-minute^[1] TV miniseries version of the work (the feature film retains the episode names as chapter titles). Each episode concludes with long, quiet, comforting shots of Fårö landscapes, as a "relief" from the up-close, tense and claustrophobic episodes. Each episode is structured around one critical scene, below, with the rest of the episode dedicated to discussion and aftereffects. Some of the episodes occur months or years apart.

1 "Innocence and Panic"

The story begins around Marianne's and Johan's 10th anniversary, when a reporter for a women's magazine interviews them. Peter and Katarina visit later for dinner, and cruelly humiliate one another.

2 "The Art of Sweeping Things Under the Rug"

Marianne tries to withdraw from a Sunday dinner with her parents but fails and realizes how difficult it is for her to let down other people's expectations. Johan flirts with another woman at work.

3 "Paula"

The couple retreat to their country house. Johan informs Marianne that he wants a separation and is leaving for Paris the next day with his lover, Paula.

4 "The Vale of Tears"

Johan is disillusioned with Paula and revisits Marianne. They discuss their current lives and Johan attempts to initiate sex, but Marianne is unwilling. He attempts to spend the night but cannot sleep and leaves.

5 "The Illiterates"

Marianne and Johan meet at his office to sign divorce papers, but Johan refuses. The two fight savagely. Johan declares that they are emotional illiterates. They sign the papers.

6 "In the Middle of the Night in a Dark House Somewhere in the World"

Marianne and Johan have married other people, but are unhappy. Having met coincidentally in a theatre some time earlier, they have begun secretly seeing each other again. On the 20th anniversary of their wedding, they decide to spend time together at their country house. Finding that too strange, they go to a friend's country house instead. There they discuss how much they have changed, with Marianne more self-conscious and Johan accepting his real abilities. When Marianne awakes panicking from a nightmare, Johan comforts her.

From Simon Hattenstone's Article in the Guardian, on 3 February 2001: Liv Ullmann wrote a haunting autobiography called *Changing*. The great Norwegian actress had recently parted from the great Swedish film-maker [Ingmar Bergman](#), and she could feel middle age encroaching. She wanted to embrace it, but was drowning in her fears - was she a bad mother, had she sacrificed her daughter's well-being to her own ambition, what would happen when her breasts started to sag, when she was no longer a desirable commodity? The only constant she could see in the future was Bergman. Although they had separated, although there was no prospect of

reconciliation, in one way or another she knew that she and Bergman would never be apart. "I was right - we never did leave each other," she says today. "You know, soon after we met, Ingmar told me he had a dream that we would be painfully connected." In the 60s and early 70s, Ullmann and Bergman were one of the world's most celebrated couples. She was his muse, his star, his love. He was her inspiration, her director, her love. This was the golden age of European cinema. Godard and Truffaut in France, Buñuel in Spain, Fassbinder in Germany, Antonioni in Italy, Tarkovsky in the Soviet Union and, of course, Bergman in Sweden. The golden age of cinema full stop. And Bergman was at the peak of his powers with a string of angst-soaked classics to his name - *Wild Strawberries*, *The Virgin Spring*, *The Seventh Seal*.

Those were the days when films were taken seriously. And no one's films were more serious than Bergman's. It was cinema as psychoanalysis. His movies didn't have plots, as such, let alone special effects. Yet they were gripping. They were stripped to the essence - long, brutally cropped close-ups of characters talking and talking about love and hate, guilt and God, hope and despair. Bergman showed, more powerfully than any film-maker, how people tear each other apart in the name of love. Somehow, he showed cinema at both its most humane and at its cruellest. And Ullmann, with her complex, ever-changing face, was his ideal actress - chaste, frigid, hungry, sensual, lumpen, elegant, tormented, beatific Ullmann. She had an extraordinary knack of showing contrary emotions at any one time. In *Cries And Whispers*, she orgasms through tears of anguish after her husband announces that he is leaving her; in *Autumn Sonata*, she plays a quiet, kindly daughter whose bitterness rages behind her selfless love.

Within seconds of meeting Ullmann, you realise why she was so pivotal to Bergman. She can't do small talk. She says that her head is so full of stuff these days that she is selective with her memories, and suddenly she's talking about how images define memory, and how smell is one of the strongest images, and how she's spent a lifetime trying to recapture the smell of childhood security. "My grandmother's neck smelled of safety. She was my best friend, and I used to sit on her lap when I was a little girl, and she'd tell me all these wonderful stories, and she always said the stones and the trees talked to us. If I fell asleep I would have this wonderful smell in her neck, and I would always search for this smell." What was the smell? "Maybe just being old, but in a good way. Being old in a safe way. Being human, being understandable." (Rather than be remembered by my books, autobiography, articles, lectures or courses, by my ethical teaching and beliefs, I'd rather be remembered by my children and grandchildren by my smell of safety, by being their best friend, when they sat on my lap when they were little, when I told them all [these wonderful stories](#) about Ulysses, Alice, Max and Moritz, Kaspion, stories that I have invented as the Jungle stories, where the wild animals talked to us. That they would remember me and Ruthy by our smell, while we were old, in a good, safe way, understandable, human...)

When she first met Bergman, she was married to a psychiatrist and already an established actress in her 20s. Bergman cast her in *Persona* (1966), opposite Bibi Andersson, as an actress having a breakdown, tormented into silence. Andersson, who had had an affair with Bergman, warned her against the film-maker. Bergman was a serial star-fucker, who seemed to sleep with his actresses as a matter of course. He was nearing 50, had been married 4 times and had 7 children. Ullmann and Bergman duly fell in love. She left her husband, moved in with him and they had a daughter, Linn. The most revealing film Ullmann starred in is *Scenes From A Marriage*, made in 1973, a few years after they split up. Both of them denied that this devastating account of a break-up was autobiographical, but it's hard to believe. Ullmann is Marianne, the repressed, diffident wife of a scientist, played by Bergman regular Erland Josephson, who leaves her for another woman. At the beginning of the film, the couple, being interviewed, are asked to describe themselves. The husband says that he is successful, clever, quite brilliant actually, moral, decent, popular,

responsible, considerate and an absolute wow in bed. Marianne struggles to think of anything to say. Eventually, she manages, "I am a mother." As so often with Bergman, it is an unsparing study of the neurotic loneliness of women and the savage egotism of men. In *Scenes From A Marriage*, we never saw Marianne's children. It was as if they didn't exist. And, for much of Bergman's life, his children haven't. He used to say, almost boast, that he didn't know the ages of his children, that he measured the years by his movies, not by his offspring.

Ullmann and Bergman lived together for five short and long years on Faro, his remote Baltic island. They never married, and when they separated in the early 70s, Bergman kept Ullmann's dog, Pett, and Ullmann kept their daughter, Linn. It was while making *Cries And Whispers* with Ullmann that Bergman began an affair with Ingrid von Rosen, who later became his wife and remained so until she died in 1995. Ullmann decided to escape the frozen darkness of the Scandinavian climate and Bergman's vision. She went to Hollywood, where she was sold as the new Ingrid Bergman. And she certainly gave it a go, most notably in *40 Carats*, a romantic comedy somewhere between *Shirley Valentine* and *The Graduate*. But Hollywood never really took to her - Scandinavian melancholy was no longer considered exotic in Tinseltown, just morose. For a short time, she was entranced by the sun, the heated pools and Henry Kissinger. But she also worried. She was shy, she was made to feel stupid by Kissinger, she wondered whether she should be out on the town when she had a young daughter.

Ullmann says people were so generous to her that it was only when she got home that she realised what a fiasco Hollywood had been. She achieved great success on Broadway, as Nora in Ibsen's *A Doll's House*, but even then the roots lay in Norway. Over the years, she has made Nora, that trapped butterfly of a housewife who finally breaks free, her own. She still feels Norway in her bones. "We are surrounded by mountains, we want to come out of it, we want to explore, we are not sophisticated, but we are more natural. We celebrate the light summers and shudder in the cold, dark winters." Where does she live now? "I don't know." She has a home in Norway, lives in America with Donald, and spent two and a half years making *Faithless* in Sweden. She talks about Linn, who is now 35, and her 10-year-old boy, Ullmann's grandson, with such tender pride. In *Changing*, she wrote that when Linn grew up she wanted to be a trapeze artist. Did she succeed? "No, she didn't. Well, she did in a way. She's a writer, she's a trapeze artist. Her writing is full of fantasy and images. Incredible." She's been thinking about *Changing*, and changing, and the importance of optimism. "Optimism wins out in the end. If you don't seek happiness, it is going to be a really sad life and it doesn't mean you have to be Polyanna. You know Polyanna? It doesn't mean you should smile at everything."

Then there was the night with Woody Allen and Bergman. "I was doing *A Doll's House* a long time ago on Broadway and Woody Allen was kind of courting me, probably to get to know Ingmar. Then Ingmar came to New York to see me in *A Doll's House*. He stayed in a hotel with Ingrid, whom he had just married. I told him Woody Allen wanted to meet him. Ingmar wanted to meet him, and he said come to my suite and we will have dinner. Then Woody Allen came to get me and he was so excited, he was shivering and talking, talking. Anyway, Ingmar opened the door and said welcome. That's all he said. And the two of them looked at each other. Two geniuses met. We sat down at the table - and this is the honest to God truth, Ingrid was sitting there, I was sitting there, Ingmar there, and Woody Allen there - and they did not talk. They just looked at each other, almost lovingly. They never talked. They never talked. They laughed to each other but never said a word. Then it was over and they said goodbye. On the way home Woody Allen said, 'Thank you. He is an incredible man.' I couldn't believe it. Then, when I came home, Ingmar called, 'Thank you, Liv, what an incredible meeting.'"

Would she ever have plastic surgery? "Never. Never did. Never will." Why not? "Because I want to see what I was meant to be, what my face is meant to be." Did she think things would work out okay when she started out? "Yes, but in a different way. I thought my mother would praise me and my men would praise me, and my daughter would praise me, and they don't necessarily praise me. But I praise myself. I'm not big in my head, and I don't feel terrible about myself, and I'm not a drunk, and I've not burnt out, and I have feelings, and I feel very young inside. I think I'm a very okay person, and that's the best thing I've done in life." Ullmann tells me of the last time she saw Bergman. Yes, of course, they fought and disagreed, but they also realised that they had reached an understanding. "We have found what real love is. It's respect, trust, admiration. It's everything except sex. But, you know, even that is there, the fondness, wanting to hug, wanting to hold hands. The last time I saw him he followed me down to my hotel in Stockholm. It was very late and I really wanted to go because I'd been sitting in his flat for a long time. And he said I'll follow you home and I said no, you don't have to. Then suddenly it was a wonderful, wonderful walk. We didn't say much. We went by a church where his father had been a preacher and it wasn't so much what he said, and it wasn't sex at all, but it was the same intimacy as sex, the way we were walking that night. And he was moved and I was moved because we hadn't been walking in the street in the dark alone for 30 years since we'd been lovers."

Amazon - from Ullmann's *Changing*: 'I am a woman- a single career woman with a child. My life has been filled with all a human being can expect- and much more. I have loved and been loved. I have known pain and sorrow, but also happiness far greater than I ever dreamed of as a young girl. I have never been hungry: only at certain times did I have to count my money to see whether I could afford butter instead of margarine. Sometimes I am happy and wake up in the morning an smile at a man I have the peace to love. I am constantly living in a state of change, although deep inside I am a "young girl who refuses to die." We who are alive at this moment are only an infinitesimal part of something that has existed for eternity and will continue when there is no longer anything to show that earth existed. Still we must feel and believe that we are all. That is our responsibility - not only to ourselves but to everything and everyone with which we share our time here. What is change? Is it something that happens inside me? Or is it something I experience in other people? What I am striving for? To become the best possible human being? Or the best artist? What do I really want to do with what I have achieved? What will I do with change? Maybe it isn't so important to know. Maybe it's isn't so important to arrive.'

Liv Johanne Ullmann (born 16 December 1938) is a [Norwegian](#) actress and film director. She is known as one of the "muses" of [Swedish](#) director [Ingmar Bergman](#). Ullmann won a [Golden Globe Award for Best Actress – Motion Picture Drama](#) in 1972 for the film [The Emigrants](#) (1971), and has been nominated for another four. In 2000, she was nominated for the [Palme d'Or](#) for her second directorial feature film, [Faithless](#). She has also received two [BAFTA Award](#) nominations for her performances in [Scenes from a Marriage](#) (1973) and [Face to Face](#) (1976), and two [Academy Award](#) nominations for *The Emigrants* and *Face to Face*. Ullmann began her acting career as a stage actress in Norway during the mid-1950s. She continued to act in theatre for most of her career, and became noted for her portrayal of Nora in [Henrik Ibsen](#)'s play [A Doll's House](#), but became better known once she started to work with Swedish movie director [Ingmar Bergman](#). She later acted, with acclaim, for 10 of his most-admired movies, including [Persona](#) (1966), [The Passion of Anna](#) (1969), [Cries and Whispers](#) (1972) and [Autumn Sonata](#) (1978), in which her co-actress, [Ingrid Bergman](#), resumed her Swedish cinema career. She co-acted often with Swedish actor and fellow Bergman collaborator, [Erland Josephson](#), with whom she made the Swedish television drama, [Scenes from a Marriage](#) (1973), which was also edited

to feature-movie length and distributed theatrically. Ullmann acted with [Laurence Olivier](#) in [A Bridge Too Far](#) (1977), directed by [Richard Attenborough](#).

Nominated more than 40 times for awards, including various lifetime achievement awards, she won the best actress prize three times from the [National Society of Film Critics](#), three times from the [National Board of Review](#), received three awards from the [New York Film Critics Circle](#) and a [Golden Globe](#). During 1971, Ullmann was nominated for an [Academy Award](#) for Best Actress for the movie [The Emigrants](#), and again during 1976 for the movie [Face to Face](#). Ullmann made her New York City stage debut in 1975 also in *A Doll's House*. Appearances in "[Anna Christie](#)" and [Ghosts](#) followed, as well as the less than successful musical version of [I Remember Mama](#). This show, composed by [Richard Rodgers](#), experienced numerous revisions during a long preview period, then closed after 108 performances. She also featured in the widely deprecated musical movie remake of [Lost Horizon](#) during 1973. In 1980 [Brian De Palma](#), who directed [Carrie](#), wanted Liv Ullmann to play the role as Kate Miller in the erotic crime thriller [Dressed to Kill](#) and offered her the role, but she declined because of the violence. The role then went on to [Angie Dickinson](#). In 1982 [Ingmar Bergman](#) wanted Ullmann to play the main role as Emelie Ekdahl in his last feature film, [Fanny and Alexander](#), and wrote this role for her with this in mind. But Ullmann felt this role was too sad and declined. Liv Ullmann later stated in interviews that turning down the role was one of the few things she really regrets.

During 1984 she was chairperson of the jury at the [34th Berlin International Film Festival](#), and during 2002 chaired the jury of Cannes Film Festival. She introduced her daughter, [Linn Ullmann](#), to the audience with the words: "Here comes the woman whom Ingmar Bergman loves the most". Her daughter was there to receive the Prize of Honour on behalf of her father; she would return to serve the jury herself during 2011. In 2003 Ullmann reprised her role for [Scenes from a Marriage](#) in [Saraband](#) (2003), Bergman's final telemovie. This was her comeback as an actress since her last role on the screen, in the Swedish movie *Zorn* (1994). Ullmann narrated the Canada–Norway co-produced animated short movie [The Danish Poet](#) (2006), which won the [Academy Award for Animated Short Film](#) at the [79th Academy Awards](#) during 2007. In 2008 she was the head of the jury at the [30th Moscow International Film Festival](#). She published two autobiographies, *Changing* (1977) and *Choices* (1984). During 2012, she attended the [International Indian Film Academy Awards](#) in [Singapore](#), where she was honored for her *Outstanding Contributions to International Cinema* and she also showed her movie on her relationship with Ingmar Bergman.

Ullmann's first film as a director was [Sofie](#) (1992), in which she directed her friend and former co-actor, Erland Josephson. She later directed the Bergman-composed movie [Faithless](#) (2000). *Faithless* garnered nominations for both the [Palme d'Or](#) and Best Actress at the [Cannes Film Festival](#). During 2006 Ullmann announced that she had been forced to end her longtime wish of making a film based on *A Doll's House*. According to her statement, the Norwegian Film Fund was preventing her and writer Kjetil Bjørnstad from pursuing the project. Australian actress [Cate Blanchett](#) and British actress [Kate Winslet](#) had been cast intended in the main roles of the movie. She later directed Blanchett in the play [A Streetcar Named Desire](#), by [Tennessee Williams](#), at the [Sydney Theatre Company](#) in [Sydney, Australia](#), which was performed September through October 2009, and then continued from 29 October to 21 November 2009 at the [John F. Kennedy Center for the Performing Arts](#) in Washington, D.C., where it won a [Helen Hayes Award](#) for Outstanding Non-resident Production as well as actress and supporting performer for 2009. The play was also performed at the [Brooklyn Academy of Music](#) in [Brooklyn, New York](#). In 2013 it was announced that Ullmann would direct a [film adaptation](#) of [Miss Julie](#). The film,

released in 2014, stars [Jessica Chastain](#), [Colin Farrell](#) and [Samantha Morton](#). It was widely praised by the Norwegian press after its premiere in September 2014.

GEORGE SAND – BIOGRAPHIES BY JOSEPH BARRY AND ANDRE MAUROIS

Is there a special category of writing – women writing? And who are the women who would be included in this category? George Sand, JK Rowling, Mme. de la Fayette, Simone de Beauvoir, Jane Austen, Virginia Woolf, George Eliot, Vicki Baum, Emily Bronte, Charlotte Bronte, Isabel Allende, Ronit Matalon? I, personally don't think that the writing by women is different from men's writing, in my cosmopolitan belief I wouldn't say even that there is a material difference between writing by Russian, French, Spanish, English or German authors. Of course, authors tend to write on subjects that they know most, but if you read *Daniel Deronda* or *The Mill on the Floss* would you know that they were written by a woman – George Eliot? Are the Bronte's sisters novels feminine in any way? And what about *Harry Potter* if you didn't know that it was written by a woman would you guess that? Some of the writings by Simone de Beauvoir are feminine, *The Second Sex* probably but not *The Mandarins*. George Sand's novels are very good, not excellent maybe as Balzac's or Zola's, but interesting and well written. However, what attracted me most was George Sand's personality, her life, her philosophy of life, her independence. She did not behave manly as people often write, she behaved independently, as only men behaved in the 19th century, but as women behave today so often. She managed her own life and did not rely on her husband or her lovers, she stayed with them as long as she loved them and she left them when she wanted to be free. I have read two biographies, many of her books, her correspondence with Alfred de Musset, I have seen many films on her life, and I believe that I can judge her personality quite well. She was "feminine" – good, considerate, caring, loving, but so can also be men – not machos but many men of today. And she did not care what society will say and how she will be judged, which is exactly like I believe a man or a woman should do – he should chose his own way regardless of the society's norms. She cared for the poors in an aristocratic society, she was intellectual and associated with some of the best authors and composers of her century, reminding us of Alma Mahler's life, but Sand was much more independent, she was a prominent author, and although she was ostracized by part of the society she had her own friends, and that is exactly like I did – telling overtly what is wrong in my society, in the business life, writing and teaching it, and yet I never missed friends, as I have now more friends than I ever had before. Ultimately, society respects independent persons – men or women, and George Sand was respected by her contemporaries, she was the precursor of women's independence, I would not say feminism, as she had a humane category of her own.

Amantine-Lucile-Aurore Dupin (1 July 1804 – 8 June 1876), best known by her pseudonym **George Sand**, was a French novelist and memoirist. She is equally well known for her much publicized romantic affairs with a number of artists, including the composer and pianist [Frédéric Chopin](#) and the writer [Alfred de Musset](#). Sand wrote: "My name is not Marie-Aurore de Saxe, Marquise of Dudevant, as several of my biographers have asserted, but Amantine-Lucile-Aurore Dupin, and my husband, M. François Dudevant, claims no title: the highest rank he ever reached was that of infantry second lieutenant." Always known simply as "Aurore" she was born in Paris, but raised for much of her childhood by her grandmother, Marie-Aurore de Saxe, Madame Dupin de Francueil, at her grandmother's estate, [Nohant](#), in the French province of [Berry](#) (see [House of George Sand](#)). Sand later used the setting in many of her novels. It has been said that her upbringing was quite liberal. Her father, Maurice Dupin, was the grandson of the Marshal General of France, [Maurice, Comte de Saxe](#), an illegitimate son of [Augustus II the Strong](#), King of Poland and a Saxon elector, and a [cousin](#) to the sixth degree to the kings of France [Louis XVI](#), [Louis XVIII](#) and [Charles X](#). Sand's mother, Sophie-Victoire Delaborde, was a commoner.

In 1822, at the age of 18, Sand married [Casimir Dudevant](#) (1795–1871), illegitimate son of Baron Jean-François Dudevant. She and Dudevant had two children: [Maurice](#) (1823–1889) and Solange (1828–1899). In early 1831, she left her husband and entered upon a four- or five-year period of "romantic rebellion." In 1835, she was legally separated from Dudevant and took her children with her. Sand conducted affairs of varying duration with [Jules Sandeau](#) (1831), [Prosper Mérimée](#), [Alfred de Musset](#) (summer 1833 – March 1835), Louis-Chrysostome Michel, Pierre-François Bocage, [Félicien Mallefille](#), [Louis Blanc](#), and [Frédéric Chopin](#) (1837–1847). Later in life, she corresponded with [Gustave Flaubert](#). Despite their obvious differences in temperament and aesthetic preference, they eventually became close friends. She engaged in an intimate friendship with actress [Marie Dorval](#), which led to widespread but unconfirmed rumours of a lesbian affair. Letters written by Sand to Dorval made such references as "wanting you either in your dressing room or in your bed." Sand was also known for her implication and writings during the [Paris Commune](#), where she took a position for the Versailles assembly against the "[communards](#)", urging them to take violent action against the "rebels".

A liaison with the writer [Jules Sandeau](#) heralded her literary debut. They published a few stories in collaboration, signing them "Jules Sand". Her first published novel, *Rose et Blanche* (1831), was written in collaboration with Sandeau. She subsequently adopted, for her first independent novel, *Indiana* (1832), the pen name that made her famous – George Sand. Drawing from her childhood experiences of the countryside, she wrote the pastoral novels [La Mare au Diable](#) (1846), *François le Champi* (1847–1848), [La Petite Fadette](#) (1849), and *Les Beaux Messieurs Bois-Doré* (1857). [A Winter in Majorca](#) described the period that she and Chopin spent on that island from 1838 to 1839. Her other novels include *Indiana* (1832), *Lélia* (1833), [Mauprat](#) (1837), *Le Compagnon du Tour de France* (1840), [Consuelo](#) (1842–1843), and *Le Meunier d'Angibault* (1845). Theatre pieces and autobiographical pieces include *Histoire de ma vie* (1855), *Elle et Lui* (1859, about her affair with Musset), *Journal Intime* (posthumously published in 1926), and *Correspondence*. Sand often performed her theatrical works in her small private theatre at the Nohant estate. In addition, Sand authored [literary criticism](#) and political texts. She wrote many essays and published works establishing her [socialist](#) position. Because of her early life, she sided with the [poor](#) and [working class](#) as well as [women's rights](#). When the [1848 Revolution](#) began, Sand started her own newspaper, which was published in a workers' co-operative. This allowed her to publish more political essays. She wrote: "I cannot believe in any republic that starts a revolution by killing its own proletariat." She was known well in far reaches of the world, and her social practices, her writings and her beliefs prompted much commentary, often by other luminaries in the world of arts and letters. A few excerpts demonstrate much of what was often said about George Sand: What a brave man she was, and what a good woman — [Ivan Turgenev](#), The most womanly woman — [Alfred de Musset](#), The most widely used quote of her own is: "*There is only one happiness in life, to love and be loved.*" George Sand died at [Nohant](#), near [Châteauroux](#), in France's [Indre département](#) on 8 June 1876, at the age of 71 and was buried in the grounds of her home there. In 2003, plans that her remains be moved to the [Panthéon](#) in Paris resulted in controversy.

Sand's reputation came into question when she began sporting men's clothing in public, which she justified by the clothes being far sturdier and less expensive than the typical dress of a noblewoman at the time. In addition to being comfortable, Sand's male dress enabled her to circulate more freely in Paris than most of her female contemporaries, and gave her increased access to venues from which women were often barred, even women of her social standing. Also scandalous was Sand's smoking tobacco in public; neither peerage nor gentry had yet sanctioned the free indulgence of women in such a habit, especially in public (though [Franz Liszt's](#) paramour [Marie d'Agoult](#) smoked large cigars). These and other behaviors were exceptional for a

woman of the early and mid-19th century, when social codes — especially in the upper classes — were of the utmost importance. As a consequence of many unorthodox aspects of her lifestyle, Sand was obliged to relinquish some of the privileges appertaining to a baroness, though the mores of the period did permit upper-class wives to live physically separate from their husbands, without losing face, provided the estranged couple exhibited no blatant irregularity to the outside world. Poet [Charles Baudelaire](#) was a contemporary critic of George Sand: "She is stupid, heavy and garrulous. Her ideas on morals have the same depth of judgment and delicacy of feeling as those of janitresses and kept women ... The fact that there are men who could become enamoured of this slut is indeed a proof of the abasement of the men of this generation." Other writers of the period, however, differed in their assessment. [Flaubert](#), by no means an indulgent or forbearing critic, was an unabashed admirer. [Honoré de Balzac](#), who knew Sand personally, once said that if someone thought George Sand wrote badly, it was because their own standards of criticism were inadequate. He also noted that her treatment of imagery in her works showed that her writing had an exceptional subtlety, having the ability to "virtually put the image in the word". George Sand's life was filmed extensively in the following films:

- [A Song to Remember](#) (1945), directed by [Charles Vidor](#), starring [Merle Oberon](#) as George Sand and [Cornel Wilde](#) as Chopin.
- [Song Without End](#) (1960), also directed by Vidor (who died during production and direction was assumed by [George Cukor](#)), in which [Dirk Bogarde](#) starred as [Franz Liszt](#); [Patricia Morison](#) played a cameo role as George Sand
- [Notorious Woman](#) (1974), a seven-part [BBC](#) miniseries starring [Rosemary Harris](#) as George Sand and [George Chakiris](#) as Chopin.
- [Impromptu](#) (1991), starring [Judy Davis](#) as George Sand and [Hugh Grant](#) as Chopin.
- [Les Enfants du siècle](#) (1999), starring [Juliette Binoche](#) as George Sand and [Benoît Magimel](#) as [Alfred de Musset](#)
- [Chopin](#) (2002), directed by [Jerzy Antczak](#) starring [Danuta Stenka](#) as George Sand and [Piotr Adamczyk](#) as Chopin.
- *Sand... George en mal d'Aurore* (2003), TV, directed by Françoise-Renée Jamet and Laurent Marocco, with the voice of [Lambert Wilson](#)

Review on Maurois' biography – Lelia ou la vie de George Sand, by [Ludmila](#) on March 1, 2003:

Andre Maurois has great esteem for George Sand (the "nom de plume" of Aurore Dupin de Dudevant), which he eloquently manifests in his biography of the great literary heroine of 19th Century France. I have been an avid fanatic of Madame Sand for quite a while, having read many of her novels (she was incredibly prolific, and so it must take many more years than the 25 which I have thus lived to read her entire oeuvre), as well as several biographies written about her. I read her "Histoire de Ma Vie" ("Story of My Life") a couple of years ago, for an Independent Study I was conducting during my years as an undergraduate, and I was absolutely fascinated by her life and her spirit, which she manifested in her novels. She led a life which many of her contemporaries considered "depraved," yet she always lived fearlessly and emotionally, according to her own inclinations and heart ("Never fear when your heart tells you what to do. . . the heart can never be wrong," she once wrote). I picked up Maurois' biography on George Sand recently, and I devoured it in a matter of days. His approach and style is somewhat antiquated (he wrote this book in the 50's, after all), but he nevertheless seems to have an uncanny understanding of Sand's life and ideas. I highly recommend his biography to anyone who is not too acquainted with Sand or her writings, but for the true Sand aficionado, I suggest that he or she read her autobiography before Maurois' biography. After all, who is most entitled and prepared to speak about her own life than Sand herself? Nevertheless, Maurois has written a

good and thorough account of Sand's life. It is not one of those most commendable biographies, in which the reader believes that the writer must have known his or her subject personally, but it is a solid account of Sand's life, regardless. Although Maurois holds George Sand in high regard, he is not biased in his opinions regarding the authoress. . . in fact, at times he almost seems to pass judgement regarding her chaotic lifestyle and her tumultuous liaisons. For example, he portrays De Musset as more of a victim of Sand's indiscretions (her affair with the doctor who sought to cure De Musset of his infirmities, for example), than his own penchant for a life of debauchery. I would not go so far as to proclaim that Maurois is sexist, but he does seem, at times, to allow more liberties to the men in Sand's life than he does to Sand herself. He sometimes depicts Sand as a sort of vampiress, who devours her male counterparts, while seemingly disregarding their own vices. Sand had a few jilted lovers, yes, but she too was wounded in several romantic liaisons. Nevertheless, and in summary, Maurois renders a pretty accurate portrait of George Sand, which will surely inspire the reader to learn more about this fascinating and mysterious author, truly so far ahead of her time. . . George Sand lived the sort of life, both as a woman and as an artist, which was not generally not embraced during her lifetime. She paved a literary path for future female writers, such as Colette, Virginia Woolf, and Jane Austen, among countless others, who have carried on her legacy. . . Maurois acknowledges such, if we read between the lines. Well, it was not his intent to present his readers with a literary feminist treatise, but he wrote a really good biography about a woman who would influence future female authors to follow her example. . .

King's College – George Sand

In French Literature, the Enlightenment period, which sparked intellectual energies of the nation towards changes and reform was followed by the Romantic Movement which correlated with the return of the French Monarchy in 1815. During this period there was a conflict between revolutionary and reactionary thinking which was reflected in literature, and a radical, revolutionary female writer would emerge, George Sand. Sand would question the social norms that had entrapped women in specific gender roles and lifestyles. Controversy would follow this novelist and early feminist as she would attempt to live a lifestyle similar to the successful men in French society. Sometimes dressed as a man, seeking a writing career that would produce groundbreaking literature and financial stability, Sand would put to question all previously held notions of female independence. George Sand was raised for much of her childhood by her grandmother at the family estate, Nohant, in the French region of Berry, a setting used in many of her novels. There she would learn to read, write, play the piano, and ride horses. Sand was born Amandine Aurore Lucile Dupin in Paris to a father of aristocratic lineage and a common mother. Her father was Maurice Dupin, a retired lieutenant in the army of the republic and her mother was Sophie Delaborde, the daughter of a Paris bird fancier. Their marriage took place only a month before the birth of their child. In 1822, she married a baron, Cisimir Dudevant, who was the son of Baron Dudevant. For the first few years of their marriage Sand and her husband enjoyed a tranquil relationship living on the estate she had inherited from her grandmother, raising their two children, her son Maurice born in 1823, and her daughter Solange born in 1828. This peaceful existence between husband and wife ended after she found Cisimir's will, which contained all of his complaints about their marriage. In 1831, Sand and her husband came to an amicable separation by which her whole estate was surrendered to her husband with the stipulation that she should receive an allowance each year. With the end of her marriage she gained freedom and made no secret of her intention to use it to its fullest advantage.

After separating from her husband, Sand moved to Paris and publicly showcased her preference of wearing men's clothing, although she continued to dress as a woman for social occasions.

This male wardrobe enabled her to circulate more freely about Paris and increased her access to social venues that were usually denied to a woman of her social standing. Sand did not stop at dressing like a man, she began smoking cigars and would engage in numerous love affairs the way most famous men had done. After arriving in Paris, Sand started to write for *Le Figaro*, contributing *Revue des Deux Mondes* and *La Republique* and she was co-editor of *Revue Indépendante*. During this time in Paris, Sand would begin to associate with many artists, poets, philosophers and politicians. One such acquaintance, the writer Jules Sandeau would become her lover, and they would co-write a novel, *Rose Et Blanche*, under the pseudonym Jules Sand. As their relationship began to dissolve, Sand wrote *Indiana* by herself and used the pseudonym George Sand. *Indiana*, a story about a naïve abused love starved woman led to widespread critical attention and immediate fame. Sand immediately followed it with two novels *Valentine* and *Leilia*. Sand's own romantic life led to accusations of lesbianism and nymphomania due to her affairs with well known celebrities. She had passionate affairs with the poet Alfred de Musset, Franz Liszt, and the composer Frederic Chopin. The one documented affair Sand had with a woman did cause a scandal in Paris. She became lovers with Marie Dorval an admired actress, but this romance quickly subdued and they remained close friends, as Sand did with many of her former lovers. George Sand was a prolific writer who expressed a deep concern for human problems and strong feminist ideals. Sand would write over seventy novels, twenty four plays, ten volumes of autobiography, essays, book reviews, political pamphlets, and an estimated forty- thousand letters of which twenty-two thousand have been printed. Sand was one of the most widely read novelists of her time and she inspired many authors such as Walt Whitman, but at the same time was denounced by the Vatican which repeatedly put her novels on the list that no good Catholic should read. George Sand died on June 8, 1876 from intestinal cancer at her family's estate at Nohant surrounded by her children and grandchildren.

In terms of historical impact, George Sand's writing continues to appeal to audiences worldwide, specifically those in the feminist movement, who identify with her resolute determination to succeed both socially and economically as men have. An example of Sand's appeal is the George Sand Society, which is a cigar smoking women's club with chapters in New York and Los Angeles. In today's society, George Sand would not seem as out of place as she did in her own time. George Sand stood out in 19th century Europe by being a pants-wearing, economically independent woman, seeking romance; but this persona has become an acceptable part of the social norm for a single female in most of today's world. Although George Sand may not have the mainstream public appeal of a Jane Austen, she relates more to most of today's females than any other author of the 19th century.

The Life of George Sand, by Joseph Barry, comments by André Bandeira

Joseph Barry arrived in Paris, in 1945, with the American troops and never left. He fell in love with a woman, who was a man, who was credited to be an «homosexual», and who was dead for a long time, when he arrived, despite Victor Hugo phrasing at her burial that « she died, and she became immortal». What strikes me most in this biography, that is its honesty. The author gets carried away by the impetus of George Sand, but he doesn't pretend to make a romantic biography in the style of George Sand, Aurore Dupin. He just admires the character - probably he shoulders the crush that George Sand has imprinted in his foreign invader's heart - and then, he describes the case the best he can. The result is a very good one, which, I would say, seems to be enough for having an updated knowledge of her, beyond the snapshots of the modern totalitarian media. Who was George Sand, after all, in this biographer's perspective? George Sand appears to be an unpleasant typhoon of selfishness till the very end, when the time comes for her to disclose her soul. She dies, probably with stomach cancer, in terrible pain, counting one by one, her

grand-children, after spending her final days, playing and tutoring each of them as a very classical grandmother would do, and rushing away from the time she lost being other things.

But it is not only George Sand who died with cancer. The whole France, which shot down 25.000 Paris communards, against the «Wall of the Federated», in Père Lachaise's cemetery, died with cancer, too. How could George Sand not sympathize with the miserable being killed by the different revolution crushers, in the streets of Paris? She was a descendent of Maurice of Saxe, a privileged woman in education and wealth, despite all the miseries in her personal conduct. She had no paradise on earth, but she could see outcasts who didn't even have the right to be in hell. How could she see otherwise? She saved four republican soldiers of being shot, after intervening by the side of Louis Napoléon. She saved other people, everyone who asked for her help, in face of imminent death. As an aristocrat she could indulge in the luxury of choosing the position of libertarian socialism, to be extracted gradually from democracy, as a picknick party among young lords, in Spring. She could imagine whatever, and figure it out as a political position. She even could write about it and stop the show, distracting, for moments, the real Destiny brokers, and even rescue from their claws, a few miserable ones. But she couldn't be one of them. So, what to do, when one cannot fill a never plenishable hole? Maybe compensate on the opposite side, the brute forces which loom on one side. Jesus didn't come for the virtuous. He came for the sinners. And this sinner, George Sand, was saved since the beginning of Times.

EMILE ZOLA – BIOGRAPHIES BY HENRI TROYAT, DENISE LE BLOND-ZOLA, HENRI MITTERAND

Emile Zola is my favorite author and dozens of pages in this book were written or quoted on Emile Zola, his life, his books, my commentaries, others' commentaries, Wikipedia entry, and so on. In this chapter I prefer to quote from the Encyclopedia Britannica's entry on Emile Zola. But I'll bring also entries on the biographers of Zola, mainly Henri Mitterand and Henri Troyat. Since this book deals extensively on biographies I'll expand on the life of Henri Troyat, his works, and his biographies. Troyat was THE BIOGRAPHER – the most renowned biographer, and I'll bring a long list on his biographies. I have also read many biographies by Troyat, who is with Andre Maurois my favorite biographer, both of them are French, both of them make us read the biographies as novels, identify with the personalities, understand the psychological motives.

Encyclopedia Britannica, Article written by: William J. Berg:

Émile Zola, in full Émile-Édouard-Charles-Antoine Zola (born April 2, 1840, [Paris](#), died September 28, 1902, Paris), French novelist, critic, and political activist who was the most prominent French novelist of the late 19th century. He was noted for his theories of [naturalism](#), which underlie his monumental 20-novel series [Les Rougon-Macquart](#), and for his intervention in the [Dreyfus Affair](#) through his famous open letter, "[J'accuse](#)." Though born in Paris in 1840, Zola spent his youth in [Aix-en-Provence](#) in southern France, where his father, a civil engineer of Italian descent, was involved in the construction of a municipal water system. The senior Zola died in 1847, leaving Madame Zola and her young son in dire financial straits. In Aix, Zola was a schoolmate of the painter [Paul Cézanne](#), who would later join him in Paris and introduce him to [Édouard Manet](#) and the [Impressionist](#) painters. Although Zola completed his schooling at the Lycée Saint-Louis in Paris, he twice failed the *baccalauréat* exam, which was a prerequisite to further studies, and in 1859 he was forced to seek gainful employment. Zola spent most of the next two years unemployed and living in abject poverty. He subsisted by pawning his few belongings and, according to legend, by eating sparrows trapped outside his attic window. Finally, in 1862 he was hired as a clerk at the publishing firm of Hachette, where he was later

promoted to the advertising department. To supplement his income and make his mark in the world of letters, Zola began to write articles on subjects of current interest for various periodicals; he also continued to write fiction, a pastime he had enjoyed since boyhood. In 1865 Zola published his first [novel](#), *La Confession de Claude*, a sordid, semiautobiographical tale that drew the attention of the public and the police and incurred the disapproval of Zola's employer. Having sufficiently established his reputation as a writer to support himself and his mother, albeit meagerly, as a freelance journalist, Zola left his job at Hachette to pursue his literary interests. (I often wonder what beneficiary are the hardships of a person, if Zola had not fail his exams he would have become a mediocre lawyer, because of his hardships and poverty he acquired the social consciousness, because his father was Italian he was sensitive to Dreyfus).

In the following years Zola continued his career in journalism while publishing two novels: *Thérèse Raquin* (1867), a grisly tale of murder and its aftermath that is still widely read, and *Madeleine Féral* (1868), a rather unsuccessful attempt at applying the principles of [heredity](#) to the novel. It was this interest in science that led Zola, in the fall of 1868, to conceive the idea of a large-scale series of novels similar to [Honoré de Balzac](#)'s *La Comédie humaine* ([The Human Comedy](#)), which had appeared earlier in the century. Zola's project, originally involving 10 novels, each featuring a different member of the same family, was gradually expanded to comprise the 20 volumes of the *Rougon-Macquart* series. *La Fortune des Rougon* ([The Rougon Family Fortune](#)), the first novel in the series, began to appear in serial form in 1870, was interrupted by the outbreak of the [Franco-German War](#) in July, and was eventually published in book form in October 1871. Zola went on to produce these 20 novels—most of which are of substantial length—at the rate of nearly one per year, completing the series in 1893. In the 1860s and '70s Zola also defended the art of Cézanne, Manet, and the [Impressionists](#) [Claude Monet](#), [Edgar Degas](#), and [Pierre-Auguste Renoir](#) in newspaper articles. During this period he was a constant presence at weekly gatherings of the painters at various studios and cafés, where theories about [the arts](#) and their potential interrelationships were vociferously debated. Zola's friendship with Cézanne and the other artists was, however, irreparably damaged by the publication of his novel *L'Oeuvre* (1886; [The Masterpiece](#)), which depicts the life of an innovative painter who, unable to realize his creative potential, ends up hanging himself in front of his final painting. Cézanne, in particular, chose to see the novel as a thinly disguised commentary on his own temperament and talent. (Having read of course *L'Oeuvre* I cannot understand why Cezanne was offended, as the painter in the novel has a life of his own, Cezanne was able to realize his creative potential and would never have thought of committing suicide).

In 1870 Zola married Gabrielle-Alexandrine Meley, who had been his companion and lover for almost five years, and the young couple assumed the care of Zola's mother. In the early '70s Zola expanded his literary contacts, meeting frequently with [Gustave Flaubert](#), Edmond Goncourt, [Alphonse Daudet](#), and [Ivan Turgenev](#), all successful novelists whose failures in the theatre led them to humorously refer to themselves as *auteurs sifflés* ("hissed authors"). Beginning in 1878 the Zola home in Médan, on the Seine River not far from Paris, served as a gathering spot for a group of the novelist's disciples, the best-known of whom were [Guy de Maupassant](#) and [Joris-Karl Huysmans](#), and together they published a collection of short stories, *Les Soirées de Médan* (1880; *Evenings at Médan*). As the founder and most celebrated member of the [naturalist](#) movement, Zola published several treatises to explain his theories on art, including *Le Roman expérimental* (1880; [The Experimental Novel](#)) and *Les Romanciers naturalistes* (1881). Naturalism involves the application to [literature](#) of two scientific principles: determinism, or the belief that character, temperament, and, ultimately, behaviour are determined by the forces of [heredity](#), environment, and historical moment; and the experimental method, which entails the objective recording of precise data in controlled conditions. If Zola's penchant

for polemics and publicity led him to exaggerate his naturalist principles in his early writings, in later years, it can be said, rather, that controversy sought out the reluctant novelist. His publication of a particularly grim and sordid portrait of peasant life in *La Terre* in 1887 led a group of five so-called disciples to repudiate Zola in a manifesto published in the important newspaper *Le Figaro*. His novel *La Débâcle* (1892), which was openly critical of the French army and government actions during the Franco-German War (1870–71), drew vitriolic criticism from French and Germans alike. Despite Zola's undisputed prominence, he was never elected to the *French Academy*, although he was nominated on no fewer than 19 occasions. Although Zola's marriage to Alexandrine endured until his death, the author had a fourteen-year affair with Jeanne Rozerot, one of his wife's housemaids, beginning in 1888. Jeanne bore him his only children: Denise & Jacques, who were "recognized" by Madame Zola after her husband's death.

In 1898 Zola intervened in the Dreyfus Affair—that of a Jewish French army officer, *Alfred Dreyfus*, whose wrongful conviction for treason in 1894 sparked a 12-year controversy that deeply divided French society. At an early stage in the proceedings Zola had decided rightly that Dreyfus was innocent. On January 13, 1898, in the newspaper *L'Aurore*, Zola published a fierce denunciation of the French general staff in an open letter beginning with the words "*J'accuse*" ("I accuse"). He charged various high-ranking military officers and, indeed, the War Office itself of concealing the truth in the wrongful conviction of Dreyfus for espionage. Zola was prosecuted for libel and found guilty. In July 1899, when his appeal appeared certain to fail, he fled to *England*. He returned to France the following June when he learned that the Dreyfus case was to be reopened with a possible reversal of the original verdict. Zola's intervention in the controversy helped to undermine *anti-Semitism* and rabid militarism in France. (Zola, although he was an excellent writer, gained immortality because of the Dreyfus Affair, he was the conscience of France, as 42 years later De Gaulle was France's conscience in fighting a similar ultra-conservative regime of Petain, whose supporters deported the Jews to the death camps).

Zola's final series of novels, *Les Trois Villes* (1894–98; *The Three Cities*) and *Les Quatre Évangiles* (1899–1903; *The Four Gospels*), are generally conceded to be far less forceful than his earlier work. However, the titles of the novels in the latter series reveal the values that underlay his entire life and work: *Fécondité* (1899; *Fecundity*), *Travail* (1901; *Work*), *Vérité* (1903; *Truth*), and *Justice* (which, ironically, remained incomplete). Zola died unexpectedly in September 1902, the victim of coal gas asphyxiation resulting from a blocked chimney flue. Officially, the event was determined to be a tragic accident, but there were—and still are—those who believe that fanatical anti-Dreyfusards arranged to have the chimney blocked. At the time of his death, Zola was recognized not only as one of the greatest novelists in Europe but also as a man of action—a defender of truth and justice, a champion of the poor and the persecuted. At his funeral he was eulogized by *Anatole France* as having been not just a great man, but "a moment in the human conscience," and crowds of mourners, prominent and poor alike, lined the streets to salute the passing casket. In 1908 Zola's remains were transferred to the *Panthéon* and placed alongside those of *Voltaire*, *Jean-Jacques Rousseau*, and *Victor Hugo*, other French authors whose works and deeds, like those of Zola, had changed the course of French history.

Although he produced some 60 volumes of fiction, theory, and criticism, in addition to numerous pieces of journalism, during his 40-year career, Zola is best known for his 20-volume series *Les Rougon-Macquart*, which is "the natural and social history of a family under the *Second Empire*." As the subtitle suggests, the naturalist goal of demonstrating the deterministic influence of heredity is fulfilled by tracing the lives of various members of the three branches of the Rougon-Macquart family. At the same time, the weight of historical moment is shown by limiting the action of the novels to one historical period, that of the *Second Empire* (1852–70), which was the reign of *Napoleon III*, the nephew and pale imitation of *Napoleon Bonaparte*.

Finally, Zola examines the impact of environment by varying the social, economic, and professional milieu in which each novel takes place. *La Curée* (1872; [The Kill](#)), for example, explores the land speculation and financial dealings that accompanied the renovation of Paris during the [Second Empire](#). *Le Ventre de Paris* (1873; [The Belly of Paris](#)) examines the structure of the Halles, the vast central market-place of Paris, and its influence on the lives of its workers. The 10 steel pavilions that make up the market are compared alternately to a machine, a palace, and an entire city, thereby situating the market within a broader social framework. *Son Excellence Eugène Rougon* (1876; *His Excellency Eugène Rougon*) traces the machinations and maneuverings of cabinet officials in Napoleon III's government. *L'Assommoir* (1877; "The Club"; Eng. trans. [The Drunkard](#)), which is among the most successful and enduringly popular of Zola's novels, shows the effects of alcoholism in a working-class neighbourhood by focusing on the rise and decline of a laundress, Gervaise Macquart. Zola's use of slang, not only by the characters but by the narrator, and his vivid paintings of crowds in motion lend authenticity and power to his portrait of the working class. *Nana* (1880) follows the life of Gervaise's daughter as her economic circumstances and hereditary pendants lead her to a career as an actress, then a courtesan, professions underscored by a theatrical metaphor that extends throughout the novel, revealing the ceremonial falseness of the Second Empire. *Au Bonheur des Dames* (1883; [Ladies' Delight](#)) depicts the mechanisms of a new economic entity, the department store, and its impact on smaller merchants. The sweeping descriptions of crowds and dry-goods displays justify Zola's characterization of the novel as "a poem of modern activity."

[Germinal](#) (1885), which is generally acknowledged to be Zola's masterpiece, depicts life in a mining community by highlighting relations between the bourgeoisie and the working class. At the same time, the novel weighs the events of a miners' strike and its aftermath in terms of those contemporary political movements (Marxism, anarchism, trade unionism) that purport to deal with the problems of the proletariat. Zola's comparison of the coal mine to a devouring monster and his use of animal and botanical imagery to characterize the workers create a novel of epic scope that replicates, in modern terms, ancient myths of damnation and resurrection. A quite different work, [L'Oeuvre](#) (1886), explores the milieu of the art world and the interrelationship of the arts by means of the friendship between an Impressionist painter, Claude Lantier, and a naturalist novelist, Pierre Sandoz. Zola's verbal style mirrors the visual techniques of Impressionism in word-pictures of Paris transformed by varying effects of colour, light, and atmosphere. In *La Terre* (1887; [Earth](#)) Zola breaks with the tradition of rustic, pastoral depictions of peasant life to show what he considered to be the sordid lust for land among the French peasantry. In *La Bête humaine* (1890; [The Human Beast](#)) he analyzes the hereditary urge to kill that haunts the Lantier branch of the family, set against the background of the French railway system, with its powerful machinery and rapid movement. *La Débâcle* (1892; [The Debacle](#)) traces both the defeat of the French army by the Germans at the [Battle of Sedan](#) in 1870 and the anarchist uprising of the [Paris Commune](#). Zola superimposes the viewpoints of numerous characters to capture the vividness of individual vision while at the same time obtaining an overall strategic sense of the war. Finally, in [Le Docteur Pascal](#) (1893) he uses the main character, the doctor Pascal Rougon, armed with a genealogical tree of the Rougon-Macquart family published with the novel, to expound the theories of heredity underlying the entire series. The *Rougon-Macquart* series thus constitutes a fictional family saga while providing a valuable sociological document of the events, institutions, and ideas that marked the rise of modern industrialism and the cultural changes it entailed. However, what popularity the novels maintain today is largely due to Zola's unique artistry, a poetry of machine and motion, vitalized by the individual viewpoint, yet structured by vast networks of imagery that capture the intense activity and alienation of modern industrial society. Zola's novels had an immense impact on [Western literature](#) of the 20th century, from the existentialist novel and the [New Novel](#)

in France to the works of the [muckrakers](#) in the United States. In their striking combination of visuality and movement, Zola's novels can even be said to foreshadow the motion picture, for which they have proved admirably suited for adaptation; the pioneering version of *La Bête humaine* by [Jean Renoir](#) in 1938 and a big-budget rendition of *Germinal* by [Claude Berri](#) in 1993 are two examples. Above all, Zola's writings endure on account of his forthright portrayal of social injustice, his staunch defence of the downtrodden, and his unwavering belief in the betterment of the human condition through individual and collective action.

Henri Mitterand, a former fellow of the *Ecole normale supérieure*, *agrégé de l'Université*, *docteur ès lettres* (1969), Professor Emeritus at the Sorbonne Nouvelle, Professor Emeritus of French at Columbia, has edited the five volumes of Zola's Rougon-Macquart in the "Bibliothèque de la Pléiade" (éditions Gallimard) and also the fifteen volumes of Zola's *Oeuvres complètes* with *Cercle du Livre précieux*, Paris. He served as literary advisor for the publication of Zola's Correspondance, in ten volumes (Editions du CNRS and Presses de l'Université de Montréal). Mitterand is also the author of many books on Émile Zola and other 19th and 20th-century novelists as well as on broad issues such as the novel as a literary genre (*Zola et le naturalisme*, *Zola, l'Histoire et la fiction*, *Le Discours du roman*, *Le Regard et le Signe*, *L'Illusion réaliste*, *Le Roman à l'oeuvre*). In addition, he has published more than two hundred articles on literature and linguistics. He recently published a three-volume monumental biography of Zola (Paris, éditions Fayard: Grand Prize of the City of Paris, 2000; Prize for Literary Biography, *Académie française*, 2003). Mitterand is the founder of the Center for Research on Zola and Naturalism (Centre National de la Recherche Scientifique). He is the director of the new chronological edition of Zola's *Oeuvres complètes* (20 volumes, Nouveau Monde Editions, Paris; 10 volumes already published), and he is currently working on a book on *Espace Romanesque*. Mitterand is a Chevalier of the French Legion of Honor, a Commander in the French Order of Arts and Letters, and a Member of the Royal Society of Canada. He is the President of the *Société littéraire des amis d'Emile Zola*. (I do hope to finish reading Mitterand's monumental biography of Zola, which I read with sheer delight, but as I read in parallel other books in many languages, and write my own autobiography, I don't know when I'll finish it).

Henri Troyat (1 November 1911 – 2 March 2007) was a Russian-born French author, biographer, historian and novelist. Troyat was born **Lev Aslanovich Tarasov**, ([Russian](#): Лев Асланович Тарасов, *Lev Aslanovich Tarasov*) in Moscow to parents of mixed heritage, including [Armenian](#), [Russian](#), German and [Georgian](#). According to his autobiography he states that his surname is [Armenian](#) (Torossian), while his maternal grandmother was German and his maternal grandfather was of mixed [Georgian](#) and Armenian descent. His family fled Russia after the outbreak of the [revolution](#). After a long exodus taking them to the Caucasus on to Crimea and later by sea to Istanbul and then Venice, the family finally settled in Paris in 1920, where young Troyat was schooled and later earned a law degree. The stirring and tragic events of this flight across half of Europe are vividly recounted by Troyat in *Tant que la terre durera*. His first marriage produced a son before ending in divorce. He later married the love of his life, a widow with a young daughter whom he raised as his own. Troyat received his first literary award, *Le prix du roman populaire*, at the age of twenty-four, and by twenty-seven, he was awarded the [Prix Goncourt](#). He published more than 100 books, novels and biographies, among them those of [Anton Chekhov](#), [Catherine the Great](#), [Rasputin](#), [Fyodor Dostoyevsky](#), [Ivan the Terrible](#) and [Leo Tolstoy](#). Troyat's best-known work is *La neige en deuil*, which was adapted as an English-language film in 1956 under the title *The Mountain*. Troyat was elected as a member of the [Académie française](#) in 1959. At the time of his death, he was the longest-serving member. His biographies (all of them on Russian and French personalities) include the following books, some of them - perceived as masterpieces: [1940](#) : [Dostoievski](#), [1946](#) : [Pouchkine](#), [1952](#) : *L'Étrange*

Destin de Lermontov, 1965 : *Tolstoi*, 1971 : *Gogol*, 1977 : *Catherine la Grande* (prix des Ambassadeurs 1978), 1979 : *Pierre le Grand*, 1981 : *Alexandre I^{er}*, 1982 : *Ivan le Terrible*, 1984 : *Tchekhov*, 1985 : *Tourgueniev*, 1986 : *Gorki*, 1988 : *Flaubert*, 1989 : *Maupassant*, 1990 : *Alexandre II, le tsar libérateur* (*Alexandre II de Russie*), 1991 : *Nicolas II*, 1992 : *Zola*, 1993 : *Verlaine*, 1994 : *Baudelaire*, 1995 : *Balzac*, 1996 : *Raspoutine*, 1997 : *Juliette Drouet*, 1998 : *Terribles Tsarines*, 1998 : *Les Turbulences d'une grande famille* (*famille Lebaudy*), 1999 : *Nicolas I^{er}*, 2001 : *Marina Tsvetaeva, l'éternelle insurgée*, 2002 : *Paul I^{er}*, le tsar mal aimé, 2004 : *La Baronne et le musicien, Madame Von Meck et Tchaïkovski*, 2004 : *Alexandre III, le tsar des neiges*, 2005 : *Alexandre Dumas, le cinquième mousquetaire*, 2006 : *Pasternak*, 2008 : *Boris Godounov*, 2010 : *Trois mères, trois fils. Madame Baudelaire, Madame Verlaine, Madame Rimbaud*, 2012 : *Gontcharov*. Troyat has also written many novels, which I have not read.

Troyat wrote more than 100 works, including novels, biographies and plays. Many of his biographies focused on major Russian figures, including Leo Tolstoy, Catherine the Great and Aleksander Pushkin. Troyat's fictional tales often were involved, epic sagas that drew comparisons to the novels of the 19th century. His works have been translated into English, Spanish, Hebrew and Chinese. His lost Russia was a continuing source of fascination and inspiration throughout his career. "Thanks to him, the Russian novel has become a bit French," French Culture Minister Renaud Donnedieu de Vabres said. President Jacques Chirac called Troyat a "giant of French letters." Troyat was inducted into the prestigious Academie Francaise in 1959, making him the most long-standing member of the group of 40 so-called "immortals" who safeguard the French language. "He was a born teller of stories, both true and invented," Maurice Druon, another academy member, wrote in *Le Figaro* newspaper. "That was what he lived and breathed for. A day without writing seemed like a sin to him." Troyat was born Lev Tarassov in Moscow in 1911. His family lost everything they had when they fled Russia during the 1917 Revolution. They wandered for many months, with stops including Istanbul and Venice, before settling in Paris in 1920. Troyat never returned to his native land, even after the fall of the Soviet Union, saying he wanted to keep alive the imaginary Russia he created out of childhood memories and dreams. "The snow is cleaner in my dreams," he once said.

Polls often ranked Troyat as the favorite writer of the French. He also won France's highest Legion of Honor ranking, the Grand Croix or Grand Cross. But Troyat said he cared little for glory. "Success means nothing," he once said, according to *Le Figaro*. "I know what I'm talking about; at the very beginning of my life, I saw my parents lose everything in a reversal of fortune, and I kept that lesson in mind." Troyat studied law as a young man, but he won early renown as a writer with the publication of his first novel, "Faux Jour" (False Light), when he was completing his mandatory French military service. His fifth novel, "L'Araigne" (The Spider), published when he was 27, won France's top literary prize, the Prix Goncourt. Many of Troyat's books were set in Russia; others were portraits of French families. He also wrote biographies of French writers, including Emile Zola, Honore de Balzac and Gustav Flaubert. Troyat remained prolific in his later years, publishing his final novel, "La Traque" (The Hunt), when he was 94. Prime Minister Dominique de Villepin said Troyat's works "fascinated thousands of readers for 70 years, and will continue to fascinate them." Troyat will be remembered forever mainly for his excellent biographies, as he is probably the best biographer, at least in the French language.

JEAN-PAUL SARTRE – BIOGRAPHY BY ANNIE COHEN-SOLAL

Sartre is one of my favorite authors, I enjoyed reading most of his novels, even several times, most of his plays, which I have also seen on stage, and of course his excellent biography by Annie Cohen-Solal. I even remember when I read it (not only Proust has memories). When I was almost fifty the Israeli Army decided that the non-combatant/pencil-pusher officers should serve in reserve in combatant missions, but as it was quite dangerous to give us combat weapons I was sent to be a GG – Gate Guard (not Gordon Gekko from Wall Street...). My unit was eager to receive me for a month reserve service as I did some quite good stuff, but they were compelled to agree, in the name of an equal burden for all the officers – pencil-pushers and combatants. By then I was already a Major and earned a very high salary (which has to be paid by the army for the month reserve), and so I guarded every night at the Gate of "somewhere in the desert" with an old rifle, and they explained to me what to do exactly if terrorists would attack the Gate. I was paid my salary that was ten times more than the salary of a citizen guard (there was a lot of unemployment in those days) with a combatant experience who would have fulfilled the mission much better than me. But an order is an order and I guarded at the gate for a whole month at nights and in the days I read the biography of Jean-Paul Sartre and heard the latest songs in the "London" album by Hava Alberstein my favorite singer until I knew them by heart. Well, probably there are not many Majors who guard gates (and read Sartre's biography), so I was quite "annoyed", as I don't want to use harsher words. But as I always try to find ways to improve "illogical, although very socialistic" situations, I sent a letter to a very high ranking xxx explaining to him the absurdity of the situation and suggested two possibilities – either give me a training of several months to make me a competent combat officer/Major or let me go back to my former unit that was craving for my service during the whole year. I said that I intend to complaint on the waste of the Defense budgets, paying ten times more for the same job, reassured them that it has nothing to do with an offence that a Major does the job of a corporal, that I understand their egalitarian logic, but I find it completely absurd that I would guard a gate when if something happens I would not have the training to cope with the situation and a tragedy might occur not only for me but for all those whom I am about to guard. As expected, I was not called anymore to this mission and my unit was delighted, my wife and children were delighted, my civilian tasks were delighted, and the budget of the Ministry of Defense increased much.

Sartre had a very hectic life, he was perceived as the ultimate intellectual, free thinker, had an open relation with Simone de Beauvoir, and wrote brilliant works, so modern, so humane, so depressing... I read Sartre only when I was in a very good mood, otherwise it would have been dangerous to my peace of mind to read such pessimistic novels and plays. His works are so captivating that you truly feel that you are Garcin or Ines in *Huis Clos*, and by the way the first performance of this play was in May 1944, a few weeks before D Day (and the day I was born) and a few months before Paris was liberated, but the mood of the French people under Nazi occupation fitted exactly the anxiety of the play. What a huge difference between the hell that Sartre describes in *Huis Clos* and the hell of Shaw in *Man and Superman*! And this despair is nothing in comparison to the despair in *Le Sursis* written in a stream of consciousness style. When a reader likes an author it is in many cases because he identifies with him. I identified fully with Hugo and Zola but identified only partly with the existensialist way of thinking preconized by Sartre and certainly not by Sartre's way of life. I often refer that authors whom I admire are family – Hugo, Zola, Arthur Miller, Marcel Pagnol, Sinclair Lewis, Remarque, Vargas Llosa, Ibsen, Cervantes, Moliere, Sophocles, Homer, Tolstoy, Lawrence, Shaw, Sobol, Tammuz, but certainly not – Sartre, Kafka, Pirandello, Strindberg, Garcia Marques, Thomas Mann, Brecht, Ionesco, Williams, Mahfouz, Dostoyevsky, Wilde, Racine, Shakespeare, Agnon... I like all of them but still I feel very close to the first ones and very distant to the others.

Existentialism is a term applied to the work of certain late 19th- and 20th-century [European](#) philosophers who, despite profound doctrinal differences, shared the belief that philosophical thinking begins with the human subject—not merely the thinking subject, but the acting, feeling, living human [individual](#). While the supreme value of existentialist thought is commonly acknowledged to be freedom, its primary virtue is authenticity. In the view of the existentialist, the individual's starting point is characterized by what has been called "the existential attitude", or a sense of disorientation and confusion in the face of an apparently meaningless or [absurd](#) world. Many existentialists have also regarded traditional systematic or academic philosophies, in both style and content, as too abstract and remote from concrete human experience. [Søren Kierkegaard](#) is generally considered to have been the first existentialist philosopher, though he did not use the term existentialism. He proposed that each individual—not society or religion—is solely responsible for giving [meaning](#) to life and living it [passionately and sincerely](#) ("[authentically](#)"). Existentialism became popular in the years following [World War II](#), and strongly influenced many disciplines besides philosophy, including theology, drama, art, literature, and psychology. The notion of the Absurd contains the idea that there is no meaning in the world beyond what meaning we give it. This meaninglessness also encompasses the amorality or "unfairness" of the world. This contrasts with the notion that "bad things don't happen to good people"; to the world, metaphorically speaking, there is no such thing as a good person or a bad person; what happens happens, and it may just as well happen to a "good" person as to a "bad" person. Because of the world's absurdity, at any point in time, anything can happen to anyone, and a tragic event could plummet someone into direct confrontation with the Absurd. The notion of the Absurd has been prominent in literature throughout history. Many of the literary works of [Søren Kierkegaard](#), [Samuel Beckett](#), [Franz Kafka](#), [Fyodor Dostoyevsky](#), [Eugène Ionesco](#), [Luigi Pirandello](#), [Jean-Paul Sartre](#), [Joseph Heller](#) and [Albert Camus](#) contain descriptions of people who encounter the absurdity of the world.

Existentialists oppose definitions of human beings as primarily rational, and, therefore, oppose [positivism](#) and [rationalism](#). Existentialism asserts that people actually make decisions based on subjective meaning rather than pure rationality. The rejection of reason as the source of meaning is a common theme of existentialist thought, as is the focus on the feelings of [anxiety](#) and [dread](#) that we feel in the face of our own radical [freedom](#) and our awareness of death. Kierkegaard advocated rationality as means to interact with the objective world (e.g. in the natural sciences), but when it comes to existential problems, reason is insufficient: "Human reason has boundaries". Like Kierkegaard, Sartre saw problems with rationality, calling it a form of "bad faith", an attempt by the self to impose structure on a world of phenomena—"the Other"—that is fundamentally irrational and random. According to Sartre, rationality and other forms of bad faith hinder people from finding meaning in freedom. To try to suppress their feelings of anxiety and dread, people confine themselves within everyday experience, Sartre asserts, thereby relinquishing their freedom and acquiescing to being possessed in one form or another by "the Look" of "the Other" (i.e. possessed by another person—or at least one's idea of that other person). I admire works by Beckett, Kafka, Dostoyevsky, Ionesco, Pirandello, Sartre, Camus. I admit that in our lives there is a lot of absurdity, but I strongly oppose being governed by feelings of anxiety and dread, and I am really indifferent to the awareness of death. I think that freedom is the most important quality of humans, but think that our lives are a combination of rational and irrational considerations and events, and I view life as primarily positive and rational, rather than subjective. If I would have been irrational I would not write this book and spend my time reading easy best sellers and have fun, but as I imagine that my book would make an impact (I assume it although I might be completely wrong) I write it because I am rational and ultimately I want that my readers would be rational too and draw the right conclusions from my book. This is a decision based on objective meaning rather than subjective. I strongly oppose

also Sartre's way of life having an open relationship with his companion Simone de Beauvoir. It may be fun to have an open relationship, more exhilarating, even more rewarding, but what about the tremendous merits of marriage: fidelity, children, grandchildren, peace of mind, security, love, kindness, sacrifice, building a family based on care, social and financial considerations, long-term companionship (Sartre claimed that he was the best companion of de Beauvoir but I beg to differ as it is impossible to have such relations without jealousy and spite).

Encyclopedia Britannica's article on Sartre written by [Wilfrid Desan](#):

Jean-Paul Sartre, (born June 21, 1905, [Paris, France](#)—died April 15, 1980, Paris), French novelist, playwright, and exponent of [Existentialism](#)—a [philosophy](#) acclaiming the freedom of the individual human being. He was awarded the Nobel Prize for [Literature](#) in 1964, but he declined it. Sartre lost his father at an early age and grew up in the home of his maternal grandfather, Carl Schweitzer, uncle of the medical missionary [Albert Schweitzer](#) and himself professor of German at the Sorbonne. The boy, who wandered in the Luxembourg Gardens of Paris in search of playmates, was small in stature and cross-eyed. His brilliant [autobiography](#), *Les Mots* (1963; *Words*), narrates the adventures of the mother and child in the park as they went from group to group—in the vain hope of being accepted—then finally retreated to the sixth floor of their apartment “on the heights where (the) dreams dwell.” “The words” saved the child, and his interminable pages of writing were the escape from a world that had rejected him but that he would proceed to rebuild in his own fancy. Sartre went to the Lycée Henri IV in Paris and, later on, after the remarriage of his mother, to the lycée in [La Rochelle](#). From there he went to the prestigious École Normale Supérieure, from which he was graduated in 1929. Sartre resisted what he called “bourgeois marriage,” but while still a student he formed with [Simone de Beauvoir](#) a union that remained a settled partnership in life. [Simone de Beauvoir's](#) memoirs, *Mémoires d'une jeune fille rangée* (1958; [Memoirs of a Dutiful Daughter](#)) and *La Force de l'âge* (1960; *The Prime of Life*), provide an intimate account of Sartre's life from student years until his middle 50s. It was also at the École Normale Supérieure and at the Sorbonne that he met several persons who were destined to be writers of great fame; among these were [Raymond Aron](#), [Maurice Merleau-Ponty](#), Simone Weil, Emmanuel Mounier, Jean Hippolyte, and [Claude Lévi-Strauss](#). From 1931 until 1945 Sartre taught in the lycées of [Le Havre](#), Laon, and, finally, Paris. Twice this career was interrupted, once by a year of study in Berlin and the second time when Sartre was drafted in 1939 to serve in [World War II](#). He was made prisoner in 1940 and released a year later.

During his years of teaching in Le Havre, Sartre published *La Nausée* (1938; [Nausea](#)), his first claim to fame. This [novel](#), written in the form of a diary, narrates the feeling of revulsion that a certain Roquentin undergoes when confronted with the world of matter—not merely the world of other people but the very awareness of his own body. According to some critics, *La Nausée* must be viewed as a pathological case, a form of neurotic escape. Most probably it must be appreciated also as a most original, fiercely individualistic, antisocial piece of work, containing in its pages many of the philosophical themes that Sartre later developed. Sartre took over the [phenomenological method](#), which proposes careful, unprejudiced description rather than deduction, from the German philosopher [Edmund Husserl](#) and used it with great skill in three successive publications: *L'Imagination* (1936; *Imagination: A Psychological Critique*), *Esquisse d'une théorie des émotions* (1939; *Sketch for a Theory of the Emotions*), and *L'Imaginaire: Psychologie phénoménologique de l'imagination* (1940; [The Psychology of Imagination](#)). But it was above all in *L'Être et le néant* (1943; [Being and Nothingness](#)) that Sartre revealed himself as a master of outstanding talent. Sartre places human [consciousness](#), or [no-thingness](#) (*néant*), in opposition to being, or thingness (*être*). Consciousness is not-matter and by the same token

escapes all determinism. The message, with all the implications it contains, is a hopeful one; yet the incessant reminder that human endeavour is and remains useless makes the book tragic as well.

Having written his defense of individual [freedom](#) and human dignity, Sartre turned his attention to the concept of social responsibility. For many years he had shown great concern for the poor and the disinherited of all kinds. While a teacher, he had refused to wear a tie, as if he could shed his [social class](#) with his tie and thus come closer to the worker. Freedom itself, which at times in his previous writings appeared to be a gratuitous activity that needed no particular aim or purpose to be of value, became a tool for human struggle in his brochure *L'Existentialisme est un humanisme* (1946; [Existentialism and Humanism](#)). Freedom now implied social responsibility. In his novels and plays Sartre began to bring his ethical message to the world at large. He started a four-volume novel in 1945 under the title [Les Chemins de la liberté](#), of which three were eventually written: *L'Âge de raison* (1945; *The Age of Reason*), *Le Sursis* (1945; *The Reprieve*), and *La Mort dans l'âme* (1949; *Iron in the Soul*, or *Troubled Sleep*). After the publication of the third volume, Sartre changed his [mind](#) concerning the usefulness of the novel as a medium of communication and turned back to plays. What a writer must attempt, said Sartre, is to show man as he is. Nowhere is man more man than when he is in action, and this is exactly what drama portrays. He had already written in this medium during the war, and now one play followed another: *Les Mouches* (produced 1943; *The Flies*), *Huis-clos* (produced 1944, published 1945; *In Camera*, or [No Exit](#)), *Les Mains sales* (1948; *Crime passionnel*, 1949; U.S. title, *Dirty Hands*; acting version, *Red Gloves*), *Le Diable et le bon dieu* (1951; *Lucifer and the Lord*), *Nekrassov* (1955), and *Les Séquestrés d'Altona* (1959; *Loser Wins*, or *The Condemned of Altona*). All the plays, in their emphasis upon the raw hostility of man toward man, seem to be predominantly pessimistic; yet, according to Sartre's own confession, their content does not exclude the possibility of a morality of salvation. Other publications of the same period include a book, *Baudelaire* (1947), a vaguely ethical study on the French writer and poet [Jean Genet](#) titled *Saint Genet, comédien et martyr* (1952; *Saint Genet, Actor and Martyr*), and innumerable articles that were published in [Les Temps Modernes](#), the monthly review that Sartre and [Simone de Beauvoir](#) founded and edited. These articles were later collected in several volumes under the title [Situations](#).

After World War II, Sartre took an active interest in French political movements, and his leanings to the left became more pronounced. He became an outspoken admirer of the Soviet Union, although he did not become a member of the Communist Party. In 1954 he visited the Soviet Union, Scandinavia, Africa, the United States, and [Cuba](#). Upon the entry of Soviet tanks into Budapest in 1956, however, Sartre's hopes for communism were sadly crushed. He wrote in *Les Temps Modernes* a long article, "Le Fantôme de Staline," that condemned both the Soviet intervention and the submission of the [French Communist Party](#) to the dictates of Moscow. Over the years this critical attitude opened the way to a form of "Sartrian Socialism" that would find its expression in a new major work, [Critique de la raison dialectique](#) (1960; Eng. trans., of the introduction only, under the title *The Problem of Method*; U.S. title, [Search for a Method](#)). Sartre set out to examine critically the Marxist dialectic and discovered that it was not livable in the Soviet form. Although he still believed that [Marxism](#) was the only philosophy for the current times, he conceded that it had become ossified and that, instead of adapting itself to particular [situations](#), it compelled the particular to fit a predetermined universal. Whatever its fundamental, general principles, Marxism must learn to recognize the existential concrete circumstances that differ from one collectivity to another and to respect the individual freedom of man. The *Critique*, somewhat marred by poor construction, is in fact an impressive and beautiful book, deserving of more attention than it has gained so far. A projected second volume was abandoned.

Instead, Sartre prepared for publication *Les Mots*, for which he was awarded the 1964 Nobel Prize for Literature, an offer that was refused.

From 1960 until 1971 most of Sartre's attention went into the writing of a four-volume study called [Flaubert](#). Two volumes with a total of some 2,130 pages appeared in the spring of 1971. This huge enterprise aimed at presenting the reader with a "total biography" of [Gustave Flaubert](#), the famous French novelist, through the use of a double tool: on the one hand, Karl Marx's concept of history and class and, on the other, [Sigmund Freud's](#) illuminations of the dark recesses of the human soul through explorations into his childhood and family relations. Although at times Sartre's genius comes through and his fecundity is truly unbelievable, the sheer volume of the work and the minutely detailed analysis of even the slightest Flaubertian dictum hamper full enjoyment. As if he himself were saturated by the prodigal abundance of his writings, Sartre moved away from his desk during 1971 and did very little writing. Under the motto that "commitment is an act, not a word," Sartre often went into the streets to participate in rioting, in the sale of left-wing [literature](#), and in other activities that in his opinion were the way to promote "the revolution." Paradoxically enough, this same radical Socialist published in 1972 the third volume of the work on Flaubert, *L'Idiot de la famille*, another book of such density that only the bourgeois intellectual can read it. The enormous productivity of Sartre came herewith to a close. His mind, still alert and active, came through in interviews and in the writing of scripts for [motion](#) pictures. He also worked on a book of [ethics](#). However, his was no longer the power of a genius in full productivity. Sartre became blind and his health deteriorated. In April 1980 he died of a lung tumour. His very impressive funeral, attended by some 25,000 people, was reminiscent of the burial of Victor Hugo, but without the official recognition that his illustrious predecessor had received. Those who were there were ordinary people, those whose rights his pen had always defended.

And from the Wikipedia:

While the broad focus of Sartre's life revolved around the notion of human freedom, he began a sustained intellectual participation in more public matters towards the end of the Second World War, around 1944-45. Prior to this—before the Second World War—he was content with the role of an apolitical liberal intellectual: "Now teaching at a lycée in Laon [...] Sartre made his headquarters the Dome café at the crossing of Montparnasse and Raspail boulevards. He attended plays, read novels, and dined [with] women. He wrote. And he was published." Sartre and his lifelong companion, de Beauvoir, existed, in her words, where "the world about us was a mere backdrop against which our private lives were played out". Sartre portrayed his own pre-war situation in the character Mathieu, chief protagonist in [The Age of Reason](#), which was completed during Sartre's first year as a soldier in the Second World War. By forging Mathieu as an absolute [rationalist](#), analyzing every situation, and functioning entirely on reason, he removed any strands of authentic content from his character and as a result, Mathieu could "recognize no allegiance except to [him]self", though he realized that without "responsibility for my own existence, it would seem utterly absurd to go on existing". Mathieu's commitment was only to himself, never to the outside world. Mathieu was restrained from action each time because he had no reasons for acting. Sartre then, for these reasons, was not compelled to participate in the [Spanish Civil War](#), and it took the invasion of his own country to motivate him into action and to provide a crystallization of these ideas. It was the war that gave him a purpose beyond himself, and the atrocities of the war can be seen as the turning point in his public stance.

The war opened Sartre's eyes to a political reality he had not yet understood until forced into continual engagement with it: "the world itself destroyed Sartre's illusions about isolated self-

determining individuals and made clear his own personal stake in the events of the time." Returning to Paris in 1941 he formed the "Socialisme et Liberté" resistance group. In 1943, after the group disbanded, Sartre joined a writers' Resistance group, in which he remained an active participant until the end of the war. He continued to write ferociously, and it was due to this "crucial experience of war and captivity that Sartre began to try to build up a positive moral system and to express it through literature". The symbolic initiation of this new phase in Sartre's work is packaged in the introduction he wrote for a new journal, [*Les Temps modernes*](#), in October 1945. Here he aligned the journal, and thus himself, with the Left and called for writers to express their political commitment. Yet, this alignment was indefinite, directed more to the concept of the Left than a specific party of the Left. Sartre's philosophy lent itself to his being a [public intellectual](#). He envisaged culture as a very fluid concept; neither pre-determined, nor definitely finished; instead, in true [existential](#) fashion, "culture was always conceived as a process of continual invention and re-invention." This marks Sartre, the intellectual, as a [pragmatist](#), willing to move and shift stance along with events. He did not dogmatically follow a cause other than the belief in [human freedom](#), preferring to retain a pacifist's objectivity. It is this overarching theme of freedom that means his work "subverts the bases for distinctions among the disciplines". Therefore, he was able to hold knowledge across a vast array of subjects: "the international world order, the political and economic organisation of contemporary society, especially France, the institutional and legal frameworks that regulate the lives of ordinary citizens, the educational system, the media networks that control and disseminate information. Sartre systematically refused to keep quiet about what he saw as inequalities and injustices in the world."

Sartre always sympathized with the Left, and supported the [French Communist Party](#) (PCF) until the 1956 Soviet invasion of Hungary. Following the [Liberation](#) the PCF were infuriated by Sartre's philosophy, which appeared to lure young French men and women away from the ideology of communism and into Sartre's own existentialism. From 1956 onwards Sartre rejected the claims of the PCF to represent the French working classes, objecting to its "authoritarian tendencies". In the late 1960s Sartre supported the [Maoists](#), a movement that rejected the authority of established communist parties. However, despite aligning with the Maoists, Sartre said after the May events: "If one rereads all my books, one will realize that I have not changed profoundly, and that I have always remained an anarchist." He would later explicitly allow himself to be called an anarchist. In the aftermath of a war that had for the first time properly engaged Sartre in political matters, he set forth a body of work which "reflected on virtually every important theme of his early thought and began to explore alternative solutions to the problems posed there". The greatest difficulties that he and all public intellectuals of the time faced were the increasing technological aspects of the world that were outdating the printed word as a form of expression. In Sartre's opinion, the "traditional bourgeois literary forms remain innately superior", but there is "a recognition that the new technological 'mass media' forms must be embraced" if Sartre's ethical and political goals as an authentic, committed intellectual are to be achieved: the demystification of [bourgeois](#) political practices and the raising of the consciousness, both political and cultural, of the working class.

The struggle for Sartre was against the monopolising moguls who were beginning to take over the media and destroy the role of the intellectual. His attempts to reach a public were mediated by these powers, and it was often these powers he had to campaign against. He was skilled enough, however, to circumvent some of these issues by his interactive approach to the various forms of media, advertising his radio interviews in a newspaper column for example, and vice versa. The role of a public intellectual can lead to the individual placing himself in danger as he engages with disputed topics. In Sartre's case, this was witnessed in June 1961, when a plastic

bomb exploded in the entrance of his apartment building. His public support of Algerian [self-determination](#) at the time had led Sartre to become a target of the campaign of terror that mounted as the colonists' position deteriorated. A similar occurrence took place the next year and he had begun to receive threatening letters from [Oran, Algeria](#). 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."^[77] 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 internationally acclaimed biography of Sartre in celebration of the 100th anniversary of his birth. The first volume in the Lives of the Left series, Annie Cohen-Solal's *Sartre* is a remarkable achievement. "A sensation" upon its initial publication in France, as the *New York Times* reported, Sartre was subsequently translated into sixteen languages and went on to become an international bestseller, appealing to the broadest audience. First published in the United States in 1987, it is the definitive biography of a man and an age, an intimate portrait of a complex life. A major accomplishment of this biography is that it places Sartre in the context of history while at the same time reassessing the full import of his literary and political accomplishments. Discovering untold aspects of Sartre's private and political life, Cohen-Solal weaves together all the elements of an exceptional career. From the fascinating description of his hitherto-unknown father to the painful last moments of Sartre's own declining years, this is biography on the grandest scale, fully deserving of the praise it has received.

Annie Cohen-Solal is a [French](#) academic and writer. Born in [pre-independence Algeria](#), she is part of the Jewish diaspora that left that country for France during the [Algerian War of Independence](#). Her most famous work is a biography of [Jean-Paul Sartre](#), *Sartre: A Life*, which has been translated into sixteen languages. The French edition of her book about the rise of [American artists](#) from the 19th to the 20th century, *Un jour ils auront des peintres* (English title: *Painting American*), was awarded the [Prix Bernier](#) by the [Académie des Beaux-Arts](#). From 1989 to 1993, Cohen-Solal served as Cultural Counselor at the [French Embassy](#) in the United States. She has taught at [New York University](#), the [University of Berlin](#), the [Hebrew University of Jerusalem](#), and the [École des Hautes Études en Sciences Sociales](#) in Paris. Cohen-Solal is a Professor of American studies at the [Université de Caen](#) as well as Visiting Scholar at [Johns Hopkins University](#), Baltimore (Maryland). In 2009, at the French Consulate in New York, she was presented with the title of Chevalier dans l'ordre national de la [Légion d'Honneur](#) (Knight of the 'National Order of the Legion of Honor'), the highest decoration in France, by Ambassador Pierre Vimont. In Spring 2010, Cohen-Solal published *Leo and His Circle: The Life of Leo Castelli*, a cultural biography of [Leo Castelli](#), America's most influential art dealer, which was awarded the ArtCurial Prize for the best book on contemporary art. Annie Cohen-Solal lives in Paris and Cortona (Italy). We bring here also a [Lecture on Jean-Paul Sartre](#) by Annie Cohen-Solal at Cornell on October 24, 2008 – all the world was in turmoil because it was the peak of the Great Recession, but at Cornell Cohen-Solal lectured about Sartre. I don't think that anybody read more than a hundred books about this Great Recession and The Future of Capitalism and has read most of the works by Sartre and of course his biography, how can one exist and cope in such two opposite worlds? I hope that my book will give the answer to this enigma...

Comments and Reviews on Sartre's biography:

A magic appropriation...This is what it felt like to be a child of Sartre's century. -- *Newsweek*

An intimate portrait of the man that possesses all the detail and resonance of fiction. -- *The New York Times*

Definitive. -- *Vanity Fair*

Lively and astute; [Cohen-Solal] has uncovered remarkable personal details. -- *The Wall Street Journal*

Spirited and imaginative...on a grand yet intimate scale. -- *Booklist*

[Jul 10, 2015 Harry Allagree](#) rated the biography:

For all its 600 or so pages, I'd be hard pressed to think of a book which I've enjoyed reading more than this one! In a very surface way I've been intrigued with Jean-Paul Sartre since the late 1950's when we were introduced to him & his thought in our seminary Contemporary Philosophy course. We spent some time on his writings, but were never challenged, nor did I ever take the initiative, to read any of his works. We relied on snippets from them. I wish now that I'd pursued him more vigorously. It would've prevented me from some very unwarranted assumptions about him & what he was about, which have lasted until I read this astounding biography. Annie Cohen-Solal presents an incredible portrait of a man whom I think I would have very much enjoyed meeting & speaking with. Perhaps a quote of Sartre's, spoken in 1978, two years before he died at age 74, with which Cohen-Solal concludes the biography in a way summarizes what Sartre was all about: "One day, my life will end, but I don't want it to be burdened with death. I want that my death never enter my life, nor define it, that I be always a call to life." The author's account details how very much Sartre was "a call to life" as a philosopher, novelist, playwright, political figure, and most of all the global champion of causes of those oppressed. He valued truth, knowledge & generosity. He was ever thirsty for new insights from other people. He was also offbeat & quirky as a human being, often even contradictory. He was also humble. His way with women was legendary & it's remarkable that, for never marrying, he was able to sustain multiple close relationships/friendships for more years than many marriages last! He drank, he smoked: he actually was his own worst enemy & ruined his eyesight & health ultimately. He was personable. He loved young people. And was indefatigable in his fighting for human rights & dignity. Many have called him the greatest intellectual of the 20th century. We could profit from such a one today!

5/1987 - [Roger Kimball](#) - A review of Annie Cohen-Solal's Sartre biography:

Jean-Paul Sartre was born to a solidly bourgeois family in Thiviers, France, in June 1905, a little over a year after his parents were married. His father, Jean-Baptiste, was an officer in the French navy and had been educated at the École Polytechnique; his mother, Anne-Marie Schweitzer (cousin of the great doctor and humanitarian, Albert), came from an old and well-to-do Alsatian family. Jean-Baptiste died in 1906, when Jean-Paul was fifteen months old, and

Anne-Marie soon took her infant son to live with her father Charles Schweitzer, whom Sartre evokes in largely affectionate terms in *The Words*, the much-admired autobiography of his early years. Though Sartre claims to have “loathed” his childhood, he remembers his time in the Schweitzer household as years of coddled freedom and happiness when he was the clever center of everyone’s world.

The center was displaced in 1917 when his mother married Joseph Mancy, a former schoolmate of the unfortunate Jean-Baptiste, and moved with him to La Rochelle. Sartre remembers his stepfather—when he bothers to recall him at all—with a mixture of contempt and bitterness; not that Mancy was cruel or worthy of contempt, but he had committed the unpardonable sins of disrupting Sartre’s world and dividing his mother’s attentions.

From the beginning, Sartre enjoyed the privileged education of his class. Early on, his grandfather Schweitzer encouraged his curiosity and interest in reading. Sartre was precocious, adept at music, acting, and languages, though indifferent at best in mathematics. At the prestigious École Normale Supérieure, he studied philosophy, taking first place in his *agrégation* in 1929. (A fellow philosophy student he met that year, Simone de Beauvoir, took a close second.) But, as Annie Cohen-Solal shows in her newly translated biography,^[1] if Sartre was a brilliant student, he was hardly a model one. She remarks that at school Sartre was the “fearsome instigator of all the revues, all the jokes, all the scandals”—“scandals,” it seems, that were hardly confined to the harmless expression of youthful high spirits. Once, for example, Sartre took it upon himself to send a letter to the police accusing a fellow student of having murdered a woman, the wife of a diplomat, whose body had recently been found; another of his “pranks” resulted in the principal of the school resigning. As Miss Cohen-Solal notes, “this image of a provoking, disrespectful, subversive Sartre recurs again and again, like a leitmotif, throughout his life.”

Indeed, reading *Sartre*, one gathers that coming to terms with the philosopher turned out to be far more difficult than Miss Cohen-Solal had reckoned. The book opens at an auction in Paris in 1984 when several manuscripts by Sartre were up for sale. Miss Cohen-Solal confesses her displeasure at the spectacle, noting that “it’s not pleasant to see our most cherished symbolic values brutally priced, exhibited, sold, and bundled off by anonymous gentlemen in gray suits.” But as the biography unfolds, the author of those “most cherished symbolic values” emerges as a deeply troubling—not to say downright distasteful—character.

Having already written a well-received biography of Sartre’s friend, the French Communist writer Paul Nizan, Miss Cohen-Solal would seem to be well placed for the task of telling the story of Sartre’s life. She is thoroughly steeped in the ethos of post-World-War-II French intellectual culture—Sartre’s culture—and anyone interested in the characters and passions that determined Sartre’s life and times will consult her book with profit. She candidly recounts the highlights of Sartre’s long career, outlining the circumstances and reception of his chief works and pausing to detail the various intrigues and political battles that absorbed so large a part of his life.

Considered as an intellectual biography, however, *Sartre* has its share of weaknesses. For one thing, it provides scant discussion of Sartre’s explicitly philosophical work. Miss Cohen-Solal is surely right that *Being and Nothingness* is “a key to Sartre’s entire life and works,” but her biography does little to illuminate the main themes of that central text. Then, too, Miss Cohen-Solal’s narrative gifts are not large. Her book displays a formidable amount of research and an intimate acquaintance with Sartre’s oeuvre, especially his literary and political writings and his correspondence, but she has not succeeded in weaving this wealth of material into a coherent narrative. What we get is a series of more or less imperfectly related episodes, not a continuous story, and this makes it sometimes difficult to follow the chronology and changing *dramatis personae* of Sartre’s life.

Miss Cohen-Solal also has a penchant for overwriting of the puffy, book-blurb variety, which tends to compromise one's faith in her critical judgment. About *The Words*, for example, which won Sartre the Nobel Prize in 1964, she proclaims that "it is a powerful, seductive book that seizes the reader with contrasting strategies, excites him, ravishes him, and then, finally, abandons him, traumatized, defenseless, in a state of shock." Well, *The Words* is certainly a good book; some consider it Sartre's single most accomplished work. But really: "ravishes," "abandons," "traumatized," "shock"! Is a litany fit for the fate of the Sabine women appropriate to describe Sartre's often rather lugubrious story of his first twelve years?

Furthermore, *Sartre* is marred by some unfortunate ideological tics. Miss Cohen-Solal can be quite critical of Sartre's political and personal follies, but throughout the book she indulges in what one might call reflex feminism and a species of anti-bourgeois animus akin to Sartre's own sentiments about the class that spawned him. Describing some remarks made at Jean-Baptiste and Anne-Marie's traditional wedding ceremony, for example, she pauses to assure us that "at a time when the division of roles between man and woman—his, the mind; hers, the heart—was still quite rigid, this speech did not shock the audience." And commenting on Sartre's teaching abilities, she notes that "thanks to him, his students acquired keen critical minds, a strong sense of responsibility, clear perceptions of class struggle and of racism, and an acceptance of otherness; they had demystified madness and other taboos, as well as marriage, private property, and the other symbols of bourgeois life. In short, they had truly confronted otherness to the detriment of all fictitious hierarchies, all useless conventions."

Given such clichés, which recur throughout the book, one is not surprised that Miss Cohen-Solal should wax ecstatic over Sartre and Simone de Beauvoir's famous "open" relationship. "For several generations, this couple would become a model to emulate, a dream of lasting complicity, an extraordinary success since, apparently, it managed to reconcile the unreconcilable: the two partners remained free, equal, and honest with each other." One has to wonder, though, how happy—and, indeed, how honest—that relationship really was. Yes, Sartre told Beauvoir right off that his credo was "travel, polygamy, transparency." But what does "transparency" mean here? Is it more than an excuse for self-indulgence, a form of selfishness masquerading as ruthless honesty? And was Beauvoir pleased with her consort's "open unlimited harem"? Did she savor his letters graphically describing his sex life with other women? Was she really as free from jealousy and the bourgeois vice of "possessiveness" as she sometimes liked to pretend? Several passages in this book suggest otherwise.

But there is no doubt Miss Cohen-Solal regards Simone de Beauvoir as an ideal woman. In fact, in many ways, the real hero of these pages is not Jean-Paul Sartre but Simone de Beauvoir. Describing her as Sartre's "convinced yet autonomous disciple, a feminist" ("autonomous" and "feminist," especially when they occur together, are Miss Cohen-Solal's highest words of praise), she is at pains to portray Beauvoir as the patient mistress of every situation, generous but uncompromising, a stabilizing influence on her erratic and self-destructive partner.

Nor is there any doubt that Sartre needed such a steady hand. *Sartre* is full of descriptions of its subject's excesses. In one typical passage, Miss Cohen-Solal tells us that Sartre's life had been more or less equally divided between, on the one hand, intense socializing—trips, rich meals, heavy drinking, drugs, and tobacco—and, on the other, the monastic austerity of a rigid work schedule. Work till noon at Rue Bonaparte. Twelve-thirty: one hour of appointments, scheduled by his secretary. One-thirty: back at Rue Bonaparte, with Beauvoir, Michelle, or some other woman Two hours over a heavy meal, washed down with a quart of red wine. Punctually, at three-thirty, he would stop in mid-sentence, push away the table, get up, and run back to his desk at Rue Bonaparte When he felt really sick, and the doctor prescribed rest, he would opt for a compromise: less tobacco and fewer drugs for a week His diet, over a period of twenty-four hours included two packs of cigarettes and several pipes stuffed with black tobacco, more than a quart of alcohol—wine, beer, vodka, whisky, and so

on—two hundred milligrams of amphetamines, fifteen grams of aspirin, several grams of barbiturates, plus coffee, tea, rich meals.

Such a routine is of course a prescription for disaster, and one is surprised only that it wasn't until 1954 that Sartre suffered his first collapse, the result of acute arterial hypertension. A few years later, he reportedly almost killed himself by taking ever-increasing doses of the then-fashionable stimulant corydrane to help him finish the *Critique of Dialectical Reason*. And by the time that Sartre died in 1980, at the age of seventy-five, he had already been leading something of a posthumous existence for several years. Since childhood, writing had been Sartre's obsession, his *raison d'être*, his life. Yet after 1973 he was almost totally blind and could neither read nor write. In short order, a series of strokes and a battery of other ailments reduced him to the pathetic, devastated creature that Simone de Beauvoir describes in such excruciating detail in *Adieux: A Farewell to Sartre*, her memoir of the philosopher's last years.

In the spate of memoirs, interviews, and recollections about Sartre that have appeared since his death—of which Beauvoir's *Adieux* is only the best known—Sartre's friends are at pains to proclaim his generosity and kindness. There is no doubt that he could be both kind and generous, especially to the female members of what Miss Cohen-Solal calls his "family." But he was also capable of what can only be called wanton viciousness. As extraordinary as Sartre's circle of friends and acquaintances was, even more extraordinary is the catalogue of people with whom he quarreled and broke. From Raymond Aron and Alberto Giacometti to Maurice Merleau-Ponty and Albert Camus, Sartre seems to have delighted in the drama of breaking friendships. Perhaps the most notorious rift came in 1952 when Sartre ran an exceedingly hostile review of Camus's *The Rebel* in *Les Temps modernes*. Camus, understandably upset by the review, wrote his old friend a chilly letter that opened with the formal salutation: "Monsieur le Directeur." Instead of responding to Camus privately, Sartre published an open letter in the magazine, a letter that Miss Cohen-Solal is surely correct in describing as one of the "most cruel and violent texts he had ever written." "My dear Camus," Sartre began, "our friendship was not easy, but I will miss it. If you end it today, that doubtless means it had to end."

Your combination of dreary conceit and vulnerability always discouraged people from telling you unvarnished truths Tell me, Camus, for what mysterious reasons may your works not be discussed without taking away humanity's reasons for living? . . . How serious you are, and yet, to use one of your old words, how frivolous! And suppose you are wrong? Suppose your book simply attested to your ignorance of philosophy? Suppose it consisted of hastily assembled and secondhand knowledge? ... Are you so afraid of being challenged? . . . But I don't dare advise you to consult *Being and Nothingness*. Reading it would seem needlessly arduous to you: you detest the difficulties of thought.

None of this, however, prevented Sartre from penning a fulsome eulogy when Camus died in 1960: apparently, his friends remained enemies only so long as they were capable of being rivals.

From an early age, Sartre was convinced he would become a great writer, enjoying a "great writer's life, as it appears from books." And "as for the content of that life," Sartre wrote in his notebook in 1939,

it can be easily imagined: there were solitude and despair, passions, great undertakings, a long period of painful obscurity (though I slyly shortened it in my dreams, in order not to be too old when it ended), and then glory, with its retinue of admiration and love In a word, I'd have liked to be sure of becoming a great man later on, so as to be able to live my youth as a great man's youth [T]hough I couldn't be sure, I behaved as if I must become one—and was extremely conscious of being the young Sartre, in the same way that people speak of the young Berlioz or the young Goethe.

Yet despite his conviction of potential greatness, Sartre's success was not immediate. The early Thirties proved to be a fallow and frustrating period. Sartre's ambition was boundless, but his

life was very definitely bounded; except for a year spent in Berlin in 1933 to study the philosophy of Edmund Husserl, he was confined to teaching in the provinces and to suffering the rejection of his literary efforts.

His literary career began to blossom only in 1938 when *Nausea*—which many consider his best and most original novel—and *The Wall* were published by the *Nouvelle Revue Française*. As Miss Cohen-Solal informs us, it was Sartre's publisher, the legendary Gaston Gallimard, who came up with the title *Nausea*. The book was published to great critical acclaim, and had an extraordinary influence, helping to inaugurate that dour literary-philosophical amalgam that came to be called "existentialism." The title "Nausea" is perfect, of course, for no other word sums up so graphically the hero Roquentin's generalized disgust at existence; and one cannot help wondering if the book's—and Sartre's—career would have been different had he published it under any of the titles he adopted when working on the manuscript: *Factum on Contingency*, *Essay: On the Loneliness of the Mind*, *Melancholia*, or finally—when asked for a more descriptive title—*The Extraordinary Adventures of Antoine Roquentin*. Somehow, none has the makings of a literary vogue.

Of course, Sartre's budding career was upset in September, 1939, when Germany invaded Poland. Sartre was mobilized and served as an army meteorologist in a succession of small towns near Strasbourg. His duties were far from arduous, however, and Sartre found that he had more time than ever for reading and writing.^[2] His relative tranquility was interrupted briefly when the Germans overran the fabled Maginot Line in May, 1940. Sartre was captured in June as his company retreated in the face of the German onslaught and was a prisoner of war until the following spring. Miss Cohen-Solal titles her chapter dealing with Sartre's experience as a prisoner of war "A Lofty Captivity," and one needn't read far into the chapter to discover why. Sartre apparently spent most of his time reading and talking about philosophy—he first encountered Heidegger's major work, *Being and Time*, in prison camp, for example—and even began writing plays. No doubt there were austerities and humiliations to be borne in Stalag XII D. But Sartre seems to have regarded the very extremity of the situation as an inducement to authenticity and the exercise of freedom. Typical is his later comment that "in the Stalag I rediscovered a form of collective life I had not experienced since the École Normale—in other words, I was happy." Indeed, Sartre's whole reaction to his months as a prisoner says a great deal about his notions of freedom, authenticity, and the merits of the "collective life" he dreamed of. About the latter, for example, he enthusiastically touts the lack of doors on the toilets because in the face of such a lack of privacy "the notion of an elite disappears."

Nevertheless, one cannot forbear noting that Sartre's "happiness" at the "collective life" in prison camp did not prevent him from feigning illness in order to get into the infirmary among the privileged, from lying about his occupation to get moved to the artists' barracks, or from escaping from the camp with false papers at the first opportunity in March, 1941. Yet it is part of the Sartrean hauteur that we should find him explaining to Beauvoir years later that he "did not really want to" leave the camp but felt he had to "just to prove a point."

What are we to make of such comments? What do they tell us about Sartre's character, about his understanding of freedom, of "collective life"? Miss Cohen-Solal suggests Sartre remembers his war experiences "with the tenderness of the fetishist." Perhaps so. Certainly, his recollections say something about the depth of his anti-bourgeois sentiments. And it is perfectly in keeping with his posture as the Disaffected Writer that when he returns to Paris he should write, disappointedly, that he had "rejoined bourgeois society, where I would have to learn to live once again 'at a respectful distance.' This sudden agoraphobia betrayed my vague feeling of regret for the collective life from which I had been forever severed." How much more attractive were those toilets without doors! Eventually, Sartre was able to transform his "vague feeling of regret" into open nostalgia, writing after the Liberation that "We were never as free as under the German Occupation" because the very fact of oppression made every "just thought" a "real conquest."

There is something not only bizarre but almost obscene about Sartre's haughty descriptions of his happy days as a prisoner of war. Yet they effectively epitomize his extreme view of freedom and authenticity as a kind of campaign by the individual against the strictures of society. As Iris Murdoch put it in her early, exceptionally lucid, book on the philosopher, for Sartre "the simple virtues of human intercourse become forms of insincerity. Only reflection and freedom are desired as ends and yet these turn out to be without content."

Despite—or perhaps because of—the disruption of the war, the early Forties were among Sartre's most productive years, in quality if not quantity. He published *Being and Nothingness* and *The Flies* in 1943, *No Exit* in 1944, started *Les Temps modernes* in 1945, delivered his famous lecture "Existentialism is a Humanism" in 1946, and on and on. It was at this time that Sartre emerged as a world figure, becoming by the late Forties the prolific bellwether of intellectual fashion. The Forties also marked the beginning of Sartre's emergence as a radical political spokesman. As Miss Cohen-Solal observes, Sartre's political activity in the late Forties "shows us a Sartre and company intoxicated like all revolutionary leaders who read, in the increasing number of their supporters, the nearly sacred sanction of reality." Raymond Aron generously characterized Sartre's politics as a species of "revolutionary romanticism." But Sartre's hardened political confrères put it more bluntly when they speak of his "prattle." As one fellow radical remarked, "despite his lucidity, [Sartre] lived in a world that was totally isolated from reality.... He was very much involved in the play and movement of ideas, but not so much in events No, he was never terribly interested in the world."

Sartre is often described as a Communist. In fact, though, his politics were anything but systematic or coherent. Despite the friendly visits to Mao, to Khrushchev, to Castro, to Tito, to Ché Guevara, despite his declaration after returning from Russia in 1954 that "there is a total freedom of criticism in the USSR," despite his endless pamphleteering and proselytizing for Communist causes, Sartre was motivated primarily not by a commitment to the Party but by what Beauvoir proudly described as "anti-bourgeois anarchism." As Sartre himself assured his readers in the Fifties, "I swore to the bourgeoisie a hatred that would die only with me." Indeed, as Leszek Kolakowski observes in *Main Currents of Marxism*, Sartre oscillated between identification with the Communists and violent hostility towards them At every stage, however, he endeavored to preserve his own reputation as a "Leftist," and even to represent himself and his philosophy as the embodiment of "Leftism" *par excellence*. Consequently, even when attacking the Communists and reviled by them he made a point of directing far more vehement attacks against the forces of reaction, the bourgeoisie, or the United States Government.... His whole political activity was vitiated by fear of being in the typical situation of an intellectual condemning events that he has no power to influence; in short, his was that of a politician *manqué*, cherishing unfulfilled ambitions to be on the "inside."

By the Sixties, being "inside" politically meant proclaiming solidarity with the Third World, and it was then that Sartre became widely identified with "Third World" causes from Mao's China to Latin America. But here, too, it is important to recognize that his commitment to the causes he championed was largely a matter of posturing and rhetoric. He had no trouble writing a glowing preface for Frantz Fanon's *The Wretched of the Earth*, a book that the historian Paul Johnson has called "the most influential of all terrorist handbooks," or blithely declaring "I believe in illegality" in *La Cause de peuple*, a self-described "revolutionary, proletarian, communist paper." In 1973, he even admitted his deep interest in the Baader-Meinhof Group: "a real revolutionary group," he exclaimed, though one that had "started a little too soon." But what did all Sartre's sympathy for the dispossessed amount to? As the French writer Pascal Bruckner observes in *The Tears of the White Man*, his brilliant study of Western attitudes toward the Third

World, some of Sartre's political activism—most notably, his opposition to the French government during the Algerian conflict—demanded real courage; but for the most part, Sartre's "solidarity" with the Third World was hardly more than an impotent, and self-congratulatory, moralism. "Sartre's attitude toward the Third World was a strange mixture of masochism and indifference," Bruckner writes.

Sartre declared that the West was rotten, but after this beginning, was concerned only with the West. He made peace with his conscience after paying a little tithe of guilt.... He wasted a great part of his talent in the esthetics of violence and Stalinism, and with regard to the Third World, ended up showing himself to be not only dogmatic, but inconsequential. The hard-liner was in reality a deserter. Let us remember that he came close to justification of the massacre of Israeli athletes by members of the PLO in 1972. He gave way before revolutionary regimes, just as he gave way to the Maoists, giving his name to ideas and actions that went against his innermost convictions. But, deep down, he did not take them seriously. This follower of the Third World did not accept it unless it fulfilled the familiar role of the victim from whom he had nothing to learn. This preacher of universal involvement, this maniacal devotee of petitions, had no real affection for anyone but members of his own tribe.

The real key to Sartre's character—the key that Miss Cohen-Solal occasionally glimpses but fails to make adequate use of—is his intellectualizing aestheticism, his tendency to dissolve reality in a play of abstract philosophical or political categories. It is in this sense, for example, that we must understand his admission that he tended to regard words as "the quintessence of things." "The truth is," Sartre wrote in a revealing passage from *The War Diaries*, "I treat my feelings as ideas: with an idea, one pushes it till it cracks—or finally becomes 'what it really was.'" And in fact, Sartre could be quite ruthless about exposing his own failings and selfish motives. But there is pretense even here, for as he noted in *The Words*, "I am always ready to criticize myself, provided I'm not forced to." The *game* of self-examination—for it was never more than a game—is merely part of the cynical, anti-bourgeois charade. Again, *The Words* offers sterling examples of the procedure:

At the age of thirty, I executed the masterstroke of writing in *Nausea*—quite sincerely, believe me—about the bitter unjustified existence of my fellowmen and exonerating my own. I was Roquentin; I used him to show, without complacency, the texture of my life Later, I gaily demonstrated that man is impossible; I was impossible myself and differed from the others only by the mandate to give expression to that impossibility, which was thereby transfigured and became my most personal possibility, the object of my mission, the springboard of my glory. I was a prisoner of that obvious contradiction, but I did not see it, I saw the world through it. Fake to the marrow of my bones and hoodwinked, I joyfully wrote about our unhappy state. Dogmatic though I was, I doubted everything except that I was the elect of doubt. I built with one hand what I destroyed with the other, and I regarded anxiety as the guarantee of my security; I was happy.

As Miss Cohen-Solal's biography makes clear, Sartre regarded such confessional exercises as a form of exoneration, as if cleverly analyzing one's failings somehow absolved one of their consequences. There is no doubt Jean-Paul Sartre was one of the most gifted writers of his generation; Miss Cohen-Solal reminds us that he was also one of its greatest monsters.

LEV TOLSTOY – BIOGRAPHY BY HENRI TROYAT

Tolstoy is one of my favorite authors, by far the best Russian author. In my youth I read most of his novels, but in my diary I write at the age of 17: "I have read *The Death of Ivan Ilyich* by Tolstoy in French. 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. 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." 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 an old man like me be surprised that society (and I himself as a youngster) denounce me as a whistleblower? Tolstoy made me think when I was a teenager what is ethics, why are truth tellers "dangerous" to society, should we denounce and persecute them? Fifty years later when rereading my diary I noticed what a tremendous change has occurred in my life's philosophy, how I was metamorphosed from a materialist hawk to an ethicist dove. And me at the age of 17 would have denounced me at the age of 57 when I published my first academic books and novel on ethics. Probably the seeds that Tolstoy, Zola and Hugo were sowing at the age of 17 and onwards fought in my inner soul my natural materialist tendency and the society norms prevailing in Israel and the Western world and finally succeeded to influence my career in business and made me choose a new ethical career. I reached the same conclusion as Tolstoy that ethics depends on a sensitivity (I would add coming from sufferance), developed over a lifetime, to particular people and specific situations.

Leo Tolstoy, Tolstoy also spelled Tolstoi, Russian in full Lev Nikolayevich, Graf (count) Tolstoy (born August 28, 1828, [Yasnaya Polyana](#), [Tula](#) province, Russian Empire—died November 7, 1910, Astapovo, Ryazan province), Russian author, a master of realistic [fiction](#) and one of the world's greatest novelists. Tolstoy is best known for his two longest works, *War and Peace* (1865–69) and *Anna Karenina* (1875–77), which are commonly regarded as among the finest novels ever written. [War and Peace](#) in particular seems virtually to define this form for many readers and critics. Among Tolstoy's shorter works, *The Death of Ivan Ilyich* (1886) is usually classed among the best examples of the [novella](#). Especially during his last three decades Tolstoy also achieved world renown as a moral and religious teacher. His doctrine of nonresistance to evil had an important influence on [Gandhi](#). Although Tolstoy's religious ideas no longer command the respect they once did, interest in his life and personality has, if anything, increased over the years. Most readers will agree with the assessment of the 19th-century British poet and critic [Matthew Arnold](#) that a [novel](#) by Tolstoy is not a work of art but a piece of life; the Russian author [Isaak Babel](#) commented that, if the world could write by itself, it would write like Tolstoy. Critics of diverse schools have agreed that somehow Tolstoy's works seem to elude all artifice. Most have stressed his ability to observe the smallest changes of consciousness and to record the slightest movements of the body. What another novelist would describe as a single act of consciousness, Tolstoy convincingly breaks down into a series of infinitesimally small steps. According to the English writer [Virginia Woolf](#), who took for granted that Tolstoy was "the greatest of all novelists," these observational powers elicited a kind of fear in readers, who "wish to escape from the gaze which Tolstoy fixes on us." Those who visited Tolstoy as an old man

also reported feelings of great discomfort when he appeared to understand their unspoken thoughts. It was commonplace to describe him as godlike in his powers and titanic in his struggles to escape the limitations of the human condition. Some viewed Tolstoy as the embodiment of nature and pure vitality, others saw him as the incarnation of the world's conscience, but for almost all who knew him or read his works, he was not just one of the greatest writers who ever lived but a living symbol of the search for life's meaning.

The scion of prominent aristocrats, Tolstoy was born at the family estate, about 130 miles (210 kilometres) south of Moscow, where he was to live the better part of his life and write his most-important works. His mother, Mariya Nikolayevna, née Princess Volkonskaya, died before he was two years old, and his father Nikolay Ilich, Graf (count) Tolstoy, followed her in 1837. His grandmother died 11 months later, and then his next guardian, his aunt Aleksandra, in 1841. Tolstoy and his four siblings were then transferred to the care of another aunt in Kazan, in western [Russia](#). Tolstoy remembered a cousin who lived at [Yasnaya Polyana](#), Tatyana Aleksandrovna Yergolskaya ("Aunt Toinette," as he called her), as the greatest influence on his childhood, and later, as a young man, Tolstoy wrote some of his most-touching letters to her. Despite the constant presence of death, Tolstoy remembered his childhood in idyllic terms. His first published work, *Detstvo* (1852; [Childhood](#)), was a fictionalized and nostalgic account of his early years. Educated at home by tutors, Tolstoy enrolled in the University of Kazan in 1844 as a student of Oriental languages. His poor record soon forced him to transfer to the less-demanding law faculty, where he wrote a comparison of the French political philosopher [Montesquieu](#)'s *The Spirit of Laws* and [Catherine the Great](#)'s *nakaz* (instructions for a law code). Interested in [literature](#) and ethics, he was drawn to the works of the English novelists [Laurence Sterne](#) and [Charles Dickens](#) and, especially, to the writings of the French philosopher [Jean-Jacques Rousseau](#); in place of a cross, he wore a medallion with a portrait of Rousseau. But he spent most of his time trying to be *comme il faut* (socially correct), drinking, gambling, and engaging in debauchery. After leaving the university in 1847 without a degree, Tolstoy returned to Yasnaya Polyana, where he planned to educate himself, to manage his estate, and to improve the lot of his serfs. Despite frequent resolutions to change his ways, he continued his loose life during stays in Tula, Moscow, and St. Petersburg. In 1851 he joined his older brother Nikolay, an army officer, in the Caucasus and then entered the army himself. He took part in campaigns against the native peoples and, soon after, in the [Crimean War](#) (1853–56).

In 1847 Tolstoy began keeping a diary, which became his laboratory for experiments in self-analysis and, later, for his fiction. With some interruptions, Tolstoy kept his diaries throughout his life, and he is therefore one of the most copiously documented writers who ever lived. Reflecting the life he was leading, his first diary begins by confiding that he may have contracted a venereal disease. The early diaries record a fascination with rule-making, as Tolstoy composed rules for diverse aspects of social and moral behaviour. They also record the writer's repeated failure to honour these rules, his attempts to formulate new ones designed to ensure obedience to old ones, and his frequent acts of self-castigation. Tolstoy's later belief that life is too complex and disordered ever to conform to rules or philosophical systems perhaps derives from these futile attempts at self-regulation. Concealing his identity, Tolstoy submitted *Childhood* for publication in [Sovremennik](#) ("The Contemporary"), a prominent [journal](#) edited by the poet [Nikolay Nekrasov](#). Nekrasov was enthusiastic, and the pseudonymously published work was widely praised. During the next few years Tolstoy published a number of stories based on his experiences in the Caucasus, including "Nabeg" (1853; "The Raid") and his three sketches about the [Siege of Sevastopol](#) during the Crimean War: "Sevastopol v dekabre mesyatse" ("Sevastopol in December"), "Sevastopol v maye" ("Sevastopol in May"), and "Sevastopol v avguste 1855 goda" ("Sevastopol in August"; all published 1855–56). The first sketch, which deals with the

courage of simple soldiers, was praised by the tsar. Written in the second person as if it were a tour guide, this story also demonstrates Tolstoy's keen interest in formal experimentation and his lifelong concern with the morality of observing other people's suffering. The second sketch includes a lengthy passage of a soldier's [stream of consciousness](#) (one of the early uses of this device) in the instant before he is killed by a bomb. In the story's famous ending, the author, after commenting that none of his characters are truly heroic, asserts that *the hero of my story—whom I love with all the power of my soul...who was, is, and ever will be beautiful—is the truth*. Readers ever since have remarked on Tolstoy's ability to make such "absolute language," which usually ruins realistic fiction, aesthetically effective.

After the [Crimean War](#) Tolstoy resigned from the army and was at first hailed by the literary world of St. Petersburg. But his prickly vanity, his refusal to join any intellectual camp, and his insistence on his complete independence soon earned him the dislike of the radical intelligentsia. He was to remain throughout his life an "archaist," opposed to prevailing intellectual trends. In 1857 Tolstoy traveled to Paris and returned after having gambled away his money. After his return to Russia, he decided that his real vocation was pedagogy, and so he organized a school for peasant children on his estate. After touring western Europe to study pedagogical theory and practice, he published 12 issues of a journal, *Yasnaya Polyana* (1862–63), which included his provocative articles "Progress i opredeleniye obrazovaniya" ("Progress and the Definition of Education"), which denies that history has any underlying laws, and "Komu u kogu uchitsya pisat, krestyanskim rebyatam u nas ili nam u krestyanskikh rebyat?" ("Who Should Learn Writing of Whom: Peasant Children of Us, or We of Peasant Children?"), which reverses the usual answer to the question. Tolstoy married Sofya (Sonya) Andreyevna Bers, the daughter of a prominent Moscow physician, in 1862 and soon transferred all his energies to his marriage and the composition of *War and Peace*. Tolstoy and his wife had 13 children, of whom 10 survived infancy. Tolstoy's works during the late 1850s and early 1860s experimented with new forms for expressing his moral and philosophical concerns. To *Childhood* he soon added *Otrochestvo* (1854; [Boyhood](#)) and *Yunost* (1857; [Youth](#)). A number of stories centre on a single semiautobiographical character, Dmitry Nekhlyudov, who later reappeared as the hero of Tolstoy's novel [Resurrection](#). In "Lyutsern" (1857; "Lucerne"), Tolstoy uses the diary form first to relate an incident, then to reflect on its timeless meaning, and finally to reflect on the process of his own reflections. "Tri smerti" (1859; "Three Deaths") describes the deaths of a noblewoman who cannot face the fact that she is dying, of a peasant who accepts death simply, and, at last, of a tree, whose utterly natural end contrasts with human artifice. Only the author's transcendent consciousness unites these three events.

"Kholstomer" (written 1863; revised and published 1886; "Kholstomer: The Story of a Horse") has become famous for its dramatic use of a favourite Tolstoyan device, "defamiliarization"—that is, the description of familiar social practices from the "naive" perspective of an observer who does not take them for granted. Readers were shocked to discover that the protagonist and principal narrator of "Kholstomer" was an old horse. Like so many of Tolstoy's early works, this story satirizes the artifice and conventionality of human society, a theme that also dominates Tolstoy's novel *Kazaki* (1863; [The Cossacks](#)). The hero of this work, the dissolute and self-centred aristocrat Dmitry Olenin, enlists as a cadet to serve in the Caucasus. Living among the Cossacks, he comes to appreciate a life more in touch with natural and biological rhythms. In the novel's central scene, Olenin, hunting in the woods, senses that every living creature, even a mosquito, "is just such a separate Dmitry Olenin as I am myself." Recognizing the futility of his past life, he resolves to live entirely for others.

Happily married and ensconced with his wife and family at Yasnaya Polyana, Tolstoy reached the height of his creative powers. He devoted the remaining years of the 1860s to writing *War*

and Peace. Then, after an interlude during which he considered writing a novel about [Peter the Great](#) and briefly returned to pedagogy (bringing out reading primers that were widely used), Tolstoy wrote his other great novel, [Anna Karenina](#). These two works share a vision of human experience rooted in an appreciation of everyday life and prosaic virtues.

[War and Peace](#)

Voyna i mir (1865–69; *War and Peace*) contains three kinds of material—a historical account of the Napoleonic wars, the biographies of fictional characters, and a set of essays about the philosophy of history. Critics from the 1860s to the present have wondered how these three parts cohere, and many have faulted Tolstoy for including the lengthy essays, but readers continue to respond to them with undiminished enthusiasm. The work’s historical portions narrate the campaign of 1805 leading to [Napoleon](#)’s victory at the [Battle of Austerlitz](#), a period of peace, and Napoleon’s invasion of Russia in 1812. Contrary to generally accepted views, Tolstoy portrays Napoleon as an ineffective, egomaniacal buffoon, Tsar [Alexander I](#) as a phrasemaker obsessed with how historians will describe him, and the Russian general [Mikhail Kutuzov](#) (previously disparaged) as a patient old man who understands the limitations of human will and planning. Particularly noteworthy are the novel’s battle scenes, which show combat as sheer chaos. Generals may imagine they can “anticipate all contingencies,” but battle is really the result of “a hundred million diverse chances” decided on the moment by unforeseeable circumstances. In [war](#) as in life, no system or model can come close to accounting for the infinite complexity of human behaviour. Among the book’s fictional characters, the reader’s attention is first focused on Prince Andrey Bolkonsky, a proud man who has come to despise everything fake, shallow, or merely conventional. Recognizing the artifice of high society, he joins the army to achieve glory, which he regards as truly meaningful. Badly wounded at Austerlitz, he comes to see glory and Napoleon as no less petty than the salons of St. Petersburg. As the novel progresses, Prince Andrey repeatedly discovers the emptiness of the activities to which he has devoted himself. Tolstoy’s description of his death in 1812 is usually regarded as one of the most-effective scenes in [Russian literature](#). The novel’s other hero, the bumbling and sincere [Pierre Bezukhov](#), oscillates between belief in some philosophical system promising to resolve all questions and a relativism so total as to leave him in apathetic despair. He at last discovers the Tolstoyan truth that wisdom is to be found not in systems but in the ordinary processes of daily life, especially in his marriage to the novel’s most-memorable heroine, Natasha. When the book stops—it does not really end but just breaks off—Pierre seems to be forgetting this lesson in his enthusiasm for a new utopian plan. In accord with Tolstoy’s idea that prosaic, everyday activities make a life good or bad, the book’s truly wise characters are not its intellectuals but a simple, decent soldier, Natasha’s brother Nikolay, and a generous pious woman, Andrey’s sister Marya. Their marriage symbolizes the novel’s central prosaic values.

The essays in *War and Peace*, which begin in the second half of the book, satirize all attempts to formulate general laws of [history](#) and reject the ill-considered assumptions supporting all historical narratives. In Tolstoy’s view, history, like battle, is essentially the product of contingency, has no direction, and fits no pattern. The causes of historical events are infinitely varied and forever unknowable, and so historical writing, which claims to explain the past, necessarily falsifies it. The shape of historical narratives reflects not the actual course of events but the essentially literary criteria established by earlier historical narratives. According to Tolstoy’s essays, historians also make a number of other closely connected errors. They presume that history is shaped by the plans and ideas of great men—whether generals or political leaders or intellectuals like themselves—and that its direction is determined at dramatic moments leading to major decisions. In fact, however, history is made by the sum total of an infinite number of small decisions taken by ordinary people, whose actions are too unremarkable to be

documented. As Tolstoy explains, to presume that grand events make history is like concluding from a view of a distant region where only treetops are visible that the region contains nothing but trees. Therefore Tolstoy's novel gives its readers countless examples of small incidents that each exert a tiny influence—which is one reason that *War and Peace* is so long. Tolstoy's belief in the efficacy of the ordinary and the futility of system-building set him in opposition to the thinkers of his day. It remains one of the most-controversial aspects of his philosophy.

[Anna Karenina](#)

In *Anna Karenina* (1875–77) Tolstoy applied these ideas to family life. The novel's first sentence, which indicates its concern with the domestic, is perhaps Tolstoy's most famous: "All happy families resemble each other; each unhappy family is unhappy in its own way." *Anna Karenina* interweaves the stories of three families, the Oblonskys, the Karenins, and the Levins. The novel begins at the Oblonskys, where the long-suffering wife Dolly has discovered the infidelity of her genial and sybaritic husband Stiva. In her kindness, care for her family, and concern for everyday life, Dolly stands as the novel's moral compass. By contrast, Stiva, though never wishing ill, wastes resources, neglects his family, and regards pleasure as the purpose of life. The figure of Stiva is perhaps designed to suggest that evil, no less than good, ultimately derives from the small moral choices human beings make moment by moment. Stiva's sister [Anna](#) begins the novel as the faithful wife of the stiff, unromantic, but otherwise decent government minister Aleksey Karenin and the mother of a young boy, Seryozha. But Anna, who imagines herself the heroine of a romantic novel, allows herself to fall in love with an officer, [Aleksey Vronsky](#). Schooling herself to see only the worst in her husband, she eventually leaves him and her son to live with Vronsky. Throughout the novel, Tolstoy indicates that the romantic idea of love, which most people identify with love itself, is entirely incompatible with the superior kind of love, the intimate love of good families. As the novel progresses, Anna, who suffers pangs of conscience for abandoning her husband and child, develops a habit of lying to herself until she reaches a [state](#) of near madness and total separation from reality. She at last commits suicide by throwing herself under a train. The realization that she may have been thinking about life incorrectly comes to her only when she is lying on the track, and it is too late to save herself.

The third story concerns Dolly's sister Kitty, who first imagines she loves Vronsky but then recognizes that real love is the intimate feeling she has for her family's old friend, Konstantin Levin. Their story focuses on courtship, marriage, and the ordinary incidents of family life, which, in spite of many difficulties, shape real happiness and a meaningful existence. Throughout the novel, Levin is tormented by philosophical questions about the meaning of life in the face of death. Although these questions are never answered, they vanish when Levin begins to live correctly by devoting himself to his family and to daily work. Like his creator Tolstoy, Levin regards the systems of intellectuals as spurious and as incapable of embracing life's complexity. Both *War and Peace* and *Anna Karenina* advance the idea that [ethics](#) can never be a matter of timeless rules applied to particular situations. Rather, ethics depends on a sensitivity, developed over a lifetime, to particular people and specific situations. Tolstoy's preference for particularities over abstractions is often described as the hallmark of his thought. Upon completing *Anna Karenina*, Tolstoy fell into a profound state of existential despair, which he describes in his *Ispoved* (1884; [My Confession](#)). All activity seemed utterly pointless in the face of death, and Tolstoy, impressed by the faith of the common people, turned to religion. Drawn at first to the [Russian Orthodox church](#) into which he had been born, he rapidly decided that it, and all other Christian churches, were corrupt institutions that had thoroughly falsified true Christianity. Having discovered what he believed to be Christ's message and having overcome his paralyzing fear of death, Tolstoy devoted the rest of his life to developing and propagating

his new faith. He was excommunicated from the Russian Orthodox church in 1901. (Which strengthen my conviction that social awareness, faith of the common people, pursuit of truth, liberty, and ethics, никогда/"nikagda"/never can comply with fundamentalist/orthodox religion, neoliberalism, conservatism, and that probably Jesus would have also been, as Spinoza and Tolstoy, excommunicated/banned from his Christian congregation, as he was from his Jewish).

With the notable exception of his daughter Aleksandra, whom he made his heir, Tolstoy's family remained aloof from or hostile to his teachings. His wife especially resented the constant presence of disciples, led by the dogmatic V.G. Chertkov, at Yasnaya Polyana. Their once happy life had turned into one of the most famous bad marriages in literary history. The story of his dogmatism and her penchant for scenes has excited numerous biographers to take one side or the other. Because both kept diaries, and indeed exchanged and commented on each other's diaries, their quarrels are almost too well documented. Tormented by his domestic situation and by the contradiction between his life and his principles, in 1910 Tolstoy at last escaped incognito from Yasnaya Polyana, accompanied by Aleksandra and his doctor. In spite of his stealth and desire for privacy, the international press was soon able to report on his movements. Within a few days, he contracted [pneumonia](#) and died of heart failure at the railroad station of Astapovo. In contrast to other psychological writers, such as Dostoyevsky, who specialized in unconscious processes, Tolstoy described conscious mental life with unparalleled mastery. His name has become synonymous with an appreciation of contingency and of the value of everyday activity. Oscillating between skepticism and dogmatism, Tolstoy explored the most-diverse approaches to human experience. Above all, his greatest works, *War and Peace* and *Anna Karenina*, endure as the summit of realist fiction. [Gary Saul Morson](#)

Review on Tolstoy's biography by Troyat, by [Cipriano](#) on June 3, 2001

Tolstoy once wrote in his diary "Nobody will ever understand me." I can imagine that many biographers have been tormented by those words as they tried to compile and collate information about the extraordinary life of this great "lion" of writers. Troyat has done a remarkable job of this daunting monumental task, and his book ought to be considered essential reading for anyone who wants to understand the lifelong inner struggle that seemed to fuel the creative genius of Leo Tolstoy. As others have commented, it truly does read with the pace and interest of a sweeping epic novel, and there doesn't seem to be any possible chronological gap that could be missing. It's all here: Tolstoy's ancestry, the early loss of both his parents, his military youth in the Caucasus, his bouts with profligacy, his fickle literary friendships, his blunderous courtship and tumultuous (to put it mildly) marriage with Sofya Behrs... and all of his day-to-day glaring contradictory theories that remind us of Herzen's assessment of him: "He oversteps the limits. His brain does not take time to digest the impressions it absorbs." Everything is here: his vacillating acceptance and rejection of earthly comfort, his never ending search for some form of self-imposed suffering to atone for his affluence, his frustrating envy of all who had the good fortune of being unfortunate... his ultimate rejection of a fortune. In my opinion, Leo Tolstoy was the greatest writer the world has ever produced. I've read other biographies of him, and consider Troyat's to be the best for many reasons, not the least of which is his selective restraint with detail. It's obvious that he probably read upwards of a million pages in order to give us this 900, and the finished product is never tedious. His look at Tolstoy is unbiased, he does not try to canonize him. It takes a great man to have every stone of his life upturned like this, and yet emerge as a hero. Tolstoy does!

Review by Thomas Fortenberry on October 23, 1998

Henri Troyat surely deserves every award known to biographers. The man is a genius. This is lucky for us, because Tolstoy's complexity demands genius to even comprehend it. But

comprehend it Troyat does. As Doubleday said of Troyat about this book, he possesses "a combination of talents almost Tolstoyan in breadth and scope." How else can you define an author so wonderfully in tune with his subject but by the very definition of that subject? The strength of this book is its depth and scope. It covers everything from Tolstoy's birth to death, and I mean everything: The young nobleman obsessed with charity, the artistic ecstasy, the sexual scandals and insatiability, the marriage and the children, and yet the saintliness of the philosopher and theologian, monk and hermit. Troyat amazingly covers the entirety of Tolstoy's life and works. It is an entire world revealed, in infinite detail, to its horizons and then beyond. (800 pages and, no, that is not large type) This tale of Leo Tolstoy proves the man is every bit as large as his legend, and so much more. Every page is filled with breathtaking revelations, touching and frightening displays, family secrets and public explosions, and intimate looks behind every deed of the man in the very words of his own hand. This book is psychology, philosophy, theology, anthropology, poetry, truth, and on yes, biography so incredibly well-written it reads better than most novels. M. Troyat, my hat is off to you. Thank you for one of the most enjoyable and informative reads of my life.

Notes extracts on Tolstoy/Troyat's biography by [Edmund Wilson](#), [February 25, 1971](#)

What M. Troyat has put together is a record of Tolstoy's life from the copious letters, diaries, and memoirs of Lyov Nikolaevich himself, his wife, his children, and his friends. Has ever an eminent writer been so documented by written evidence? The number of members of the family who kept diaries seems from our point of view incredible. One of the daughters, Tanya, started hers at twelve. The conflict between Tolstoy and his wife over Chertkov, against whom she developed, not, it would seem, without cause, a mania of jealousy, over the right to publish her husband's writings, on which she was partly dependent for the income to support the family, and over the possession of his later diaries, in which she felt she had been maligned—all this has been pieced together in a depressing but absorbing narrative. The comic aspects of Lyov Nikolaevich's life from the moment of his religious conversion are too obvious and too well-known to be described here at length. While preaching chastity, poverty, and the inescapable obligation to share the manual labor of the muzhik, he continued to give his wife pregnancies, most of them resulting in children, up through the age of seventy; to live comfortably among his family, with a secretary and a doctor in attendance; and although he did learn to make shoes and sometimes worked in the fields, to occupy himself chiefly with the production, subject to Chertkov's censorship, of his innumerable religious tracts. In all this, despite his profession of humility, there was certainly a fair amount of vanity.

Once for all [he had written at twenty-five] I must accustom myself to the idea that I am an exceptional being, one who is ahead of his period, and who is by temperament absurd, unsociable and always dissatisfied.... I have been lying to myself in imagining that I have friends, that there were people who understood me. A mistake! I have never met a single man who was morally as good as I am, who has always in every situation been drawn, as I have been, to the good. Who, like me, is always ready to sacrifice everything for this ideal. It is on this account that I find no society in which I feel at home. He was later to speak much of his imperfections, but, even discounting the stock reproaches that women make to their husbands, it is possible to sympathize with the Countess, Sofia Andreevna, when she complains of Tolstoy's "vanity, his desire for glory, the need to have himself talked about as much as possible." He unloads everything on me [she writes in her diary], everything without exception: the children, the management of the properties, his relations with people, his business affairs, the household, the publishers. He scorns me for taking care of all that, he shuts himself up in his egoism and constantly criticizes me. And what does he do himself? He goes for walks, he rides, writes a

little, does whatever he pleases, does nothing whatever for the family and enjoys the profits of everything: of his daughter's help, of his comfort, of the adulation that is squandered on him, of my submission to him and the trouble I take for him. And the glory, this insatiable thirst for glory to which he has sacrificed everything and continues to sacrifice everything!

In all this, on the part of Tolstoy, there was evidently a certain perversity. He liked to make people uncomfortable by reminding them at the dinner table that not everyone could enjoy these luxuries. "Why," he demanded in the course of one of their parlor games, "must Ustyusha, Alyona, Peter, etc. [the servants] cook, prepare things, sweep, clear away, serve, while the gentlemen eat, stuff themselves, go to the water closet and eat again?" One of the relatives he liked best and who interested him most was a cousin, Alexandrina Tolstoya, who was a maid of honor to one of the grand duchesses. When he made his discovery, by revelation, of what he regarded as the true Christianity, he harangued her insultingly for her Orthodox faith: "Whether rightly or wrongly, I consider your faith as a work of the Devil, uniquely conceived to deprive humanity of the salvation promised by Christ." He recalled this letter after sending it, but wrote another in a not very different vein: I understand that any woman can desire her salvation, but then, if she is a true Christian, she will begin by dissociating herself from the Court, from the world; she will go to matins, she will fast, she will save herself as best she can. How has a courtier's situation come to be a diploma of theology? It is comic in the highest degree! It is as if he had discovered only late in life that the church depends on the state and the state on the police and the army, and that hence all run counter to the teachings of Jesus; and as if he were reprobating other people for not having always known and acted on this.

Is it Tolstoy's notion that Alexandrina, rather remarkably intelligent though she evidently was, would be ready to give up her social position and the Orthodox ritual she had been practicing all her life for the extremely subversive doctrines of her now fanatical cousin? And how much of his gospel of asceticism and his gesture of stripping himself of his property may not have been due to the impulse to worry and exasperate his wife? When he was asked to give land to his peasants, he was able to protest that he was powerless, since everything now was in the name of the Countess. When people wrote him complaining that he was not living up to his principles, he would reply that he was sorry, that he was deeply embarrassed, but was fatally caught in the web of his family and other obligations. At the time of the terrible famine of 1891-2, not far from the Tolstoy estate, he at first took the attitude that there were plenty of people who were ready to feed the starving out of pride in the name of benefactors and in order to prevent them from revolting; whereas the fundamentally important thing, for the purpose of combatting the famine, was not to give the people bread, but "to love the hungry as well as the fed." And yet as the misery grew worse and more people were dying of hunger, he was unable to remain indifferent and, contrary to what he thought were his principles, he undertook to organize effective relief and in this he was aided by the Countess and his daughters. He fought for and financed the Doukhobors, who were then being persecuted for their refusal to serve in the army; and though he would not take part in political and social reforms, he was in general opposed to suppression by the government and insisted on the paramount importance of obeying one's individual conscience. He was perhaps a kind of Protestant at the same time that his aspirations to saintliness were quite those of a Russian holy man. It is evidence of his great vitality, of his extraordinary insight into other personalities, and of his genuine if intermittent efforts toward nobility of moral character that he should have been able to command, to the end of his long life, so much reverence as well as admiration. All this M. Troyat has got into his book compactly and without much commentary. (It should be mentioned that the Dial Press has published a translation by Ann Dunnigan of *The Last Year of Leo Tolstoy* by V.F. Bulgakov. Bulgakov was Tolstoy's last secretary, and he shows how, up to the agonies of the final moments, the family

went on performing the familiar rituals of Russian life, the celebration of days sacred to the saint after whom one had been named, the amusements such as “post office” and chess, the enjoyment of music and the discussion of literature, and the entertainment of guests on a scale which to us seems quite staggering.)

* * *

In college I read translations of “The Kreutzer Sonata” and “Master and Man,” and although I was rather impressed by the latter, the absurdity of the former and the bleakness of both discouraged me from further reading of Tolstoy. When, however, I was studying Russian after a trip to the Soviet Union, I sat down to *War and Peace*. I came to it under favorable circumstances. I was then living alone in the country in Connecticut beside the small Mianus River. I was buried in a fairly large forest with not another house in sight. I would begin to read or write after dinner and not go to bed till four in the morning. It was winter, and the only drive was covered with snow. I could imagine myself perfectly in the country house of the Bolkonskys, when the smooth and worldly official, Prince Kuragin, is coming to present his worthless son for the hand of the Princess Maria, whom he wants to marry for her money, and her father, the laconic old Prince, whose attitude toward the Kuragins is anything but cordial, makes his servant put back on the road, in order to obstruct their arrival, the snow that has just been removed in their honor. I was surprised to find the book so amusing: the scene at the death of Pierre’s father and the episode of debauchery with the bear. The atmosphere was anything but bleak. And the vitality of the characters was amazing. Tolstoy is perhaps—in a less caricatured way from those of either Dickens or Proust—the greatest mimic in fiction, and this is something that cannot be brought over in translation. Though I did not always know which syllable of a Russian word should be stressed and could not have read a page aloud correctly, the voices of the characters, in my winter solitude, seemed to come right out of the pages and to animate my little house: the dry brusquery of the old Bolkonsky, compelling his son, Prince Andrei, to acknowledge the failure of his marriage: “*Ploxo delo, a?*” “*Chto ploxo?*” “*Zhena!*” (“Bad business, eh?” “What is bad?” “Wife!”); the wheedling diplomacy of the old Kuragin, who tries to reassure the grasping elder princess by calling her “*Moya golubushka*” (“my dear little dove”); the girlish high spirits of Natasha, more or less transformed by Constance Garnett into a proper little English girl such as one finds in the drawings of Du Maurier, with her gay and rather infantile family. “*Smotrite na papà*” (“Look at papa”), cried Natasha for all the ballroom to hear ... (completely forgetting that she was dancing with a grown-up), bending her curly head to her knees and filling the whole room with her ringing laugh.... “*Batyushka-to nash! Orel!*” (“Our Father! An eagle!”) exclaimed the nurse loudly from a doorway. And the invidious often comic contrast between the characters when they are speaking their formal French, and when they relapse into their good old blunt Russian. The only possible objection to *War and Peace* has been made by Dmitri Mirsky: that it is something of an idealized idyl of the life of the old nobility, of the author’s grandparents and parents, the mother whom he never knew, the father who died while he was still a child. The closer he comes to his own experience the more he is bound to be biased by the moral problems he is forced to confront.

* * *

I do not know how much the foreign reader of Tolstoy is aware, in *Anna Karenina*, of the issue that Tolstoy is raising between the life of the Karenins and Vronskys in St. Petersburg, and that of Levin and Kitty in the country outside Moscow. For young people, especially young women, the shade of contempt that the author feels toward the people of Petersburg may not be perceptible at all. The affair of Anna and Vronsky may seem simply a romantic though tragic love story. Yet it is plain that Anna’s creator does not take a lenient view of Anna, so beautiful but so immoral: she is damned by the Biblical epigraph; and Vronsky is made little short of ridiculous. Through a reckless desire to excel, he has broken the back of his mare in the races, as he is later to do with Anna; he bungles an attempt at suicide in which it seems evident that he has

only half wanted to succeed; and, after Anna's effective self-destruction, he goes off in the train with nothing worse than a toothache, to the war against the Turks, of which Tolstoy did not approve. A stern moral judgment is half-hidden in this partly seductive story.

* * *

Childhood, *Adolescence*, and *Youth*, all written when Tolstoy was in his twenties, are in the main autobiographical, but are mixed with elements of fiction. They are remarkable and very interesting but in certain ways rather unsympathetic. Yet what is unsympathetic is due to Tolstoy's instinct for telling the truth about himself. His characteristic traits are seen to have emerged very early. His reaction to being made to speak French—bound up with his reaction against mere elegance—when he is reprimanded by his sister's governess for speaking Russian instead of French, makes him want to chatter in Russian; and he loathes a later French tutor, who disapproved of him and punished him severely. In our country, the people of a certain class [he writes in *Youth*], who love in a *beautiful* way, not only talk to other people about their love, but invariably, talk about it in French. It sounds strange and absurd to say so, but I am sure that there have been many people of a certain society, especially the women, whose love for their friends, their husbands, their children would be quite annihilated if they were forbidden to talk about them in French. This prejudice against the French was probably reinforced later as a result of the Crimean war, in which Tolstoy as a young man took part, when the Russians were beaten by the French and the English. A certain exhibitionism in Tolstoy's religious attitude is illustrated thus early in his story of his first confession, which has taken place in the narrator's home, but which he feels obliged to supplement when, after lying in bed at night and remembering a sin which he has failed to acknowledge, he gets up early and goes to the monastery in order to discharge the duty of confessing it. The priest is at morning mass and cannot attend to him at once, and while waiting in a rather bare and shabby anteroom, "which spoke to me clearly of some new and up to now unknown life, of a solitary life of prayer and quiet and peaceful happiness, 'The months pass, the years pass,' I thought, 'he is always alone, he is always at peace, he always feels that his conscience is clean before God and that his prayers are heard by Him.' " This impulse toward asceticism continues to be felt but it has always kept a certain dramatic character, a certain desire to be known as acting out these gestures of humility. One may note here also the scene in one of the uncontinued beginnings of the projected novel on the Decembrist conspirators, in which a man of fifty-two, going to church on Maundy Thursday, remembers how once, at the age of twelve, he had felt a temptation to interrupt the mass by crowing like a cock and is obliged to make an effort to dismiss such buffooneries, which even now haunt him as impulses, and recognize his sins and pray. It is this kind of impious self-assertion, later masked as apostolic vocation, that is seen to develop to immense proportions in the later years of Tolstoy's life and that makes his professions and behavior, so insulting and troublesome to his wife and which result in his excommunication, rather suspect as a demonstration of saintliness. He was obviously disappointed at never being penalized by the government, which for once in his case showed good sense. He longed to be imprisoned, a martyr.

* * *

What confronted Tolstoy now that he seemed to have disposed of all other obligations and to have attained all personal goals was the degraded position of the muzhiks. And then there was the question of salvation. The gulf between the peasants and the educated classes in Russia was so wide that it presented to the Russian intellectuals and Westernized landowners a problem that, if they tried to think seriously about it, made them reformers or revolutionaries, or filled them with despair or stunned them. From Chernyshevsky, with his novel *Chto Delat'?*, to Lenin's political program with the same title, *What To Do?*, this question was reiterated through the nineteenth century and during the later revolutionary period. Tolstoy echoed it in *Tak Chto-zhe Nam Delat'?* in connection with his exploration of the misery of the Moscow poor. This question, as put by Tolstoy, sent a vibration through all the West from Gandhi to Jane Addams.

There were poverty and degraded people everywhere, but in the West it was easier for the comfortable classes to be callous to this state of things or to contribute to occasional charities, and, except in the case of the American Negroes, the gulf was not so wide, even after the emancipation of the serfs, between the educated people and the peasants, as it continued to be in Russia.

One must always remember this appalling disproportion in connection with Russian literature and history. Among the great writers, Turgenev, abandoning his estates, left Russia, except for short visits, in order to live in the West and made fun of the Russian idealists who thought that the salvation of Russia was coming “out of the peasants’ overcoat”; Chekhov, the grandson of a serf, was occupied mostly with the educated classes, but gave horrible pictures of the peasantry. Tolstoy tried to be a muzhik and denounced all art, including his own, which could not be understood by the peasant; the lower classes had to be gradually educated. Tolstoy, in his schools for his peasants, had of course tried to do this in a very small way. What a terribly long distance there was to go is shown by the slow results of education in the Soviet schools. Tolstoy’s relapse into religion, in a belief, as the only hope, in the example of the virtuous and benevolent man, seems a throwing up of hands in despair at the spectacle of so much evil, of which the abasement of so many human beings constituted a large part. Tolstoy found himself now in the unusual, for a great writer perhaps the unprecedented, situation of having everything he could possibly want in a material way and having realized, in a literary way, all of his possible ambitions. He had a title and a distinguished ancestry and an extensive country estate, no adverse parental pressures, an attractive and intelligent wife, first-rate intellectual powers, and an imaginative genius which had enabled him to produce two masterpieces of fiction that were bringing in a good deal of money: when he heard of his former colleagues’ receiving important official appointments, he would sometimes remark ironically that “though he had not himself earned a Generalship in the artillery, he had at any rate won a Generalship in literature.”

But he had served in the war against Shamil and had nearly been killed by a shell, he had fought in the Crimean warfare, and had declined or disregarded three crosses for valor; he had had innumerable women; he had seen all he wanted to see of Western Europe. He had acted as an Arbiter of the Peace, after the liberation of the serfs, with such an impartial justice as to infuriate many of his fellow nobles; he had instituted and directed a school for the peasants’ children on a system of his own creation. He was, although sensitive, physically strong. It is no wonder—though so rare a phenomenon—that, having experienced and accomplished so much at a relatively early age, he should ask himself, as he does in *A Confession*, what there was to hope for and aim at next. Life at last has confronted him with a great blank. How is this blank to be filled? There is no further way to excel save through some effort of spiritual ennoblement. The difference between Tolstoy’s great early novels and his so much less satisfactory late ones is due to his having been able, in the former, to split up his own complicated personality into the several personalities of his characters—as in Pierre Bezukhov, Prince André, and Nicholas Rostov—each true to its own laws and each more or less of a piece. When he falls back on dramatizing his own mixed nature in an attempt to reduce it to something more easily acceptable, he produces such relatively implausible creations as Ivan Ilyich, Father Sergius, and Prince Nekhlyudov.

* * *

Resurrection is more impressive because it deals with actuality, a situation much less of fantasy. It seems to me an underrated book. It has become a critics’ cliché to say that it is by no means equal to its more celebrated predecessors. It was begun in December, 1889, twelve years after *Anna Karenina*, but not finished till 1899, when the author made it ready to be published for the purpose of raising money to finance the journey to Canada of the heretical sect of the

Doukhobors, who refused to serve in the army. Tolstoy said of the novel that he did not have time to make it what it ought to be; but what he seems to have meant was not that he did not have time to polish and prune it but that he ought to have brought it closer to his conception of the kind of thing that could be easily understood by an unsophisticated audience. Prince Nekhlyudov has to sit on a jury and finds himself in the position of judging a peasant girl with whom he has had a love affair and who has since then lapsed into prostitution and is now accused wrongly of having robbed and poisoned a merchant. Nekhlyudov offers to marry her, but she cannot take this seriously; and most of the rest of the story consists of his persistent attempts to rectify the judicial error. These take us through a whole panorama of tsarist officialdom, which gives Tolstoy an excellent opportunity to exploit his inexhaustible interest in how different kinds of people behave and live. He even includes a group of young revolutionaries, of whose projects he disapproves but whose point of view he is able to understand.

These judges and generals and rebels open up for Tolstoy a whole new department of contemporary life. *Resurrection* takes you closer to the machinery of the government than anything he has written before. In the end, Nekhlyudov succeeds in getting his girl's sentence commuted—hardly a possibility under the present Soviet regime—but he insists on following her to Siberia. We get a vividly imagined picture of an elderly general and his wife who have been assigned to duty there—another instance of Tolstoy's success in presenting the life of a family existing under special conditions. Nekhlyudov's former love finds an admirer better suited to her than he is; and Nekhlyudov discovers the New Testament, which he borrows from one of the prisoners. Tolstoy was contemplating a sequel which should show Nekhlyudov's subsequent struggles to lead a truly Christian life, but this sequel was never written. His own problems, one supposes, overwhelmed him. The title of this novel involves a kind of play on words that does not come out in translation. "*Voskresenia*" means both "Sunday" and "resurrection," and the satirical accounts of the Orthodox services, one of them in a prison chapel, are intended by Tolstoy to contrast with Nekhlyudov's real *voskresenia* when he is brought to it by the words of Jesus.

* * *

Tolstoy's moral principles come into play in his treatment of Nicholas I, who is made a detestable figure: he acquires a respectable young girl as his mistress and, while enjoying a conviction of righteousness for having abolished capital punishment, thinks nothing of virtually condemning to death by making him run a gauntlet of beatings, a student who has struck his professor. But a fragment and an omitted chapter of the manuscript, unpublished at the time of Tolstoy's death, show how his preoccupation with the lives of different kinds of families led him away from this bitter portrait. He began to become interested in the Royal Family and he seems to be trying to explain how Nicholas got to be what he was. This additional matter has also unaccountably been omitted from the selective Soviet edition. It is illuminating, by the way, to compare the texts published by Chertkov in Germany, which show in brackets what the censorship would not allow, with the recent English edition of *Babi Yar*, which shows omissions imposed by the Soviet censor. The effect is very much the same. In the one case, what is removed is everything derogatory to the Tsar; in the second, everything that unpleasantly reflects on the recent procedures of the Soviet government. In all Tolstoy's talk about love and God, it is a little hard to know what he means by either. He does not seem very much to love others; and what is his communion with God? He is more impressive when, at the time of the famine—though, as he said, in violation of his principles—he is saving the lives of the starving, or when he is compromising with his children and with Sophie Andreevna, to the last of whom he owed so much. For the rest, the cult of love and God seems often, as with Father Sergius, an arid self-directed exercise that simply raises the worshipper in his own esteem.

REMBRANDT – BIOGRAPHY/NOVEL BY GLADYS SCHMITT

Rembrandt was the first painter that I liked, read arts books on his works, and a biography on his life. When I was a teenager, long before I adored the Impressionists I admired Rembrandt, and later on the Renaissance painters, especially after I studied for a whole year, when I was 17, at the Hebrew University - The Art of Renaissance in Italy. The life of Rembrandt is fascinating, while the life of most of the Impressionists is rather boring, not the Post Impressionists of course – Van Gogh, Gauguin and Toulouse-Lautrec. If I was a painter I would paint as Rembrandt as he managed to depict life in the most vivid way in his paintings and portraits. He painted historical events, as [*The Stoning of Saint Stephen*](#) (1625) – [Musée des Beaux-Arts, Lyon](#), [*Descent from the Cross*](#) (1634) – Oil on canvas, 158 × 117 cm, looted from the [Landgrave of Hesse-Kassel](#) (or Hesse-Cassel), Germany in 1806, currently [Hermitage Museum](#), St. Petersburg, [*Belshazzar's Feast*](#) (1635) – [National Gallery](#), London, [*Aristotle Contemplating a Bust of Homer*](#) (1653) – [Metropolitan Museum of Art](#), New York, [*Bathsheba at Her Bath*](#) (1654) – The Louvre, Paris, [*Ahasuerus and Haman at the Feast of Esther*](#) (1660) – [Pushkin Museum](#), Moscow, [*The Conspiracy of Claudius Civilis*](#) (1661) – [Nationalmuseum, Stockholm](#) ([Claudius Civilis](#) led a Dutch revolt against the [Romans](#)) (most of the cut up painting is lost, only the central part still exists). Rembrandt painted also contemporary events as [*The Anatomy Lesson of Dr. Nicolaes Tulp*](#) (1632) – [Mauritshuis](#), The Hague, [*The Night Watch*](#), formally *The Militia Company of Captain Frans Banning Cocq* (1642) – [Rijksmuseum](#), Amsterdam, [*Syndics of the Drapers' Guild*](#) (Dutch *De Staalmeesters*, 1662) – [Rijksmuseum](#), Amsterdam, [*The Jewish Bride*](#) (1665) – [Rijksmuseum](#), Amsterdam. Rembrandt painted portraits as [*Jacob de Gheyn III*](#) (1632) – [Dulwich Picture Gallery](#), London, [*Artemisia*](#) (1634) – Oil on canvas, 142 × 152 cm, [Museo del Prado](#), Madrid, [*Boaz and Ruth*](#) (1643) aka *The Old Rabbi Old Man* – [Woburn Abbey/Gemaldegalerie, Berlin](#), [*Old Man with a Gold Chain*](#) ("Old Man with a Black Hat and Gorget") (c. 1631) [Art Institute of Chicago](#), [*Portrait of Dirck van Os*](#) (1662) - [Joslyn Art Museum](#), [Omaha, Nebraska](#). Rembrandt painted also [many self-portraits](#), as [*Self-Portrait with Beret and Turned-Up Collar*](#) (1659), [National Gallery of Art](#), [*Self-Portrait*](#), 1629; [Indianapolis Museum of Art](#), [Indianapolis](#), [*Self-portrait as a young man*](#), 1634, Uffizi, Florence, [*Self-portrait wearing a white feathered bonnet*](#), 1635, [Buckland Abbey](#), Devon, [*Self Portrait*](#), oil on canvas, 1652. [Kunsthistorisches Museum](#), Vienna, [*Self Portrait*](#), 166, [Metropolitan Museum of Art](#), New York City, [*Self Portrait with Two Circles*](#), 1660. [Kenwood House](#), London, [*Self Portrait at the age of 63*](#) - Dated 1669, the year he died, though he looks much older in other portraits. [National Gallery](#), London.

Rembrandt Harmenszoon van Rijn (15 July 1606 – 4 October 1669) was a [Dutch](#) painter and [etcher](#). He is generally considered one of the greatest painters and [printmakers](#) in [European art](#) and the most important in [Dutch history](#). His contributions to art came in a period of great wealth and cultural achievement that historians call the [Dutch Golden Age](#) when [Dutch Golden Age painting](#), although in many ways antithetical to the [Baroque](#) style that dominated Europe, was extremely prolific and innovative, and gave rise to important new genres in painting. Having achieved youthful success as a [portrait](#) painter, Rembrandt's later years were marked by personal tragedy and financial hardships. Yet his etchings and paintings were popular throughout his lifetime, his reputation as an artist remained high, and for twenty years he taught many important Dutch painters. Rembrandt's greatest creative triumphs are exemplified especially in his portraits of his contemporaries, [self-portraits](#) and illustrations of scenes from the Bible. His self-portraits form a unique and intimate biography, in which the artist surveyed himself without vanity and with the utmost sincerity. In his paintings and prints he exhibited knowledge of classical [iconography](#), which he molded to fit the requirements of his own experience; thus, the depiction of a biblical scene was informed by Rembrandt's knowledge of the specific text, his assimilation

of classical composition, and his observations of [Amsterdam's Jewish population](#). Because of his empathy for the human condition, he has been called "one of the great prophets of civilization."

In a letter to Huygens, Rembrandt offered the only surviving explanation of what he sought to achieve through his art: *the greatest and most natural movement*, translated from *de meeste en de natuurlijkste beweegelijkheid*. The word "beweechgelickhijt" is also argued to mean "emotion" or "motive." Whether this refers to objectives, material or otherwise, is open to interpretation; either way, critics have drawn particular attention to the way Rembrandt seamlessly melded the earthly and spiritual. Earlier 20th century connoisseurs claimed Rembrandt had produced over 600 paintings, nearly 400 [etchings](#) and 2,000 drawings. More recent scholarship, from the 1960s to the present day (led by the [Rembrandt Research Project](#)), often controversially, has winnowed his oeuvre to nearer 300 paintings. His [prints](#), traditionally all called [etchings](#), although many are produced in whole or part by [engraving](#) and sometimes [drypoint](#), have a much more stable total of slightly under 300. It is likely Rembrandt made many more drawings in his lifetime than 2,000, but those extant are more rare than presumed. Two experts claim that the number of drawings whose autograph status can be regarded as effectively "certain" is no higher than about 75, although this is disputed. The list was to be unveiled at a scholarly meeting in February 2010. At one time about ninety paintings were counted as Rembrandt self-portraits, but it is now known that he had his students copy his own self-portraits as part of their training. Modern scholarship has reduced the autograph count to over forty paintings, as well as a few drawings and thirty-one etchings, which include many of the most remarkable images of the group. Some show him posing in quasi-historical fancy dress, or pulling faces at himself. His oil paintings trace the progress from an uncertain young man, through the dapper and very successful portrait-painter of the 1630s, to the troubled but massively powerful portraits of his old age. Together they give a remarkably clear picture of the man, his appearance and his psychological make-up, as revealed by his richly weathered face.

In his portraits and self-portraits, he angles the sitter's face in such a way that the ridge of the nose nearly always forms the line of demarcation between brightly illuminated and shadowy areas. A Rembrandt face is a face partially eclipsed; and the nose, bright and obvious, thrusting into the riddle of halftones, serves to focus the viewer's attention upon, and to dramatize, the division between a flood of light—an overwhelming clarity—and a brooding duskiness. In a number of biblical works, including *The Raising of the Cross*, *Joseph Telling His Dreams* and [The Stoning of Saint Stephen](#), Rembrandt painted himself as a character in the crowd. Durham suggests that this was because the Bible was for Rembrandt "a kind of diary, an account of moments in his own life." Among the more prominent characteristics of Rembrandt's work are his use of [chiaroscuro](#), the theatrical employment of light and shadow derived from [Caravaggio](#), or, more likely, from the Dutch [Caravaggisti](#), but adapted for very personal means. Also notable are his dramatic and lively presentation of subjects, devoid of the rigid formality that his contemporaries often displayed, and a deeply felt compassion for mankind, irrespective of wealth and age. His immediate family—his wife Saskia, his son Titus and his common-law wife Hendrickje—often figured prominently in his paintings, many of which had [mythical](#), biblical or historical themes. *See also:* [List of paintings by Rembrandt](#) and [List of drawings by Rembrandt](#).

Rembrandt painted the large painting *The Militia Company of Captain Frans Banning Cocq* between 1640 and 1642. This picture was called *De Nachtwacht* by the Dutch and [The Night Watch](#) by Sir [Joshua Reynolds](#) because by the 18th century the picture was so dimmed and defaced that it was almost indistinguishable, and it looked quite like a night scene. After it was cleaned, it was discovered to represent broad day—a party of [musketeers](#) stepping from a gloomy courtyard into the blinding sunlight. The piece was commissioned for the new hall of the

Kloveniersdoelen, the musketeer branch of the civic militia. Rembrandt departed from convention, which ordered that such genre pieces should be stately and formal, rather a line-up than an action scene. Instead he showed the militia readying themselves to embark on a mission (what kind of mission, an ordinary patrol or some special event, is a matter of debate). Contrary to what is often said, the work was hailed as a success from the beginning. Parts of the canvas were cut off (approximately 20% from the left hand side was removed) to make the painting fit its new position when it was moved to [Amsterdam town hall](#) in 1715; the Rijksmuseum has a smaller copy of what is thought to be the full original composition; the four figures in the front are at the centre of the canvas. The painting is now in the [Rijksmuseum](#), Amsterdam.

The most notable collections of Rembrandt's work are at Amsterdam's [Rijksmuseum](#), including [The Night Watch](#) and [The Jewish Bride](#), the [Mauritshuis](#) in [The Hague](#), the [Hermitage Museum](#) in [St. Petersburg](#), the [National Gallery](#) in London, [Gemäldegalerie](#) in Berlin, [Gemäldegalerie Alte Meister](#) in Dresden, [The Louvre](#), [Nationalmuseum, Stockholm](#), and [Schloss Wilhelmshöhe](#) in Kassel. The [Royal Castle](#) in [Warsaw](#) displays two paintings by Rembrandt from [Lanckoroński collection](#) in a separate, dedicated room of [Renaissance](#) Courtier Lodgings. Notable collections of Rembrandt's paintings in the USA are in the [Metropolitan Museum of Art](#) and [Frick Collection](#) in New York City, and the [National Gallery of Art](#) in Washington, D.C. The [Rembrandt House Museum](#) in central Amsterdam in the house he bought at the height of his success has furnishings that are mostly not original, but period pieces comparable to those Rembrandt might have had, and paintings reflecting Rembrandt's use of the house for art dealing. His printmaking studio has been set up with a printing press, where replica prints are printed. The museum has a few Rembrandt paintings, many loaned, but an important collection of his prints, a good selection of which are on rotating display. All major [print rooms](#) have large collections of Rembrandt prints, although as some exist in only a single impression, no collection is complete. The degree to which these collections are displayed to the public, or can easily be viewed by them in the print room, varies greatly. I have visited several times most of the collections of Rembrandt's works at the leading museums: Amsterdam's [Rijksmuseum](#), the [Metropolitan Museum of Art](#) and [Frick Collection](#) in New York City, and the [National Gallery of Art](#) in Washington, D.C, the [Hermitage Museum](#) in [St. Petersburg](#), the [National Gallery](#) in London, [Gemäldegalerie](#) in Berlin, [The Louvre](#) in Paris, and other museums in Europe. In my humble opinion, it is impossible to grasp the genius of Rembrandt with photos of his paintings, you have to see the paintings at the Museums, with proper light, and after restoration.

[Mar 06, 2014](#) – Review on Rembrandt's biography by [Gregg Bell](#)

It is said Vincent Van Gogh stood and stared at a Rembrandt painting in the Louvre and said, "This man must have lived and died many times to be able to paint like this." I can not believe how little information on-line there is on "Rembrandt" by Gladys Schmitt. It took adding the author's name to find it on Goodreads. I have read just about every book you can imagine on great artists. Fiction, non-fiction, fictionalized, you name it. All I have to say is, this book is the best one of them all. If you want to climb into Rembrandt's life, share his unusual surroundings, interact with his companions, experience the ups and downs of his artistic life, this book is the way to do it. Yes, the details are fantastic. It's as if Schmitt was a regular guest at Rembrandt's studio. But more importantly, Schmitt captures the spirit of the times and of the man. Personally I think Rembrandt is the best painter that ever lived. I, like Van Gogh, have stood and stared at his paintings (in the Art Institute in Chicago) and marvelled. One painting I went to over and over again, hoping against hope that it would still be there. I felt like the man portrayed in the painting could walk right out of it. I could sense his mood by the nuanced crease in his forehead. His intensity by the glare of his brown eyes. Sense his dignity by the arch in his back. His

position by the fabulous silk of his attire and the plume in his gold helmet. When I encounter an artist like Rembrandt, my first thought is, "How did he do it?" How does a human being reach such fabulous heights of mastery? If you'd like to know how Rembrandt achieved his, this book will inform you. Schmitt writes: "In his pursuit of the ultimate he had cheated himself of what every dolt, every mediocrity had taken and enjoyed." Follow Rembrandt to the heights of the ultimate in this book. Fair warning: you will leave this world behind while you do.

An extract from the [novel by Gladys Schmitt](#):

He was only four years old when the Spanish had come to besiege his own city; and he could never be sure, when he looked back on that protracted agony, what he could take for a real memory and what had come alive for him because he had heard it recounted a hundred times as reason for thanksgiving at a full table. Had he really stood on the walls and seen the country between the battlements and the yellowish water swarming with the ranks of the black-beards, settled as thick as horseflies on a piece of summer meat? Had he heard them shout up that not a sparrow could get in or out of the city now, or had somebody told it to him afterwards, aping their crazy Dutch? He was sure he could remember the taste of the malt-cake that everybody had eaten after the last of the bread was gone: teeth covered with a sticky coating and tongue cleaving to the roof of the mouth were sensations a man was not likely to make up. He probably could not actually recall the rats, the cats, the dogs, the flesh of sick horses, for his mother told them she had never named the meat and had done whatever she could to obliterate the nature of the creature before she put it on the plate. Nettles, plantain, timothy grass, leaves and bark of trees, boiled leather--these too he had eaten, folding his hands over the board while his father, without irony, had invited the Lord to be a guest at the meal and had finished off the grace with a prayer for the coming of the navy of the Prince of Orange, which was rumored to lie just out of sight beyond the wild stretch of dunes outside the westward wall.

Six months that siege had lasted, and he remembered it mostly as a great, tired silence; the recollection came upon him like a sickness whenever he read in Ecclesiastes, "And the mourners go about the streets." Pestilence had come to work hand in hand with starvation, and no man rose from his bed without asking himself which of those he loved had died in the night. There was not even any weeping--nobody had the strength for weeping--and every utterance, from "God rest his soul" to "Go pick up your toys" came out on a sigh. One thing he was sure he could remember: his mother and he and some of the neighbor women and their children--so cadaverously like what hung on the Spanish gibbets that it seemed strange they should be moving about-- went to the cemetery, the only place left as yet unstripped, to eat the grass and ivy from the graves. As they ate, they had kept up a strange, psalmlike murmur, half speech, half chanting; and his persistent curiosity to know what they had been saying had driven him to ask his mother about it in later, better days. "Ah, do you remember that?" she said. "We asked them to forgive us for taking what was theirs. We kept the wind from a neighboring town where thousands were being put to the sword. That Harmen Gerritszoon or any other man should have come alive and whole out of those times was a proof of God's kindness to His little ones; otherwise they would certainly have perished or been warped into Devil's children, taking in fear as they did with every breath and choking on the curdle of fear in their mother's milk.

The dead had had a watery sleep of it in the weeks before the deliverance. The little navy of the Prince of Orange was the sole remaining hope of Leyden, since the army and the Prince's brother Louis had been slaughtered in the mud at the battle of Mookerheyde. There was only one way to bring the fleet up to the battlements: they sallied out by night and smashed their dykes, so that the sea came in upon the land and the ships were borne in over the dunes and villages on the encroaching flood. Those ships had come over drowned crops and farmsteads, past balconies and

steeple and floating houses--but they had come. And what had ruined the land had also devoured the invader; for months after the inundation the receding waters had yielded up the corpses of the Spanish veterans--hundreds had been caught before they could make good their flight. With such a beginning, who would be foolish enough to hanker after more than the good God had provided? That the Spaniard should have marched away, that the sea should have seeped back into its appointed place, that the drowned meadows and villages should have had their resurrection was enough and more than enough. Harmen Gerritszoon considered himself blessed in the possession of a fine mill, a good house, and a kitchen garden flourishing in what had once been waterlogged country outside the city walls. Adding "van Rijn" to his name was only a prudent measure taken for the sake of his customers; to pretend that he had gotten himself knighted by some Papist king in a foreign court was alien to his nature and his history. His cup ran over, goodness and mercy had followed him, and he would have considered it a sacrilege to ask for anything beyond the bounty in his hands.

Not that he saw the world as uniformly benign, washed in the tepid gleam of an easy piety. Nobody could know the fullness of the light without having looked into the shadow; and there were shadows in his own family that neither he nor his wife tried to hide from themselves. Gerrit, the eldest and the handsomest of the children who had stayed with him, was an almost helpless cripple; both his shins had been shattered when he swerved under the weight of a sack of barley and toppled over the side of the stairs. And Gerrit was not one of those whose spirits sweeten with affliction: his face, startlingly out of keeping with the soft and sunny curls around it, was greyed and hollowed, and his lips were as wry as if he had a perpetual bad taste in his mouth. Adriaen was healthy and well-married and solidly set up as a shoemaker in a decent shop; but because his ailing elder brother had been given much by necessity, and his gifted younger brother Rembrandt even more by the parents' choice, he felt himself cheated. Every now and again he let it be known that if he had been enrolled at the university he would never have abandoned it to waste time on crayons and paint-pots.

RACHEL – BIOGRAPHY BY CLAUDE DUFRESNE – LA DIVINE TRAGEDIE

I discovered Rachel after reading her biography. I heard of course of Rachel, but knew very little about her life, basically that she was born to a very poor Jewish family, had a fantastic talent as tragedienne especially in *Phedre* by Racine, that she had many lovers, and died very young. But in her biography I discovered an admirable person, that made a tremendous impact on the theater – as her acting style was characterized by clear diction and economy of gesture, which represented a major change from the exaggerated style of those days, as society was beginning to demand the highly emotional, realistic, instinctual acting styles of the Romantics. I hate exaggeration in theater and in life in general, unless it is for seeing 50+ films in 10 days at the Haifa Film Festival, 30+ plays, films, museums, concerts, & operas in 10 days at a visit in Paris, or writing day and night in 18 days a 5 acts momentous play "Nelly Doron". I saw in films how actors played before Rachel and it seems really ridiculous, but I do not need films for that as the Israeli/Russian actors who founded the Israeli Theater in Habimah played like that for 50 years, and only in "Sabras" theaters as the Cameri you could enjoy "modern" acting without all the mannerism of the old school. Rachel was the first actress that experienced modern acting (as usual "modern" for me starts somewhere in the 19th century), as Ibsen was the father of modern theater, and Antonioni, Fellini and La nouvelle vague were the precursors of modern films.

To all the xenophobic French people, the old bourgeoisie, the anti-Dreyfusards, and the Petainists (luckily enough, most of the Frenchmen at least today are open-minded and xenophiles) I would say how is it, if you hate so much strangers, that some of the most talented personalities/icons in France in the last two centuries were not born in France or their parents and grandparents were foreigners – Rachel and Sarah Bernhard were Jewish and I'll not write here once again about the immense contribution of Jews to France – I have done it at length in my survey on Modern Literature. But let us give other examples – Zola's father was Italian, Duma's grandmother was an African slave, Heinrich Heine was German, Chopin was Pole, Offenbach was German, Marie Curie was Pole, Stravinsky was Russian, Diaghilev was Russian, Yves Montand was Italian, Luis Mariano was Spanish, Dalida was Egyptian/Italian, Edith Piaf's mother and grandparents were Italian and Moroccan. Charles Aznavour is Armenian, Georges Moustaki and Guy Beart are Egyptian/Jews, Camus was a pied-noir Algerian of Spanish descent, Ionesco was Romanian, Beckett was Irish, Nana Mouskouri is Greek, Zinedine Yazid Zidane is from Algerian descent, Picasso was Spanish, Vlaminck was Flemish, Van Gogh was Dutch, Brancusi – Romanian, Picabia's father was Cuban, Utrillo's father was apparently Spanish, Marc Chagall was born in Belarus, Jacques Lipchitz was born in Lithuania, Max Ernst was born in Germany, Giacometti was Swiss, Vasarely was born in Hungary, Balthus was born in Poland. Can there be more Frenchmen than Zola and Dumas? More French than Offenbach's operas, yet he was a Jewish German. Can there be a more French singer than Yves Montand, yet he was Italian, than Aznavour, yet he is Armenian. Van Gogh is Provence par excellence, yet he was Dutch. And so Rachel the most French actress was the daughter of a Swiss Jewish pedlar.

We'll compare here the entries/articles on Rachel, the French actress, by Wikipedia, Encyclopedia Britannica, and Lyndon Orr, as the difference of presentation is really amazing.

Elisabeth "Eliza/Élisa" Rachel Félix (also *Elizabeth-Rachel Félix*), better known only as **Mademoiselle Rachel** (February 21, 1821 – January 3, 1858), was a [French actress](#). She became a prominent figure in French society, and was the mistress of, among others, [Napoleon III](#) and [Napoléon Joseph Charles Paul Bonaparte](#). Efforts by newspapers to publish pictures of her on her deathbed led to the introduction of [privacy rights](#) into French law. Rachel Félix was born Elisa Félix on February 28, 1821, in [Mumpf](#), [Rheinfelden](#), [Aargau](#). Her father, Jacob Félix, was a peddler and her mother, Esther Hayer, was a Bohemian dealer in second-hand clothes. She had four sisters (Sarah, Rebecca, Dinah, and [Leah](#)) and one brother, Raphael. As a child, Félix earned money singing and reciting in the streets. She arrived in Paris in 1830 intending to become an actress. She took [elocution](#) and singing lessons, eventually studying under the instruction of the musician [Alexandre-Étienne Choron](#) and [Saint-Aulaire](#). She also took dramatic arts classes at the Conservatoire. She debuted in *La Vendéenne* in January 1837, at the [Théâtre du Gymnase](#). Delestre-Poirson, the director, gave her the stage name Rachel, which she chose to keep in her private life. Rachel was described as a very serious and committed student. She was admired for her intelligence, work ethic, diction, and ability to act. Auditioning in March, 1838, she starred in [Pierre Corneille](#)'s *Horace* at the [Théâtre-Français](#) at the age of 17. During this time she also began a liaison with [Louis Véron](#), the former director of the [Paris Opera](#), which became the subject of much gossip. From 1838 to 1842, she lived in a third-floor apartment in Paris's [Galerie Véro-Dodat](#). Her fame spread throughout Europe after success in [London](#) in 1841, and she was often associated with the works of [Racine](#), [Voltaire](#), and Corneille. She toured [Brussels](#), [Berlin](#), and [St. Petersburg](#). Though French classical tragedy was no longer popular at the time Rachel entered the stage of Comédie-Française, she remained true to her classical roots, arousing audiences with a craving for the tragic style of writers like Corneille, Racine and Molière. She created the title role in [Eugène Scribe](#)'s *Adrienne Lecouvreur*. Her acting style was characterized by clear diction and economy of gesture; she evoked a high demand for classical tragedy to

remain on the stage. This represented a major change from the exaggerated style of those days, as society was beginning to demand the highly emotional, realistic, instinctual acting styles of the Romantics. Félix completely rejected the Romantic Drama movement happening in nineteenth-century France. She was best known for her portrayal of the title role in *Phèdre*. Eliza Rachel, as the actress was also known, was reportedly a great tragedienne.

Félix became the mistress of [Napoleon I's](#) son, [Alexandre Joseph Count Colonna-Walewski](#), and together they had a son, Alexandre Colonna-Walewski, in 1844. He entered the diplomatic service and died at his post in Turin in 1898. After an affair with Arthur Bertrand, Félix left for England. There she briefly had an affair with [Louis Napoleon Bonaparte, later Napoleon III](#), as well as with [Napoléon Joseph Charles Paul Bonaparte](#). Her second son, Gabriel-Victor Félix, was never acknowledged by Bertrand. He became a navy man and died in the Congo in 1889. Rachel never married, although she had many lovers. When Walewski upbraided her for not remaining faithful to him, she retorted, "I am as I am; I prefer renters to owners." Félix's health declined after a long tour of Russia. She died of [tuberculosis](#) in [Le Cannet, Alpes-Maritimes](#), France. Upon her deathbed, she wrote many farewell letters to her sons, family members, lovers, colleagues and theatre connections at Comédie-Française. She is buried in a mausoleum in the Jewish part of [Père Lachaise Cemetery](#) and Avenue Rachel in Paris was named after her. The English theatre critic [James Agate](#) published a biography of her in 1928, which echoes the anti-Semitism of his day. A modern account of her life and legacy by Rachel Brownstein was published in 1995. The character Vashti in [Charlotte Brontë's](#) novel *Ilchester* was based on Félix, whom Brontë had seen perform in London. The *raschel* knitting-machine is according to the OED also named after her, and so is a face powder in light tannish colour, used in artificial light.

RACHEL (1821-1858), French actress, whose real name was Elizabeth Felix, the daughter of poor Jew pedlars, was born on the 28th of February 1821, at Mumpf, in the canton of Aargau, Switzerland. At Reims she and her elder sister, Sophia, afterwards known as Sarah, joined a troupe of Italian children who made their living by singing in the cafes, Sarah singing and Elizabeth, then only four years of age, collecting the coppers. In 1830 they came to Paris, where they sang in the streets, Rachel giving such patriotic songs as the *Parisienne* and the *Marseillaise* with a rude but precocious energy which evoked special admiration and an abundant shower of coppers. Etienne Choron, a famous teacher of singing, was so impressed with the talents of the two sisters that he undertook to give them gratuitous instruction, and after his death in 1833 they were received into the Conservatoire. Rachel made her first appearance at the Gymnase in Paul Duport's *La Vendéenne* on the 4th of April 1837, with only mediocre success. But on the 12th of June in the following year she succeeded, after great difficulty, in making a *début* at the Théâtre Français, as Camille in Corneille's *Horace*, when her remarkable genius at once received general recognition. In the same year she played Roxane in Racine's *Bajazet*, winning a complete triumph, but it was in Racine's *Phèdre*, which she first played on the 21st of January 1843, that her peculiar gifts were most strikingly manifested. Her range of characters was limited, but within it she was unsurpassable. She excelled particularly in the impersonation of evil or malignant passion, in her presentation of which there was a majesty and dignity which fascinated while it repelled. By careful training her voice, originally hard and harsh, had become flexible and melodious, and its low and muffled notes under the influence of passion possessed a thrilling and penetrating quality that was irresistible. In plays by contemporary authors she created the characters of Judith and Cleopatra in the tragedies of Madame de Girardin, but perhaps her most successful appearance was in 1849 in Scribe and Legouv  s *Adrienne Lecouvreur*, which was written for her. In 1841 and in 1842 she visited London, where her interpretations of Corneille and Racine were the sensation of the season. In 1855 she made a tour in the United States with comparatively small success, but this was after her powers, through continued ill-health, had

begun to deteriorate. She died of consumption at Cannet, near Nice, on the 4th of January 1858, and was buried in the Jewish part of the cemetery of Père Lachaise in Paris. Jules G. Janin, *Rachel el la tragédie* (1858); Mrs Arthur Kennard, *Rachel* (Boston, 1888); and A. de Faucigny-Lucinge, *Rachel et son temps* (1910).

Rachel by Lyndon Orr

Outside of the English-speaking peoples the nineteenth century witnessed the rise and triumphant progress of three great tragic actresses. The first two of these—Rachel Felix and Sarah Bernhardt—were of Jewish extraction; the third, Eleanor Duse, is Italian. All of them made their way from pauperism to fame; but perhaps the rise of Rachel was the most striking. In the winter of 1821 a wretched peddler named Abraham—or Jacob—Felix sought shelter at a dilapidated inn at Mumpf, a village in Switzerland, not far from Basel. It was at the close of a stormy day, and his small family had been toiling through the snow and sleet. The inn was the lowest sort of hovel, and yet its proprietor felt that it was too good for these vagabonds. He consented to receive them only when he learned that the peddler's wife was to be delivered of a child. That very night she became the mother of a girl, who was at first called Elise. So unimportant was the advent of this little waif into the world that the burgomaster of Mumpf thought it necessary to make an entry only of the fact that a peddler's wife had given birth to a female child. There was no mention of family or religion, nor was the record anything more than a memorandum.

Under such circumstances was born a child who was destined to excite the wonder of European courts—to startle and thrill and utterly amaze great audiences by her dramatic genius. But for ten years the family—which grew until it consisted of one son and five daughters—kept on its wanderings through Switzerland and Germany. Finally, they settled down in Lyons, where the mother opened a little shop for the sale of second-hand clothing. The husband gave lessons in German whenever he could find a pupil. The eldest daughter went about the cafes in the evening, singing the songs that were then popular, while her small sister, Rachel, collected coppers from those who had coppers to spare. Although the family was barely able to sustain existence, the father and mother were by no means as ignorant as their squalor would imply. The peddler Felix had studied Hebrew theology in the hope of becoming a rabbi. Failing this, he was always much interested in declamation, public reading, and the recitation of poetry. He was, in his way, no mean critic of actors and actresses. Long before she was ten years of age little Rachel—who had changed her name from Elise—could render with much feeling and neatness of eloquence bits from the best-known French plays of the classic stage. The children's mother, on her side, was sharp and practical to a high degree. She saved and scrimped all through her period of adversity. Later she was the banker of her family, and would never lend any of her children a sou except on excellent security. However, this was all to happen in after years.

When the child who was destined to be famous had reached her tenth year she and her sisters made their way to Paris. For four years the second-hand clothing-shop was continued; the father still taught German; and the elder sister, Sarah, who had a golden voice, made the rounds of the cafes in the lowest quarters of the capital, while Rachel passed the wooden plate for coppers. One evening in the year 1834 a gentleman named Morin, having been taken out of his usual course by a matter of business, entered a BRASSERIE for a cup of coffee. There he noted two girls, one of them singing with remarkable sweetness, and the other silently following with the wooden plate. M. Morin called to him the girl who sang and asked her why she did not make her voice more profitable than by haunting the cafes at night, where she was sure to meet with insults of the grossest kind. "Why," said Sarah, "I haven't anybody to advise me what to do." M. Morin gave her his address and said that he would arrange to have her meet a friend who would

be of great service to her. On the following day he sent the two girls to a M. Choron, who was the head of the Conservatory of Sacred Music. Choron had Sarah sing, and instantly admitted her as a pupil, which meant that she would soon be enrolled among the regular choristers. The beauty of her voice made a deep impression on him. Then he happened to notice the puny, meager child who was standing near her sister. Turning to her, he said: "And what can you do, little one?" "I can recite poetry," was the reply. "Oh, can you?" said he. "Please let me hear you." Rachel readily consented. She had a peculiarly harsh, grating voice, so that any but a very competent judge would have turned her away. But M. Choron, whose experience was great, noted the correctness of her accent and the feeling which made itself felt in every line. He accepted her as well as her sister, but urged her to study elocution rather than music.

She must, indeed, have had an extraordinary power even at the age of fourteen, since not merely her voice but her whole appearance was against her. She was dressed in a short calico frock of a pattern in which red was spotted with white. Her shoes were of coarse black leather. Her hair was parted at the back of her head and hung down her shoulders in two braids, framing the long, childish, and yet gnome-like face, which was unusual in its gravity. At first she was little thought of; but there came a time when she astonished both her teachers and her companions by a recital which she gave in public. The part was the narrative of Salema in the "Abufar" of Ducis. It describes the agony of a mother who gives birth to a child while dying of thirst amid the desert sands. Mme. de Barviera has left a description of this recital, which it is worth while to quote: While uttering the thrilling tale the thin face seemed to lengthen with horror, the small, deep-set black eyes dilated with a fixed stare as though she witnessed the harrowing scene; and the deep, guttural tones, despite a slight Jewish accent, awoke a nameless terror in every one who listened, carrying him through the imaginary woe with a strange feeling of reality, not to be shaken, off as long as the sounds lasted. Even yet, however, the time had not come for any conspicuous success. The girl was still so puny in form, so monkey-like in face, and so gratingly unpleasant in her tones that it needed time for her to attain her full growth and to smooth away some of the discords in her peculiar voice.

Three years later she appeared at the Gymnase in a regular debut; yet even then only the experienced few appreciated her greatness. Among these, however, were the well-known critic Jules Janin, the poet and novelist Gauthier, and the actress Mlle. Mars. They saw that this lean, raucous gutter-girl had within her gifts which would increase until she would be first of all actresses on the French stage. Janin wrote some lines which explain the secret of her greatness: All the talent in the world, especially when continually applied to the same dramatic works, will not satisfy continually the hearer. What pleases in a great actor, as in all arts that appeal to the imagination, is the unforeseen. When I am utterly ignorant of what is to happen, when I do not know, when you yourself do not know what will be your next gesture, your next look, what passion will possess your heart, what outcry will burst from your terror-stricken soul, then, indeed, I am willing to see you daily, for each day you will be new to me. To-day I may blame, to-morrow praise. Yesterday you were all-powerful; to-morrow, perhaps, you may hardly win from me a word of admiration. So much the better, then, if you draw from me unexpected tears, if in my heart you strike an unknown fiber; but tell me not of hearing night after night great artists who every time present the exact counterpart of what they were on the preceding one.

It was at the Theatre Francais that she won her final acceptance as the greatest of all tragedians of her time. This was in her appearance in Corneille's famous play of "Horace." She had now, in 1838, blazed forth with a power that shook her no, less than it stirred the emotions and the passions of her hearers. The princes of the royal blood came in succession to see her. King Louis Philippe himself was at last tempted by curiosity to be present. Gifts of money and jewels were

showered on her, and through sheer natural genius rather than through artifice she was able to master a great audience and bend it to her will. She had no easy life, this girl of eighteen years, for other actresses carped at her, and she had had but little training. The sordid ways of her old father excited a bitterness which was vented on the daughter. She was still under age, and therefore was treated as a gold-mine by her exacting parents. At the most she could play but twice a week. Her form was frail and reed-like. She was threatened with a complaint of the lungs; yet all this served to excite rather than to diminish public interest in her. The newspapers published daily bulletins of her health, and her door was besieged by anxious callers who wished to know her condition. As for the greed of her parents, every one said she was not to blame for that. And so she passed from poverty to riches, from squalor to something like splendor, and from obscurity to fame. Much has been written about her that is quite incorrect. She has been credited with virtues which she never possessed; and, indeed, it may be said with only too much truth that she possessed no virtues whatsoever. On the stage while the inspiration lasted she was magnificent. Off the stage she was sly, treacherous, capricious, greedy, ungrateful, ignorant, and unchaste. With such an ancestry as she had, with such an early childhood as had been hers, what else could one expect from her?

She and her old mother wrangled over money like two pickpockets. Some of her best friends she treated shamefully. Her avarice was without bounds. Some one said that it was not really avarice, but only a reaction from generosity; but this seems an exceedingly subtle theory. It is possible to give illustrations of it, however. She did, indeed, make many presents with a lavish hand; yet, having made a present, she could not rest until she got it back. The fact was so well known that her associates took it for granted. The younger Dumas once received a ring from her. Immediately he bowed low and returned it to her finger, saying: "Permit me, mademoiselle, to present it to you in my turn so as to save you the embarrassment of asking for it." Mr. Vandam relates among other anecdotes about her that one evening she dined at the house of Comte Duchatel. The table was loaded with the most magnificent flowers; but Rachel's keen eyes presently spied out the great silver centerpiece. Immediately she began to admire the latter; and the count, fascinated by her manners, said that he would be glad to present it to her. She accepted it at once, but was rather fearful lest he should change his mind. She had come to dinner in a cab, and mentioned the fact. The count offered to send her home in his carriage.

"Yes, that will do admirably," said she. "There will be no danger of my being robbed of your present, which I had better take with me." "With pleasure, mademoiselle," replied the count. "But you will send me back my carriage, won't you?" Rachel had a curious way of asking every one she met for presents and knickknacks, whether they were valuable or not. She knew how to make them valuable. Once in a studio she noticed a guitar hanging on the wall. She begged for it very earnestly. As it was an old and almost worthless instrument, it was given her. A little later it was reported that the dilapidated guitar had been purchased by a well-known gentleman for a thousand francs. The explanation soon followed. Rachel had declared that it was the very guitar with which she used to earn her living as a child in the streets of Paris. As a memento its value sprang from twenty francs to a thousand. It has always been a mystery what Rachel did with the great sums of money which she made in various ways. She never was well dressed; and as for her costumes on the stage, they were furnished by the theater. When her effects were sold at public auction after her death her furniture was worse than commonplace, and her pictures and ornaments were worthless, except such as had been given her. She must have made millions of francs, and yet she had very little to leave behind her. Some say that her brother Raphael, who acted as her personal manager, was a spendthrift; but if so, there are many reasons for thinking that it was not his sister's money that he spent. Others say that Rachel gambled in stocks, but

there is no evidence of it. The only thing that is certain is the fact that she was almost always in want of money. Her mother, in all probability, managed to get hold of most of her earnings.

Much may have been lost through her caprices. One instance may be cited. She had received an offer of three hundred thousand francs to act at St. Petersburg, and was on her way there when she passed through Potsdam, near Berlin. The King of Prussia was entertaining the Russian Czar. An invitation was sent to her in the shape of a royal command to appear before these monarchs and their guests. For some reason or other Rachel absolutely refused. She would listen to no arguments. She would go on to St. Petersburg without delay. "But," it was said to her, "if you refuse to appear before the Czar at Potsdam all the theaters in St. Petersburg will be closed against you, because you will have insulted the emperor. In this way you will be out the expenses of your journey and also the three hundred thousand francs." Rachel remained stubborn as before; but in about half an hour she suddenly declared that she would recite before the two monarchs, which she subsequently did, to the satisfaction of everybody. Some one said to her not long after: "I knew that you would do it. You weren't going to give up the three hundred thousand francs and all your travelling expenses."

"You are quite wrong," returned Rachel, "though of course you will not believe me. I did not care at all about the money and was going back to France. It was something that I heard which made me change my mind. Do you want to know what it was? Well, after all the arguments were over some one informed me that the Czar Nicholas was the handsomest man in Europe; and so I made up my mind that I would stay in Potsdam long enough to see him." This brings us to one phase of Rachel's nature which is rather sinister. She was absolutely hard. She seemed to have no emotions except those which she exhibited on the stage or the impish perversity which irritated so many of those about her. She was in reality a product of the gutter, able to assume a demure and modest air, but within coarse, vulgar, and careless of decency. Yet the words of Jules Janin, which have been quoted above, explain how she could be personally very fascinating. In all Rachel's career one can detect just a single strand of real romance. It is one that makes us sorry for her, because it tells us that her love was given where it never could be openly required.

During the reign of Louis Philippe the Comte Alexandre Walewski held many posts in the government. He was a son of the great Napoleon. His mother was that Polish countess who had accepted Napoleon's love because she hoped that he might set Poland free at her desire. But Napoleon was never swerved from his well-calculated plans by the wish of any woman, and after a time the Countess Walewska came to love him for himself. It was she to whom he confided secrets which he would not reveal to his own brothers. It was she who followed him to Elba in disguise. It was her son who was Napoleon's son, and who afterward, under the Second Empire, was made minister of fine arts, minister of foreign affairs, and, finally, an imperial duke. Unlike the third Napoleon's natural half-brother, the Duc de Moray, Walewski was a gentleman of honor and fine feeling. He never used his relationship to secure advantages for himself. He tried to live in a manner worthy of the great warrior who was his father. As minister of fine arts he had much to do with the subsidized theaters; and in time he came to know Rachel. He was the son of one of the greatest men who ever lived. She was the child of roving peddlers whose early training had been in the slums of cities and amid the smoke of bar-rooms and cafes. She was tainted in a thousand ways, while he was a man of breeding and right principle. She was a wandering actress; he was a great minister of state. What could there be between these two?

George Sand gave the explanation in an epigram which, like most epigrams, is only partly true. She said: "The count's company must prove very restful to Rachel." What she meant was, of

course, that Walewski's breeding, his dignity and uprightness, might be regarded only as a temporary repose for the impish, harsh-voiced, infinitely clever actress. Of course, it was all this, but we should not take it in a mocking sense. Rachel looked up out of her depths and gave her heart to this high-minded nobleman. He looked down and lifted her, as it were, so that she could forget for the time all the baseness and the brutality that she had known, that she might put aside her forced vivacity and the self that was not in reality her own. It is pitiful to think of these two, separated by a great abyss which could not be passed except at times and hours when each was free. But theirs was, none the less, a meeting of two souls, strangely different in many ways, and yet appealing to each other with a sincerity and truth which neither could show elsewhere. The end of poor Rachel was one of disappointment. Tempted by the fact that Jenny Lind had made nearly two million francs by her visit to the United States, Rachel followed her, but with slight success, as was to be expected. Music is enjoyed by human beings everywhere, while French classical plays, even though acted by a genius like Rachel, could be rightly understood only by a French-speaking people. Thus it came about that her visit to America was only moderately successful. She returned to France, where the rising fame of Adelaide Ristori was very bitter to Rachel, who had passed the zenith of her power. She went to Egypt, but received no benefit, and in 1858 she died near Cannes. The man who loved her, and whom she had loved in turn, heard of her death with great emotion. He himself lived ten years longer, and died a little while before the fall of the Second Empire.

VERDI – BIOGRAPHIES BY PETER SOUTHWELL-SANDER – VERDI HIS LIFE & TIME AND BY CLAUDIO CASINI IN ITALIAN

The philosopher [Isaiah Berlin](#) ranked Verdi in the 'naïve' category. It is probably my destiny to like most "naïve" writers – Emile Zola, painters - Renoir, and composers - Verdi. I am probably not sophisticated enough to appreciate James Joyce, Picasso and Wagner, my tastes are more "vulgar", "commonplace", popular. In cuisine – I prefer steaks and schnitzels to escargots and crabs, I prefer water to wine, in pop music I prefer Paul Anka to the Beatles, in sitcoms I prefer the Golden Girls to Seinfeld. Only in drama I am sophisticated enough to prefer Ionesco, Duerrenmatt, Sartre, Pinter, Strindberg, Shakespeare, Racine, Corneille, Lope de Vega, Pirandello, Lorca, Chekhov, Ibsen, Goethe, Brecht, O'Neill, Sophocles, Sobol, but even then I am also "naïve" as I appreciate and love also Feydeau, Rostand, Pagnol, Arthur Miller, Moliere, Odets, Kishon, Schnitzler, Anski, Williams, Aristophanes, Courteline, Goldoni, Mamet, Niel Simon, Albee, [Ziegfeld Follies](#)-styled revue, My Fair Lady, Oklahoma, South Pacific, The King and I, Seven Brides to Seven Brothers, Hello Dolly, Hair, Annie Get Your Gun, The Sound of Music, and Offenbach's operettas [Orphée aux enfers](#) (1858), [La belle Hélène](#) (1864), [La vie parisienne](#) (1866), [La Grande-Duchesse de Gérolstein](#) (1867) and [La Périhole](#) (1868)...

Not only in drama, in films also – my favorite cineasts are Ingmar Bergman, Antonioni, Fellini, La nouvelle vague, Jean Renoir, Elia Kazan, Fritz Lang, David Lean, Ken Loach, Billy Wilder, Woody Allen, Richard Attenborough, Milos Forman, Stanley Kramer, Sidney Lumet, Alan Pakula, Roman Polanski, Steven Spielberg, Francis Coppola, Sergei Eisenstein, Luis Bunuel, Pedro Almodovar, the Greek Theo Angelopoulos, the Portuguese Manoel de Oliveira who made films even at the age of 104, the Indian Satyajit Ray, the Israeli excellent directors since 2000, but I am also very fond of Frank Capra, Claude Berri, Charlie Chaplin, Clint Eastwood, Ernst Lubitsch, Otto Preminger, Rouben Mamoulian, Tony Richardson, some Indian films with Raj Kapoor, some Spanish films – La violetera, Joselito..., some Greek films with Aliki, films by Menahem Golan, Vittorio de Sica, the Austrian trilogy of Sissi, French films with Fernandel...

Personally, I don't agree at all to categorize authors, cineasts, and composers to "naïve" and "sophisticated". Verdi is by far a better composer than Wagner, Renoir is by far a better painter than Picasso, and Zola is by far a better author than Joyce. Greatness is achieved when a composer, painter or author, a cineast, playwright or philosopher, succeeds in moving you extremely emotionally and rationalistically – if quite all the paintings by Picasso leave you indifferent he is not as good as Renoir who moves me to tears, if Joyce's *Ulysses* does not move you at all – he is not as good as Zola who captivates you from the first moment, if Wagner's operas irritates you to the extreme – while Verdi's operas delight you to the extreme, he is not as good as Verdi. Aristotle is by far a better philosopher than Kant, as I understand and identify with him. Bergman and Capra are both great directors as *Scenes from a Marriage* and *It's a Wonderful Life* both make you cry and move you extremely, even that quite all the experts would say that Bergman is better – but not for me. Feydeau makes you laugh "sophisticately" not less than Shakespeare's *Much Ado About Nothing* – and so both are for me excellent playwrights and I enjoy seeing their plays in the same way. I admire Gaudi and cannot appreciate Gothic architecture, and so for me Gaudi is a better architect. I would also say that my son's architecture – [Joseph Cory/Geotectura](#) moves me much more than the Bauhaus architecture, and therefore for me he is a much better architect than Walter Gropius, but his wife Alma Mahler would disagree.

So, am I objective or subjective in my judgements? Frankly, I couldn't care less – I am writing an autobiography on all the topics that interest me, so even if 99% of the experts would disagree with me, this book is my book, my beliefs, my tastes, my philosophy of life. I adore Verdi, and so most of the opera lovers, much more than what they love Wagner, I may be populist, naïve, I am also willing to consider that I don't like Wagner because he was an anti-Semite (but I like Ken Loach and Theodorakis although they loathe Israel), while Verdi composed *Nabucco* on the sorrows of the Hebrews and compared it to the sorrows of the enslaved Italians. That I like Zola because he wrote *J'accuse*, but here there is not even a case because Joyce also loved very much Jews and his leading protagonist in *Ulysses* is a Jew. I am quite sure that Picasso loved much more Jews (he hated Nazism and Fascism – *Guernica*...) than Renoir, who was [a notorious anti-Semite](#) and denounced Pissarro's family as part of "that Jewish race of tenacious cosmopolitans and draft-dodgers who come to France only to make money". Renoir and Degas were anti-Dreyfusards, while Monet, Signac and Pissarro were Dreyfusards (and so was the Norwegian Grieg who refused in 1899 to come to play in Paris because of France's injustice to Dreyfus, and for that he was ostracized by some of his old friends). I prefer Renoir to Pissarro although the first was anti-Semitic and the second was Jew, as cultural preferences have nothing to do with social biases. Back to Verdi from this digression (I am becoming worse than Cervantes who in *Don Quijote* digresses all the time, yet his book is a masterpiece, but I excuse those digressions as "stream of consciousness", which shows that Cervantes was as modern as Sartre and Joyce).

I wrote extensively in this book on Verdi, *Rigoletto* that I know by heart, and many of his operas. I bring herebelow extracts from Wikipedia's entry on Verdi and others, but I would like to start with a paragraph from Casini's Verdi on *Macbeth*, the opera which I have seen in 2010 in Dresden and made me discover a Verdi that I did not know before, certainly a Verdi who is much more different than the Verdi of *Rigoletto*, *La Traviata*, *Il Trovatore*, *Nabucco*, *Aida*...: "La novita di *Macbeth* consiste nel fatto che Verdi adopero lo schema convenzionale del melodramma in maniera oggettiva e spregiudicata, piegandolo a rappresentare un dramma barbarico nella maniera piu realistica possibile, piu vicina, per Verdi, al modello tragico di Shakespeare. L'impegno imponeva un concetto rivoluzionario del canto, rispetto a quel che esso era nel melodramma italiano." *Macbeth*'s novelty consists in the fact that Verdi depicts the story in an objective way, representing this barbaric drama in the most realistic way, much closer to Shakespeare's tragic model. *Macbeth* disclosed a revolutionory concept, which was quite new.

Giuseppe Fortunino Francesco Verdi (10 October 1813 – 27 January 1901) was an Italian composer of [operas](#). 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. Verdi was committed to the publisher [Giovanni Ricordi](#) for an opera—which became [Stiffelio](#)—for Trieste in the Spring of 1850; and, subsequently, following negotiations with La Fenice, developed a libretto with Piave and wrote the music for [Rigoletto](#) (based on [Victor Hugo's](#) [Le roi s'amuse](#)) for Venice in March 1851. This was the first of a sequence of three operas (followed by [Il trovatore](#) and [La traviata](#)) which were to cement his fame as a master of opera. The failure of *Stiffelio* (attributable not least to the censors of the time taking offence at the taboo subject of the supposed adultery of a clergyman's wife and interfering with the text and roles) incited Verdi to take pains to rework it, although even in the completely recycled version of [Aroldo](#) (1857) it still failed to please. *Rigoletto*, with its intended murder of royalty, and its sordid attributes, also upset the censors. Verdi would not compromise:

What does the sack matter to the police? Are they worried about the effect it will produce?...Do they think they know better than I?...I see the hero has been made no longer ugly and hunchbacked!! Why? A singing hunchback...why not?...I think it splendid to show this character as outwardly deformed and ridiculous, and inwardly passionate and full of love. I chose the subject for these very qualities...if they are removed I can no longer set it to music. Verdi substituted a Duke for the King, and the public response and subsequent success of the opera all over Italy and Europe fully vindicated the composer. Aware that the melody of the Duke's song "[La donna è mobile](#)" ("Woman is fickle") would become a popular hit, Verdi excluded it from orchestral rehearsals for the opera, and rehearsed the tenor separately. Verdi and his mistress Strepponi moved into Sant'Agata on 1 May 1851. May also brought an offer for a new opera from La Fenice, which Verdi eventually realised as *La traviata*. That was followed by an agreement with the Rome Opera company to present *Il trovatore* for January 1853. Verdi now had sufficient earnings to retire, should he have wished to do so. He had reached a stage where he could develop his operas as he wished, rather than be dependent on commissions from third parties. *Il trovatore* was in fact the first opera he wrote without a specific commission (apart from *Oberto*). At around the same time he began to consider creating an opera from Shakespeare's [King Lear](#). After first (1850) seeking a libretto from Cammarano (which never appeared), Verdi later (1857) commissioned one from [Antonio Somma](#), but this proved intractable, and no music was ever written. Verdi began work on *Il trovatore* after the death of his mother in June 1851. The fact that this is "the one opera of Verdi's which focuses on a mother rather than a father" is perhaps related to her death. In the winter of 1851–52 Verdi decided to go to Paris with Strepponi where he concluded an agreement with the Opéra to write what became [Les vêpres siciliennes](#), his first original work in the style of [grand opera](#). In February

1852, the couple attended a performance of [Alexander Dumas fils's](#) play, [The Lady of the Camellias](#); Verdi immediately began to compose music for what would later become *La traviata*.

After his visit to Rome for *Il trovatore* in January 1853, Verdi worked on completing *La traviata*, but with little hope of its success, due to his lack of confidence in any of the singers engaged for the season. Furthermore, the management insisted that the opera be given a historical, not a contemporary setting. The premiere in March 1853 was indeed a failure: Verdi wrote: "Was the fault mine or the singers'? Time will tell." Subsequent productions (following some rewriting) throughout Europe over the following two years fully vindicated the composer; Roger Parker has written "*Il trovatore* consistently remains one of the three or four most popular operas in the Verdian repertoire: but it has never pleased the critics". Having achieved some fame and prosperity, Verdi began in 1859 to take an active interest in Italian politics. His early commitment to the [Risorgimento](#) movement is difficult to estimate accurately; in the words of the music historian [Philip Gossett](#) "myths intensifying and exaggerating [such] sentiment began circulating" during the nineteenth century. An example is the claim that when the "[Va, pensiero](#)" chorus in *Nabucco* was first sung in Milan, the audience, responding with nationalistic fervour, demanded an encore. As encores were expressly forbidden by the government at the time, such a gesture would have been extremely significant. But in fact the piece encored was not "Va, pensiero" but the hymn "Immenso Jehova". The growth of the "identification of Verdi's music with Italian nationalist politics" perhaps began in the 1840s. In 1848, the nationalist leader [Giuseppe Mazzini](#), (whom Verdi had met in London the previous year) requested Verdi (who complied) to write a patriotic hymn. The opera historian [Charles Osborne](#) describes the 1849 *La battaglia di Legnano* as "an opera with a purpose" and maintains that "while parts of Verdi's earlier operas had frequently been taken up by the fighters of the Risorgimento...this time the composer had given the movement its own opera" It was not until 1859 in Naples, and only then spreading throughout Italy, that the slogan "Viva Verdi" was used as an acronym for *Viva Vittorio Emanuele Re D'Italia* ([Viva Victor Emmanuel King of Italy](#)), (who was then king of [Sardinia](#)). After Italy was unified in 1861, many of Verdi's early operas were increasingly re-interpreted as [Risorgimento](#) works with hidden Revolutionary messages that perhaps had not been originally intended by either the composer or his librettists. The first performance of *Falstaff* took place at La Scala on 9 February 1893. For the first night, official ticket prices were thirty times higher than usual. Royalty, aristocracy, critics and leading figures from the arts all over Europe were present. The performance was a huge success; numbers were encored, and at the end the applause for Verdi and the cast lasted an hour. That was followed by a tumultuous welcome when the composer, his wife and Boito arrived at the [Grand Hotel de Milan](#). Even more hectic scenes ensued when he went to Rome in May for the opera's premiere at the [Teatro Costanzi](#), when crowds of well-wishers at the railway station initially forced Verdi to take refuge in a tool-shed. He witnessed the performance from the Royal Box at the side of [King Umberto](#).

Not all of Verdi's personal qualities were amiable. John Rosselli concluded after writing his biography that "I do not very much like the man Verdi, in particular the autocratic [rentier](#)-cum-estate owner, part-time composer, and seemingly full-time grumbler and reactionary critic of the later years", yet admits that like other writers, he must "admire him, warts and all...a deep integrity runs beneath his life, and can be felt even when he is being unreasonable or wrong." Budden suggests that "With Verdi...the man and the artist on many ways developed side by side." Ungainly and awkward in society in his early years, "as he became a man of property and underwent the civilizing influence of Giuseppina,...[he] acquired assurance and authority." He also learnt to keep himself to himself, never discussing his private life and maintaining when it suited his convenience legends about his supposed 'peasant' origins, his materialism and his indifference to criticism. Mendelsohn describes the composer as "an intensely private man who

deeply resented efforts to inquire into his personal affairs. He regarded journalists and would-be biographers, as well as his neighbors in Busseto and the operatic public at large, as an intrusive lot, against whose prying attentions he needed constantly to defend himself." The writer Friedrich Schiller (four of whose plays were adapted as operas by Verdi) distinguished two types of artist in his 1795 essay [On Naïve and Sentimental Poetry](#). The philosopher [Isaiah Berlin](#) ranked Verdi in the 'naïve' category – "They are not...self-conscious. They do not...stand aside to contemplate their creations and express their own feelings....They are able...if they have genius, to embody their vision fully." (The 'sentimentals' seek to recreate nature and natural feelings on their own terms – Berlin instances Wagner – "offering not peace, but a sword."). Verdi's operas are not written according to an aesthetic theory, or with a purpose to change the tastes of their audiences. In conversation with a German visitor in 1887 he is recorded as saying that, whilst "there was much to be admired in [Wagner's operas] [Tannhäuser](#) and [Lohengrin](#)...in his recent operas [Wagner] seemed to be overstepping the bounds of what can be expressed in music. For him "philosophical" music was incomprehensible." Although Verdi's works belong, as Rosselli admits "to the most artificial of genres...[they] ring emotionally true: truth and directness make them exciting, often hugely so." That is not to say his operas did not come as great innovations. What sounds to a modern listener as derivative of the bel canto, his first major success, [Nabucco](#), came as a something entirely new. Never before had opera been so harmonically complex and direct. No longer was there the empty vocal display of the [bel canto](#) period composers. Granted, there is a significant amount of vocal fireworks, but they exist for the purpose of drama, not to show off singers. Aside from this, his use of the chorus was entirely new. Before *Nabucco*, an opera's chorus was limited to be only a background voice, another instrument. In *Nabucco*, this is abolished; he uses the chorus as character, to show the suffering and consensus of the people. The famous "Va, pensiero" is an example of this. The first of his "big three" operas, [Rigoletto](#), followed by [La Traviata](#), and ending with [Il Trovatore](#), also was revolutionary. In a letter to *Rigoletto*'s librettist, [Francesco Maria Piave](#), he says, "I conceived [Rigoletto](#) almost without arias, without finales but only an unending string of duets." And that it is. *Rigoletto* is one of, if not the earliest operas to abandon the traditional distinction between the sung aria, and the more speech-like recitative. After these three operas, his works took an increasing amount of time to finish, were significantly longer, and more masterfully orchestrated. His last three works: the Requiem, *Otello* and *Falstaff*, are perceived more mature, more Wagner-like, more profound.

Verdi's operas are frequently staged around the world. The [Operabase](#) listings for 2013–2014 show *La traviata* as the most performed opera during this period (659 performances). Other Verdi operas in the top 20 are *Rigoletto* (8th place, 445 performances), *Aida* (12th place, 304 performances), *Nabucco* (16th place, 304 performances) and *Il trovatore* (18th place, 232 performances). All of his operas are available in recordings in a number of versions, and on DVD – [Naxos Records](#) offers a complete boxed set. Modern productions may differ substantially from those originally envisaged by the composer. [Jonathan Miller](#)'s 1982 version of *Rigoletto* for [English National Opera](#), set in the world of modern American [mafiosi](#), received critical plaudits. But the same company's staging in 2002 of *Un ballo in maschera* as *A Masked Ball*, directed by [Calixto Bieito](#), including "satanic sex rituals, homosexual rape, [and] a demonic dwarf", got a general critical thumbs down. Meanwhile, the music of Verdi can still evoke a range of cultural and political resonances. Excerpts from the Requiem were featured at the memorial service for [Diana, Princess of Wales](#) in 1997. On 12 March 2011 during a performance of *Nabucco* at the [Opera di Roma](#) celebrating 150 years of Italian unification, the conductor [Riccardo Muti](#) paused after "Va pensiero" and turned to address the audience (which included the then Italian Prime Minister, [Silvio Berlusconi](#)) to complain about cuts in state funding of culture; the audience then joined in a repeat of the chorus. In 2014, the pop singer [Katy Perry](#) appeared at the [Grammy Award](#) wearing a dress designed by [Valentino](#), embroidered with the music of "Dell'invito

trascorsa e già l'ora" from the start of *La traviata*. The bicentenary of Verdi's birth in 2013 was celebrated in numerous events around the world, both in performances and broadcasts.

In the [Cambridge Verdi Encyclopedia](#): Verdi's enduring presence on the opera stages of the world and as a subject for scholarly study by researchers in various disciplines has placed him as a central figure within modern culture. The composer's undisputed popularity from the mid-nineteenth century to the present day, among enthusiasts and scholars alike, lies at the heart of The Cambridge Verdi Encyclopedia. This comprehensive resource covers all aspects of Verdi's music and his world, including the people he knew and worked with, his compositions, and their reception. Extensive appendices list all of Verdi's known works, both published and unpublished, and the characters in his operas. As a starting point for information on specific works, people, places, and concepts, the Encyclopedia reflects the very latest scholarship, presented by an international array of experts in a manner that will have a broad appeal for opera lovers, students, and scholars: Contains close to 1,000 entries on Verdi and his music, including the people, places, concepts and practices associated with him. Includes entries by major international authorities from a variety of disciplines, presenting the most up-to-date scholarship. Three appendices offer supplementary information on Verdi's works and a basic chronology of his life.

WARREN BUFFETT – BIOGRAPHIES BY ALICE SCHROEDER – THE SNOWBALL AND ROBERT G. HAGSTROM – THE WARREN BUFFETT WAY

The businessman whom I admire most is Warren Buffett. Indeed, if he did not exist we should have invented him, as he is most ethical, has a very progressive ideology of business, he is minded to social justice, and he has vowed to donate 99% of his wealth back to the community. When my students told me that one does not gain anything from being ethical and gave me as examples the solutions of quite all my case studies and my examples of crooked or "agnostic" businessmen who succeeded and nothing happened to them in spite of being crooks, I always used to tell them that the richest man in the world is Warren Buffett who made his fortune ethically, proving by that that Ethics Pays, and that you can be ethical and yet be very rich. The problem is of course that for every Warren Buffett and the likes (not very many...) there are thousands of crooked businessmen who corrupt politicians and civil servants, employees and regulators, who cause the worse crises ever and that nothing happens to them – on the contrary they get richer from the crises because the governments bail them out and those who pay for their crimes are the ethical people and the 99% of the population who have a shrinking percentage of the GDP. We, in Israel, know Buffett quite well because he purchased one of our best companies Iscar, and he is one of the most popular personalities in Israel. Being ethical does not mean being a moron, and Buffett proved that, though ethical and honest, he is very astute, shrewd, and clever, and that those qualities are not self-contradictory. The most trite expression is that business ethics is an oximoron – Warren Buffett is the living proof of the contrary, and I wish him to live at least 30 more years, as his children are not businessmen, and I am much afraid that when he goes to Paradise he would find there not 72 virgins, nor 72 honest politicians, nor 72 ethical tycoons, maybe 7 or 6 or 5 or 4 or 3 or 2 or 1..., and unfortunately none on earth!

Warren Edward Buffett (born August 30, 1930) is a wealthy American investor and businessman. Buffett has amassed an enormous fortune from astute investments, particularly through his company Berkshire Hathaway. In 2008, Buffett was ranked by Forbes as the richest person in the world with an estimated net worth of approximately \$62 billion. Despite his immense wealth, Buffett is famous for his unpretentious and frugal lifestyle. He continues to live in the same suburban house in Omaha he bought in 1957 for \$31,500. His chairman's salary from

Berkshire Hathaway of \$100,000 per annum is extremely modest by corporate American standards. Buffett is also a notable philanthropist, having pledged to give away 99% of his fortune to philanthropic causes. "Warren Buffett is not easy to describe. Physically, he is unremarkable, with looks often described as grandfatherly. Intellectually, he is considered a genius, yet his down-to-earth relationship with people is truly uncomplicated. He is simple, straightforward, forthright, and honest. He displays an engaging combination of sophisticated dry wit and cornball humor. He has a profound reverence for all things logical and a foul distaste for imbecility. He embraces the simple and avoids the complicated.... When reading Berkshire's annual reports,... unabashed honesty. Buffett is candid in his reporting. He emphasizes both the pluses and the minuses of Berkshire's businesses... When Buffett took control of Berkshire the corporate net worth was \$22 million. Forty years later, it has grown to \$69 billion.... Since he took control of Berkshire in 1964, the gain has been much greater: Book value per share has grown from \$19 to \$50,498, a rate of 22.2 percent compounded annually." (Hagstrom, 2005, p.4)

Warren Edward Buffett (born August 30, 1930) is an American [business magnate](#), [investor](#) and [philanthropist](#). He is the most successful investor in the world. Buffett is the chairman, [CEO](#) and largest [shareholder](#) of [Berkshire Hathaway](#), and is consistently ranked among the [world's wealthiest people](#). He was ranked as the world's wealthiest person in 2008 and as the third wealthiest in 2015. In 2012 [Time](#) named Buffett one of the world's most influential people. Buffett is often referred to as the "Wizard of Omaha" or "Oracle of Omaha," or the "Sage of Omaha," and is noted for his adherence to [value investing](#) and for his personal [frugality](#) despite his immense wealth. Buffett is a notable philanthropist, having pledged to give away 99 percent of his fortune to philanthropic causes, primarily via the [Gates Foundation](#). On April 11, 2012, he was diagnosed with [prostate cancer](#), for which he successfully completed treatment in September 2012. Buffet is also active in contributing to political causes, having endorsed [Democratic candidate Hillary Clinton](#) for president during the 2016 campaign season.

Buffett stated that he only paid 19% of his income for 2006 (\$48.1 million) in total federal taxes (due to their source as dividends & capital gains, although the figure excluded the taxes on that income paid by the corporations that provided it), while his employees paid 33% of theirs, despite making much less money. "How can this be fair?" Buffett asked, regarding how little he pays in taxes compared to his employees. "How can this be right?" He also added: "There's class warfare, all right, but it's my class, the rich class, that's making war, and we're winning." Buffett favors the [inheritance tax](#), saying that repealing it would be like "choosing the 2020 Olympic team by picking the eldest sons of the gold-medal winners in the 2000 Olympics". In 2007, Buffett testified before the Senate and urged them to preserve the [estate tax](#) so as to avoid a [plutocracy](#). Some critics argued that Buffett (through Berkshire Hathaway) has a personal interest in the continuation of the estate tax, since Berkshire Hathaway benefited from the estate tax in past business dealings and had developed and marketed insurance policies to protect policy holders against future estate tax payments. Buffett believes government should not be in the business of gambling, or legalizing [casinos](#), calling it a tax on ignorance. I am so glad that Buffett does for me the job of "preaching" for a higher taxation for rich people and high inheritance taxes. When I say that my critics say that I do it because I am envious of the rich, but fortunately Buffett, the richest man on earth, say it also – it is unfair that the American employees pay 33% taxes while he pays only 19% of his income. In Israel the proportions are even more to the detriment of the middle classes and even the poors if you take into consideration indirect taxes. What is outrageous in Israel is that there is no inheritance tax, not even for very wealthy people. The apologetics of our neoliberal government is that the rich will always find a way to avoid paying the taxes – which is a twisted excuse, as we could maintain that it is pointless to catch thieves as they'll never give up trying, to punish murderers as they'll

escape from prison, to arrest crooked politicians who receive bribes as they'll hire the best lawyers, or to kill terrorists as anyhow others will take their places. It is so unfair that in many cases morons inherit millions or hundreds of millions without contributing anything to society, while very talented children cannot continue studying because they don't have enough money.

The Snowball: Warren Buffett and the Business of Life (ISBN 0553805096) is a [biography](#) about [Warren Buffett](#) by [Alice Schroeder](#). Before this book was written, Warren Buffett rejected numerous approaches by biographers, journalists, and publishers to cooperate on an account of his life. After spending six years as the only [Wall Street analyst](#) Buffett would speak to, [Alice Schroeder](#) was approached by Buffett to write his biography. In 2003, she left her job at [Morgan Stanley](#) and traveled to Omaha to work on the book full-time. Schroeder spent over 2,000 hours reading Buffett's personal files while interviewing Buffett, his wife, children, sisters, friends, and business associates. Before Schroeder began writing, Buffett told her he would not ask for any revisions once the book was finished and, where accounts of his life differed, to always use the "less flattering version." *The Snowball* was [Amazon.com](#)'s best business and investing book of the year 2008. [Time Magazine](#), [People Magazine](#), and critic [Janet Maslin](#) of the [New York Times](#) named it one of ten best books of the year. The [Washington Post](#), the [Financial Times](#), [BusinessWeek](#), and [Publishers Weekly](#) also each named *The Snowball* the best book of 2008.^[5] The book was shortlisted for the 2008 [Financial Times and Goldman Sachs Business Book of the Year Award](#), as well as the 2009 [Gerald Loeb Award](#) for distinguished business journalism. A reviewer in [The Economist](#) noted that for those "hoping for detailed analyses of his investment record" the place to start is "Mr. Buffett's collected essays and annual reports." As a look at Buffett, the [Washington Post](#) stated *The Snowball* was "the most detailed glimpse inside Warren Buffett and his world that we likely will ever get...a bible for capitalists" and the [Los Angeles Times](#) wrote it was "the most authoritative portrait of one of the most important American investors of our time." And from Amazon's website of the biography: Here is THE book recounting the life and times of one of the most respected men in the world, Warren Buffett. The legendary Omaha investor has never written a memoir, but now he has allowed one writer, Alice Schroeder, unprecedented access to explore directly with him and with those closest to him his work, opinions, struggles, triumphs, follies, and wisdom. The result is the personally revealing and complete biography of the man known everywhere as "The Oracle of Omaha." Although the media track him constantly, Buffett himself has never told his full life story. His reality is private, especially by celebrity standards. Indeed, while the homespun persona that the public sees is true as far as it goes, it goes only so far. Warren Buffett is an array of paradoxes. He set out to prove that nice guys can finish first. Over the years he treated his investors as partners, acted as their steward, and championed honesty as an investor, CEO, board member, essayist, and speaker. At the same time he became the world's richest man, all from the modest Omaha headquarters of his company Berkshire Hathaway. None of this fits the term "simple."

When Alice Schroeder met Warren Buffett she was an insurance industry analyst and a gifted writer known for her keen perception and business acumen. Her writings on finance impressed him, and as she came to know him she realized that while much had been written on the subject of his investing style, no one had moved beyond that to explore his larger philosophy, which is bound up in a complex personality and the details of his life. Out of this came his decision to cooperate with her on the book about himself that he would never write. Never before has Buffett spent countless hours responding to a writer's questions, talking, giving complete access to his wife, children, friends, and business associates—opening his files, recalling his childhood. It was an act of courage, as **The Snowball** makes immensely clear. Being human, his own life, like most lives, has been a mix of strengths and frailties. Yet notable though his wealth may be, Buffett's legacy will not be his ranking on the scorecard of wealth; it will be his principles and

ideas that have enriched people's lives. This book tells you why Warren Buffett is the most fascinating American success story of our time. I read every word of this book, more than 800 pages breathlessly, as it is written like a thriller, like a fairy tale, like a fable – especially since it was published in September 2008 – the month of the summum of the Great Recession, when the economy of the world crumbled it was reconforting to read that there is an alternative way, that the oracle was right, that the justs are rewarded, that Ethics Pays even if Crooks don't pay.

Review on the biography by [Robert Morris](#) on November 17, 2008: I recently re-read Roger Lowenstein's biography, *Buffett: The Making of an American Capitalist* (first published in 1995 and now re-issued with a new Afterword), and then read this more recent one by Alice Schroeder. Both are first-rate. Which to select if reading only one? That depends on how much you wish to know about Buffett's personal life, including his relations with various family members, and how curious you are about his personal hang-ups, peculiarities, eccentricities, fetishes, etc. If you can do without any of that, Roger Lowenstein's biography is the one to read. I also highly recommend the recently published Second Edition of *The Essays of Warren Buffett: Lessons for Corporate America*, with content selected, arranged, and introduced by Lawrence Cunningham. The heft of Schroeder's biography may discourage some people from obtaining a copy. To them I presume to suggest that they not be deterred by that factor. Schroeder has a lively, often entertaining writing style that drives the narrative through just about every period and (yes) interlude of Warren Buffett's life and career thus far. There is much more information provided than most readers either need or desire. However, she had unprecedented access not only to Buffett but to just about everyone else with whom he is (or once was) associated as well as to previously inaccessible research resources. It is possible but highly unlikely that anyone else will write a more comprehensive biography than Schroeder has, at least for the next several years, if not decades. Also, her opinion of Buffett seems to me to be balanced and circumspect. No doubt he wishes that certain details about his life and career were not included.

However, there has been no indication from him or those authorized to represent him that any of the material in this biography (however unflattering) is either inaccurate or unfair. Both halos and warts are included. Others have shared their reasons for holding this book in high regard. Here are two of mine. First, although I had already read various Buffett's chairman's letters that first appeared in a series of Berkshire Hathaway's annual reports, I did not understand (nor could I have understood) the context for observations he shared, especially his comments about especially important 12-month periods throughout BRK's history. Schroeder provides the context or frame-of-reference I needed but previously lacked. For example, whereas in previous letters, Buffett merely offered brief updates on how each BRK company was doing, in 1978 he began to share his thoughts about major business topics such as performance measurement for management and why short-term earnings were a poor criterion for investment decisions. With the help of Carol Loomis, especially since 1977, his chairman's letters "had grown more personal and entertaining by the year; they amounted to crash courses in business, written in clear language that ranged from biblical quotations to references to Alice in Wonderland, and princesses kissing toads." As Schroeder explains, these gradual but significant changes of subject and tone reflect changes in Buffett's personal life as he became more reflective about business principles and more appreciative of personal relationships. His children were growing up and departing the "nest" in Omaha. His wife Susie decided to relocate to San Francisco. Meanwhile, his personal net worth continued to increase substantially. His national and then international recognition also increased. The "Oracle of Omaha" had finally become sufficiently confident of himself to reveal to others "a sense of him as a man." I also appreciate how carefully Schroeder develops several separate but related themes that help her reader to manage the wealth of information she provides. The biography's title suggests one of these themes: the "snowball"

effect that compounded interest can have. From childhood when he began to sell packs of gum (but not single sticks) and bottles of soda, and a money changer was his favorite toy, Buffett was fascinated by the way that numbers "exploded as they grew at a constant rate over time was how a small sum could be turned into a fortune. He could picture the numbers compounding as vividly as the way a snowball grew when he rolled it across the lawn. Warren began to think about it a different way. Compounding married the present to the future. If a dollar today was going to be worth ten some years from now, then in his mind the two were the same."

Early in life, Buffett avoided making any purchases unless they were almost certain to generate compound interest. This theme is central to understanding Buffett's investment principles and to his own leadership of BRK. It also helps to explain why he could become physically ill when an investment cost others the funds they had entrusted to his care. Other themes include his determination to simplify his life to the extent he could (e.g. eating hamburgers and wearing threadbare sweaters, minimizing participation in family activities) so that he could concentrate almost entirely on business matters; his dependence on a series of women, beginning with his mother and two sisters (especially Doris) that continued with his first wife Susie (and their daughter "Susie Jr.") and then companion Astrid Menks whom he married in 2006; and his passion for helping others to understand the business principles to which he has been committed since childhood. There is one other theme of special interest and importance to me: over the years, how Buffett has interacted with various associates, notably with Jerome Newman and Benjamin Graham, Sandy Gottesman, Charlie Munger, Bill Ruane, Katherine Graham, and Bill Gates. By all accounts, Buffett is a superb business associate once he agrees to become involved. He cares deeply about each relationship, does whatever may be necessary to protect and defend the best interests of his associates, and is extraordinarily generous with material rewards as well as recognition. Here is an especially revealing excerpt from Cunningham's Introduction to The Essays of Warren Buffett: "The CEOs at Berkshire's operating companies enjoy a unique position in corporate America. They are given a simple set of commands: to run the business as if (1) they are its sole owner, (2) it is the only asset they hold, and (3) they can never sell or merge it for one hundred years." These three "commands" are wholly consistent with what Lawrence explains earlier in the same Introduction: "The central theme uniting Buffett's lucid essays is that the principles of fundamental business analysis, first formulated by his teachers Ben Graham and David Dodd, should guide investment practice. Linked to that theme are management principles that define the proper role of corporate managers as the stewards of investment capital and the proper role of shareholders as the suppliers and owners of capital. Radiating from these main themes are practical and sensible lessons on the entire range of important business issues, from accounting to mergers to valuation." Those who shared Buffett's same core values of honesty and integrity, and who are also committed to the same basic principles, cherish their relationship with him. To me, Alice Schroeder's rigorous and eloquent analysis of this theme of mutually productive and beneficial collaboration is her single greatest achievement among many in this definitive biography of one of the most important and yet least understood business leaders in recent years. Bravo! (And Bravo to you too – Robert Morris).

Quotes by Warren Buffett: I like very much quotes by wise people in different countries, and in this book and links we can find thousands of quotes. Warren Buffett is one of the wisest men who ever existed and his quotes have become the guidelines of many investors and businessmen.

"Two super-contagious diseases, fear and greed, will forever occur in the investment community. The timing of these epidemics will be unpredictable. ... We simply attempt to be fearful when others are greedy and to be greedy only when others are fearful."

"No matter how great the talent or efforts, some things just take time. You can't produce a baby in one month by getting nine women pregnant."

"Our favorite holding period is forever."

"I don't look to jump over seven-foot bars: I look around for one-foot bars that I can step over."

"Risk comes from not knowing what you're doing."

"Only when the tide goes out do you discover who's been swimming naked."

"Never invest in a business you cannot understand."

"What counts for most people in investing is not how much they know, but rather how realistically they define what they don't know."

"You don't need to be a rocket scientist. Investing is not a game where the guy with the 160 IQ beats the guy with 130 IQ."

"It is not necessary to do extraordinary things to get extraordinary results. ... By periodically investing in an index fund, the know-nothing investor can actually outperform most investment professionals."

"Whether we're talking about socks or stocks, I like buying quality merchandise when it is marked down."

"Most people get interested in stocks when everyone else is. The time to get interested is when no one else is. You can't buy what is popular and do well."

"We have long felt that the only value of stock forecasters is to make fortune-tellers look good."

"Rule No.1 is never lose money. Rule No.2 is never forget Rule No. 1."

"The most important thing to do if you find yourself in a hole is to stop digging."

"Chains of habits are too light to be felt until they are too heavy to be broken."

"Do not save what is left after spending, but spend what is left after saving."

"You shouldn't own common stocks if a 50% decrease in their value in a short period of time would cause you acute distress."

"With enough insider information and a million dollars, you can go broke in a year."

"I will say this about gold. If you took all the gold in the world, it would roughly make a cube 67 feet on a side ... Now for that same cube of gold, it would be worth at today's market prices about \$7 trillion — that's probably about a third of the value of all the stocks in the United States. For \$7 trillion, you could have all the farmland in the United States, you could have about seven Exxon Mobil Corporations plus a trillion dollars of walking-around money. ... If you offered me

the choice of looking at some 67-foot cube of gold all day, ... call me crazy, but I'll take the farmland and the Exxon Mobil Corporations."

"You only have to do a very few things right in your life so long as you don't do too many things wrong."

"Price is what you pay. Value is what you get¹."

"It's better to hang out with people better than you. Pick out associates whose behavior is better than yours and you'll drift in that direction."

"In the business world, the rearview mirror is always clearer than the windshield."

"It's far better to buy a wonderful company at a fair price, than a fair company at a wonderful price."

"It takes 20 years to build a reputation and five minutes to ruin it. If you think about that, you'll do things differently."

"Only buy something that you'd be perfectly happy to hold if the market shut down for 10 years."

"The business schools reward difficult complex behavior more than simple behavior, but simple behavior is more effective."

"You do things when the opportunities come along. I've had periods in my life when I've had a bundle of ideas come along, and I've had long dry spells. If I get an idea next week, I'll do something. If not, I won't do a damn thing."

"Honesty is a very expensive gift. Don't expect it from cheap people."

"Someone's sitting in the shade today because someone planted a tree a long time ago."

"If you're in the luckiest 1% of humanity, you owe it to the rest of humanity to think about the other 99%."

"There seems to be some perverse human characteristic that likes to make easy things difficult."

"Forecasts may tell you a great deal about the forecaster; they tell you nothing about the future."

"The difference between successful people and really successful people is that really successful people say no to almost everything."

"In the world of business, the people who are most successful are those who are doing what they love."

"You know... you keep doing the same things and you keep getting the same result over and over again."

“An investor should act as though he had a lifetime decision card with just twenty punches on it.”

“You’ve gotta keep control of your time, and you can’t unless you say no. You can’t let people set your agenda in life.”

“Diversification is protection against ignorance. It makes little sense if you know what you are doing.”

“Opportunities come infrequently. When it rains gold, put out the bucket, not the thimble.”

“If past history was all that is needed to play the game of money, the richest people would be librarians.”

“Tell me who your heroes are and I’ll tell you who you’ll turn out to be.”

“...not doing what we love in the name of greed is very poor management of our lives.”

“The most important investment you can make is in yourself.”

“Somebody once said that in looking for people to hire, you look for three qualities: integrity, intelligence, and energy. And if you don’t have the first, the other two will kill you. You think about it; it’s true. If you hire somebody without [integrity], you really want them to be dumb and lazy.”

“I insist on a lot of time being spent, almost every day, to just sit and think. That is very uncommon in American business. I read and think. So I do more reading and thinking, and make less impulse decisions than most people in business. I do it because I like this kind of life.”

“There’s class warfare, all right, but it’s my class, the rich class, that’s making war, and we’re winning.”

“There comes a time when you ought to start doing what you want. Take a job that you love. You will jump out of bed in the morning. I think you are out of your mind if you keep taking jobs that you don’t like because you think it will look good on your resume. Isn’t that a little like saving up sex for your old age?”

“Should you find yourself in a chronically leaking boat, energy devoted to changing vessels is likely to be more productive than energy devoted to patching leaks.”

“You never know who’s swimming naked until the tide goes out.”

“I could end the deficit in 5 minutes. You just pass a law that says that anytime there is a deficit of more than 3% of GDP all sitting members of congress are ineligible for reelection.”

“Never ask a barber if you need a haircut.”

"It's nice to have a lot of money, but you know, you don't want to keep it around forever. I prefer buying things. Otherwise, it's a little like saving sex for your old age."
 "You can't make a good deal with a bad person".

"We intend to continue our practice of working only with people whom we like and admire. This policy not only maximizes our chances for good results, it also ensures us an extraordinarily good time."

"Money will not change how healthy you are or how many people love you."

"It's much easier to stay out of trouble now than to get out of trouble later".

"The trick is, when there is nothing to do, do nothing".

"Don't risk what is important to you, to get what is not important to you."

"When forced to choose, I will not trade even a night's sleep for the chance of extra profits."

"Too often, a vast collection of possessions ends up possessing its owners. The asset I most value, aside from health, is interesting, diverse, and long-standing friends."

"Good profits simply are not inconsistent with good behavior".

"You are neither right nor wrong because the crowd disagrees with you."

Finally, we bring here the "prophecy" of Warren Buffett on Derivatives calling them Weapons of Mass Destruction in his 2002 annual report, that proved true in the Great Recession of 2008, and Buffett, Stiglitz, and others say that the worse is still ahead, as the danger from derivatives that are not regulated has increased much more and could cause the bankruptcy of the world's economy. This concurs with what I maintain since the Great Recession that the next crisis will be a "Doomsday Depression" because the derivatives that are not regulated have reached levels of ten times the world's economies, and this time it will be impossible to bail out the Banks that are too big to fail, and all the worlds' economies will collapse. The "vodou" cures of lowering bank interests to zero are truly a curse, as their only effect is in creating once again bubbles of real estate and stock exchanges at inflated prices, as there are almost no other investments' opportunities with money that does not cost anything. The neoliberal governments did not regulate the derivatives and the banks, the economies and the markets, and the free markets have become jungles benefiting only the lions, the 1% ruling class, while all the others have a much lower income, pay higher tax rates than the lions, the gaps are now equivalent to those in the roaring twenties, the governments have not drawn the necessary lessons and conclusions for the future, as the politicians and civil servants are bribed by the tycoons and the banks – directly or indirectly and most of the time legally – and they participate in the plunder, pledging allegiance to their masters – the tycoons, the banks, the magnates of Wall Street, and ignoring the 99% masses who do not count anymore in the new plutocracies of the 21st century.

History will judge the Central Banks, the politicians, the civil servants, and the governments' organizations, that practised those panaceas of zero interests, fake regulation, and so-called free markets, as the culprits of the collapse of world's economies, and they will be remembered as Chamberlain who "gained" a year of peace but prompted the world into the worst tragedy of humankind – World War II and the Holocaust, with 60 millions casualties. Those false prophets

have gained a few years reprieve, enabling the tycoons to recover at our expense from the Great Recession and continue to profit trillions from all of us, wronging the whole world, in the stock exchange and real estate bubbles, giving zero interests to the masses' banks deposits and charging interests of ten percents or even more for the masses' loans, making the banks and tycoons outrageously richer, at our risk as they have nothing to lose, transferring all their losses to the governments and to us, and all the profits to their pockets. Unfortunately, the Domsday Depression will be catastrophic once again to the majority of the populations who always pays the price, or in Buffett's words: "There's class warfare, all right, but it's my class, the rich class, that's making war, and we're winning." But I am optimistic as this collapse would have to change basic attitudes, for example banning lobbying, contributions to politicians, letting the politicians campaign only on state-owned TV channels at no charge, prohibiting by law for government officials and politicians to work in the private sector, but also giving them private sector's salaries as in Singapore, making laws for maximum salaries of one million dollars annually to CEOs without shares and options, prohibiting bankrupt businessmen and officers of bankrupt companies to work anymore in business, all along my "rules" in my books and similar ones. I bring here also links to articles by Joseph Stiglitz and others on those issues.

Warren Buffet on Derivatives

Following are edited excerpts from the Berkshire Hathaway annual report for 2002.

I view derivatives as time bombs, both for the parties that deal in them and the economic system. Basically these instruments call for money to change hands at some future date, with the amount to be determined by one or more reference items, such as interest rates, stock prices, or currency values. For example, if you are either long or short an S&P 500 futures contract, you are a party to a very simple derivatives transaction, with your gain or loss derived from movements in the index. Derivatives contracts are of varying duration, running sometimes to 20 or more years, and their value is often tied to several variables. Unless derivatives contracts are collateralized or guaranteed, their ultimate value also depends on the creditworthiness of the counter-parties to them. But before a contract is settled, the counter-parties record profits and losses – often huge in amount – in their current earnings statements without so much as a penny changing hands. Reported earnings on derivatives are often wildly overstated. That's because today's earnings are in a significant way based on estimates whose inaccuracy may not be exposed for many years.

The errors usually reflect the human tendency to take an optimistic view of one's commitments. But the parties to derivatives also have enormous incentives to cheat in accounting for them. Those who trade derivatives are usually paid, in whole or part, on "earnings" calculated by mark-to-market accounting. But often there is no real market, and "mark-to-model" is utilized. This substitution can bring on large-scale mischief. As a general rule, contracts involving multiple reference items and distant settlement dates increase the opportunities for counter-parties to use fanciful assumptions. The two parties to the contract might well use differing models allowing both to show substantial profits for many years. In extreme cases, mark-to-model degenerates into what I would call mark-to-myth. I can assure you that the marking errors in the derivatives business have not been symmetrical. Almost invariably, they have favored either the trader who was eyeing a multi-million dollar bonus or the CEO who wanted to report impressive "earnings" (or both). The bonuses were paid, and the CEO profited from his options. Only much later did shareholders learn that the reported earnings were a sham. Another problem about derivatives is that they can exacerbate trouble that a corporation has run into for completely unrelated reasons. This pile-on effect occurs because many derivatives contracts require that a company suffering a credit downgrade immediately supply collateral to counter-parties.

Imagine then that a company is downgraded because of general adversity and that its derivatives instantly kick in with their requirement, imposing an unexpected and enormous demand for cash collateral on the company. The need to meet this demand can then throw the company into a liquidity crisis that may, in some cases, trigger still more downgrades. It all becomes a spiral that can lead to a corporate meltdown. Derivatives also create a daisy-chain risk that is akin to the risk run by insurers or reinsurers that lay off much of their business with others. In both cases, huge receivables from many counter-parties tend to build up over time. A participant may see himself as prudent, believing his large credit exposures to be diversified and therefore not dangerous. However under certain circumstances, an exogenous event that causes the receivable from Company A to go bad will also affect those from Companies B through Z. In banking, the recognition of a “linkage” problem was one of the reasons for the formation of the Federal Reserve System. Before the Fed was established, the failure of weak banks would sometimes put sudden and unanticipated liquidity demands on previously-strong banks, causing them to fail in turn. The Fed now insulates the strong from the troubles of the weak. But there is no central bank assigned to the job of preventing the dominoes toppling in insurance or derivatives. In these industries, firms that are fundamentally solid can become troubled simply because of the travails of other firms further down the chain.

Many people argue that derivatives reduce systemic problems, in that participants who can't bear certain risks are able to transfer them to stronger hands. These people believe that derivatives act to stabilize the economy, facilitate trade, and eliminate bumps for individual participants. On a micro level, what they say is often true. I believe, however, that the macro picture is dangerous and getting more so. Large amounts of risk, particularly credit risk, have become concentrated in the hands of relatively few derivatives dealers, who in addition trade extensively with one other. The troubles of one could quickly infect the others. On top of that, these dealers are owed huge amounts by non-dealer counter-parties. Some of these counter-parties, are linked in ways that could cause them to run into a problem because of a single event, such as the implosion of the telecom industry. Linkage, when it suddenly surfaces, can trigger serious systemic problems. Indeed, in 1998, the leveraged and derivatives-heavy activities of a single hedge fund, Long-Term Capital Management, caused the Federal Reserve anxieties so severe that it hastily orchestrated a rescue effort.

In later Congressional testimony, Fed officials acknowledged that, had they not intervened, the outstanding trades of LTCM – a firm unknown to the general public and employing only a few hundred people – could well have posed a serious threat to the stability of American markets. In other words, the Fed acted because its leaders were fearful of what might have happened to other financial institutions had the LTCM domino toppled. And this affair, though it paralyzed many parts of the fixed-income market for weeks, was far from a worst-case scenario. One of the derivatives instruments that LTCM used was total-return swaps, contracts that facilitate 100% leverage in various markets, including stocks. For example, Party A to a contract, usually a bank, puts up all of the money for the purchase of a stock while Party B, without putting up any capital, agrees that at a future date it will receive any gain or pay any loss that the bank realizes. Total-return swaps of this type make a joke of margin requirements. Beyond that, other types of derivatives severely curtail the ability of regulators to curb leverage and generally get their arms around the risk profiles of banks, insurers and other financial institutions.

Similarly, even experienced investors and analysts encounter major problems in analyzing the financial condition of firms that are heavily involved with derivatives contracts. The derivatives genie is now well out of the bottle, and these instruments will almost certainly multiply in variety and number until some event makes their toxicity clear. Central banks and governments have so

far found no effective way to control, or even monitor, the risks posed by these contracts. In my view, derivatives are financial weapons of mass destruction, carrying dangers that, while now latent, are potentially lethal. Recently Buffett said that he is still convinced that derivatives are weapons of mass destruction and at some point they are likely to cause big trouble. The problem arises when there is a discontinuity in the market for some reason or another. In times of crises like in wars, 9/11, or the Great Recession, everyone is afraid to deal with the big banks because nobody is quite sure how much exposure they have to risky derivatives. The problem is not just reckless lending and excessive risk taking, the core problem is lack of transparency. The banks after the Great Recession are even bigger and if they fail the impact on the economy will be much worse than in 2008. The hundreds of trillion dollars of the derivatives are not only ten times higher than the world's economies, they are of course much much higher than all the assets of the leading banks. Buffett's partner at Berkshire Hathaway, Charlie Munger, is even more outspoken in his utter disdain for the massive buildup of derivative positions on major bank balance sheets. "Wall Street is addicted to derivatives trading like the masses are addicted to sports betting. Both are counterproductive, but lucrative for their practitioners. The banks are just gambling parlors with huge odds in favor of the people running them. The derivative books of the five major banks are a perfect business for the owners. But, they are doing nothing for economic growth." And this is the true tragedy of contemporary finance. The Robber Barons did a lot for the economy in spite of all their drawbacks, even the Mafia has turned legitimate, but all those who get rich at our expense without taking any risk contribute nothing to the economy.

[RENOIR](#) – BIOGRAPHIES BY NANCY NANHEAD, FRANCOIS FOSCA, SOPHIE MOUNERET, BY HIS SON JEAN RENOIR – PIERRE AUGUSTE RENOIR, MON PERE

I like very much arts, and especially paintings. Unfortunately, the paintings of the great painters, and especially the Impressionists, whom I like most, are very rare in Israel, and that is why I seize the opportunity every time that I travel abroad to see those paintings at dozens of museums which I visit time and again – the Impressionists mainly in Paris and Provence, the Renaissance painters mainly in Italy, the English painters mainly in London, the Dutch painters mainly in the Netherlands, all the Great Painters as well as other works of art at the museums in New York, Boston, Los Angeles, San Francisco, Chicago, and in Berlin, Madrid, Barcelona, Copenhagen, Stockholm, Oslo, Brussels, Frankfurt, Switzerland, Greece, Lisbon, Sidney, San Petersburg, etc. Sometimes I visit museums on the Internet, I see fiction films and documentary films on the lives of painters and sculptors, and I have read at least a hundred art books with reproductions and biographies of the great painters. I'll give here a list of some of the art books that I have in my library and that I have read most of them a few times. Sometimes, when I feel "blue", I take an art book and after an hour or so I am so absorbed by the paintings that I forget all the problems, this is also a kind of therapy, sometimes even more effective than bibliotherapy. I don't want to leave the impression that I read art books, novels, plays or biographies only as a kind of therapy, this is maybe a side effect, but as most of the time I don't need a therapy, all my intellectual activities are for sheer pleasure without any afterthought, and this includes watching movies, going to the theater, concerts, operas, lectures, museums, or just visiting nice cities and sites.

Books in English, French, Hebrew, and other languages on Bonard, Bosch, Botticelli, Bruegel, Caillebotte, Mary Cassatt, Cezanne x2, Chagall x2, Corot, Cranach, Dali, Degas, Derain x2, Ernst, Gauguin, Goya, El Greco, Ori Hofmekler, Hopper, Frida Kahlo, Klimt, Magritte, Manet x2, Matisse x2, Modigliani x2, Monet x3, Munch x2, Oudot, Picasso, Pissarro, Redon, Seurat, Rembrandt, Renoir x5, Douanier Rousseau, Sisley, Stematsky, Toulouse-Lautrec, Turner,

Suzanne Valadon, Van Gogh x3, Vermeer, Les grands peintres modernes, Modern Primitives, The Great Collectors, A History of Italian Renaissance by Hartt, Haumanut/Art, Gothic Art, Indian Art, Ancient Egypt Art, 100 Masterpieces of Art, Romanticism, The Impressionism x4, The Pre-Raphaelites, Symbolists and Decadents, The American Scene – Early 20th century, Audubon Homer Whistler and the 19th century America, Metropolitan Children, L'art contemporain, Contemporary Art, Musee de l'Orangerie, Art at the turn of the Millennium, Art Links, The Illustrated Encyclopedia of Western Art, Arts and the Artists, History of Modern Art..

Renoir is my favorite painter, he moves me profoundly, especially his portraits, I can see his paintings dozens of times and still find them interesting. I believe that he excelled most in painting men, women, especially children and young women. He may be sugary, but portraits should not show exactly the person as a photo, they must disclose their personalities, and for that no painters can compare to Renoir. He does not have the "shtiks" of Chagall with flying bodies, or Modigliani with long necks, I really don't care if the Mona Lisa is smiling or not, I just think that the portrait is boring and I prefer by far the portrait of a young woman by Renoir. Most of all I prefer the following paintings: Bal du Moulin de la Galette, The Theater Box, La balançoire, Two sisters, Girls at the piano, La grenouillère, Portrait of Claude Monet, portraits of young girls, A girl with a watering can, Mme. Charpentier and her children – I think that it is the most beautiful painting that I have ever seen and every time that I visit the Metropolitan Museum I watch this picture for at least ten minutes, By the water, Luncheon of the boating party, Dance at Bougival, Dance in the country, Girl brooding her hair, Julie Manet, self portraits, Nudes, the Large Bathers, Nude in the sun, After the bath, Bathers, Gabrielle Renard and infant, Portrait of Ambroise Vollard, Portrait of Paul Durand-Ruel, [paintings at l'Orangerie](#), [at musee d'Orsay](#)...

Pierre-Auguste Renoir, commonly known as **Auguste Renoir** (25 February 1841 – 3 December 1919), was a French artist who was a leading painter in the development of the [Impressionist](#) style. As a celebrator of beauty, and especially feminine sensuality, it has been said that "Renoir is the final representative of a tradition which runs directly from [Rubens](#) to [Watteau](#)." He was the father of actor [Pierre Renoir](#) (1885–1952), filmmaker [Jean Renoir](#) (1894–1979) and ceramic artist Claude Renoir (1901–69). He was the grandfather of the filmmaker [Claude Renoir](#) (1913–1993), son of Pierre. After a series of rejections by the Salon juries, Renoir joined forces with Monet, Sisley, [Pissarro](#), and several other artists to mount the first Impressionist exhibition in April 1874, in which Renoir displayed six paintings. Although the critical response to the exhibition was largely unfavorable, Renoir's work was comparatively well received. That same year, two of his works were shown with [Durand-Ruel](#) in London. Hoping to secure a livelihood by attracting portrait commissions, Renoir displayed mostly portraits at the second Impressionist exhibition in 1876. He contributed a more diverse range of paintings the next year when the group presented its third exhibition; they included *Dance at Le Moulin de la Galette* and *The Swing*. [Renoir](#) did not exhibit in the fourth or fifth Impressionist exhibitions, and instead resumed submitting his works to the Salon. By the end of the 1870s, particularly after the success of his painting *Mme Charpentier and her Children* (1878) at the Salon of 1879, Renoir was a successful and fashionable painter.

In 1881, he traveled to [Algeria](#), a country he associated with [Eugène Delacroix](#),^[10] then to [Madrid](#), to see the work of [Diego Velázquez](#). Following that, he traveled to Italy to see [Titian](#)'s masterpieces in [Florence](#) and the paintings of [Raphael](#) in Rome. On 15 January 1882 Renoir met the composer [Richard Wagner](#) at his home in [Palermo](#), Sicily. Renoir painted Wagner's portrait in just thirty-five minutes. In the same year, after contracting pneumonia which permanently damaged his respiratory system, Renoir convalesced for six weeks in Algeria. In 1883, Renoir spent the summer in [Guernsey](#), one of the [islands](#) in the [English Channel](#) with a varied landscape

of beaches, cliffs and bays, where he created fifteen paintings in little over a month. Most of these feature *Moulin Huet*, a bay in [Saint Martin's, Guernsey](#). These paintings were the subject of a set of commemorative postage stamps issued by the Bailiwick of Guernsey in 1983. While living and working in Montmartre, Renoir employed [Suzanne Valadon](#) as a model, who posed for him (*The Large Bathers*, 1884–87; [Dance at Bougival](#), 1883) and many of his fellow painters; during that time she studied their techniques and eventually became one of the leading painters of the day. In 1887, the year when [Queen Victoria](#) celebrated her [Golden Jubilee](#), and upon the request of the queen's associate, Phillip Richbourg, Renoir donated several paintings to the "French Impressionist Paintings" catalog as a token of his loyalty.

In 1890, he married Aline Victorine Charigot, who, along with a number of the artist's friends, had already served as a model for *Le Déjeuner des canotiers* ([Luncheon of the Boating Party](#)) 1881, and with whom he had already had a child, Pierre, in 1885. After his marriage, Renoir painted many scenes of his wife and daily family life including their children and their nurse, Aline's cousin [Gabrielle Renard](#). The Renoirs had three sons: [Jean Renoir](#), who became a filmmaker of note, [Pierre Renoir](#), who became a stage and film actor, and Claude Renoir, who became a ceramic artist. In the late 1860s, through the practice of painting light and water [en plein air](#) (outdoors), he and his friend [Claude Monet](#) discovered that the color of shadows is not brown or black, but the reflected color of the objects surrounding them, an effect known today as [diffuse reflection](#). Several pairs of paintings exist in which Renoir and Monet worked side-by-side, depicting the same scenes (*La Grenouillère*, 1869). One of the best known Impressionist works is Renoir's 1876 *Dance at Le Moulin de la Galette* ([Bal du moulin de la Galette](#)). The painting depicts an open-air scene, crowded with people at a popular dance garden on the *Butte Montmartre* close to where he lived. The works of his early maturity were typically Impressionist snapshots of real life, full of sparkling color and light. By the mid-1880s, however, he had broken with the movement to apply a more disciplined formal technique to portraits and figure paintings, particularly of women. It was a trip to Italy in 1881, when he saw works by [Raphael](#) and other [Renaissance](#) masters, that convinced him that he was on the wrong path, and for the next several years he painted in a more severe style in an attempt to return to classicism. Concentrating on his drawing and emphasizing the outlines of figures, he painted works such as *The Large Bathers* (1884–87; [Philadelphia Museum of Art](#)) during what is sometimes called his "[Ingres](#) period". After 1890 he changed direction again. To dissolve outlines, as in his earlier work, he returned to thinly brushed color. From this period onward he concentrated on monumental nudes and domestic scenes, fine examples of which are [Girls at the Piano](#), 1892, and *Grandes Baigneuses*, 1887. The latter painting is the most typical and successful of Renoir's late, abundantly fleshed nudes. A prolific artist, he created several thousand paintings. The warm sensuality of Renoir's style made his paintings some of the most well-known and frequently reproduced works in the history of art. The single largest collection of his works—181 paintings in all—is at the [Barnes Foundation](#), in [Philadelphia](#).

We bring here the Introduction by Robert L. Herbert to the translation of Renoir, my father, a biography by Renoir's son Jean Renoir.

INTRODUCTION

IN THE spring of 1953, from his home in Hollywood, Jean Renoir wrote to the publisher Bennett Cerf:

I would like to attempt to give form to my own recollections of the conversations I had with my father mostly at the end of his life. I won't quote the exact dialogue which I don't

remember, but try to give an idea of my past impressions of such meetings and of the way they influence me today. These conversations were about anything: his past experiences, his childhood, our family, his friends, his admirations, and also very much about his suspicions regarding the fast changes in our modern world.

The famous filmmaker was then fifty-nine, and would be sixty-eight when the book was published at the end of 1962. When he and his father began their lengthy conversations in 1915, during Jean's long convalescences from successive wartime injuries, Jean was twenty-one, and Auguste seventy-four. The book is therefore the son's nostalgic reminiscences of his father's old age, when he himself was growing old. Their two old ages are movingly brought together in an effervescent blend of nostalgia for an earlier era. Probably to give a more lifelike tone to his recollections, Jean put his father's words in quotation marks despite telling Cerf that he would not do so. He had no written records of his conversations of 1915–1919, so he drew upon memory and upon interviews with many who knew the painter, chiefly Gabrielle Renard Slade (1879–1959), who had been his childhood nurse and one of the painter's favorite models and who was now living nearby in Hollywood. He used a tape recorder and, presumably, written notes, as the two “played the little game of taking a trip back into the past.” Gabrielle was his principal source for the period before his birth and his early years: “I hardly know which are my recollections and which are hers.” Jean also asked friends and researchers to provide him with lengthy excerpts from early writings about Renoir, and the first half of the book consists mostly of a blend of these with available biographies and histories. In addition, he used extensive writings by his father (these have only recently been published); he quoted three pages of aphorisms from them and elsewhere paraphrased them by putting their thoughts into reconstructed conversations.

Renoir, My Father has the rollicking and sometimes earthy tone of Jean's postwar films, like *French Cancan* (1955) or *The Little Theater of Jean Renoir* (1969), rather than the critical edges of his greatest films, such as *Grand Illusion* and *The Rules of the Game* (both from the later 1930s). But when the roughly chronological account reaches World War I, the book takes on a greater immediacy, perhaps because Jean's wounded leg gave him more sympathy for his father's condition. One can never again look indifferently at Renoir's later portraits and paintings of nudes after reading Jean's recollections of his father's disastrous arthritis. Despite his infirmity, Renoir would only rarely pause from painting and then—this is the filmmaker writing—Darkness would invade the studio in the Boulevard Rochechouart, helping him to drift back into the past. I would take advantage of the interval to lift him up and hold him firmly

while Grand' Louise refilled his rubber cushion with air. Then, with the utmost care, we would lower him into his chair and settle him in the best position. 'What nasty material rubber is! Give me a cigarette, will you?' He drew a few puffs, than let it go out.

Equally moving is Jean's account of his father's earlier attempts to ward off the arthritis that eventually crippled his hands by juggling with a *bilboquet* (the cup-and-ball game), and, when that was no longer possible, with a smooth wooden stick.

Jean does not offer many details of his father's craft but occasionally gives vivid descriptions of the painter at work, bobbing back and forth from his wheelchair to the canvas with rapid, stiffened gestures, the brush strapped to his wrist. His aged father, he writes, harassed the subject ceaselessly as a lover harasses the girl who puts up a struggle before yielding. He seemed also to be engaged on a hunt. The anxious rapidity of his brushstrokes, which were urgent, precise, flashing extensions of his piercing vision, made me think of the zig-zag flight of a swallow catching insects. I purposely borrow a comparison from ornithology. Renoir's brush was linked to his visual perception as directly as the swallow's beak is linked to its eyes.

Jean also gives firsthand accounts of some subjects of Renoir's portraits, most notably of the dealer Ambroise Vollard. We learn that Renoir chose the toreador's costume in which he pictured Vollard in 1917 in order to suit what he saw as the swarthy man's exoticism.

"He was Othello before," he has his father say; "as he grew older, he became Massinissa, King of Numidia."

The particular charm of *Renoir, My Father* lies in Jean's unselfconscious sliding back and forth between himself and his father.

He writes that his father "would have been delighted to know that the atom could be split," and then that the painter "imagined that the microbes of a bad cold, for instance, regarded their own solar system, the inside of his nose, as the center of the world." This seems more likely to be Jean imagining what his father could have said than anything he actually did say. If we needed further proof of this merging of two personalities, we would find it in the lists Jean provides of his father's likes and dislikes, hardly to be distinguished from his own. Auguste liked "Burgundian or Mediterranean roof tiles covered with moss; the skin of a healthy woman or child; brown bread; meat grilled over wood or charcoal fires; . . . workingmen's blue jeans after they have been washed and mended a number of times."

Among Auguste's views of life that Jean shared is the dislike of "the fast changes in our modern world" which he mentioned in his letter to Cerf. For both men, materialism, machinery, and mass production stifle the individual and degrade nature and artistic quality; it is the "leprosy of modern industry" that Jean writes

about when revisiting his father's sites in Chatou. Nearly every modern encounter in the book with his father's painted places and his family's former residences makes him lament their former state. In Provence nowadays, "the little farmhouses, with Mediterranean tile roofs, have been replaced by apartment buildings of reinforced concrete, and the old mill in the valley has become a night club." In Montmartre, Jean deplores the loss of a garden plot near his father's old studio, replaced by an eight-story building. In his letter to Cerf, Jean said that he would try "to give an idea of my past impressions" of the meetings with his father, "and of the way they influence me today." *French Cancan*, released two years after he began the book, shows that influence because it is a wistful return to the Montmartre of his extreme youth (he was born in 1894) where memory merged with Renoir's paintings. In Hollywood, where he lived after 1940, his wife Dido's garden made him think of "Paradou," the southern garden in Zola's novel *La Faute de l'Abbé Mouret*. He surrounded himself with furniture and objects from his father's household, "magic carpets which take me back to the years I am trying to evoke." He used his magic carpets to give delightful accounts of Belle Epoque persons like the actress Jeanne Samary, whom Renoir painted long before Jean was born.

Inserting dialogue as though he and the reader were present, Jean seems to have scripted his book as if it were a film. He recalls living after his father's death on the rue Frochot in a building which legend says was built by the elder Dumas, and that reminds him to insert his father's thoughts about Dumas. From the same apartment on the rue Frochot he could see the building where Jeanne Samary lived. He imagines her leaning out the window, or doing her morning marketing on the rue Lepic. "She must have carefully felt the melons to see if they were ripe, and looked with a critical eye at the whiting to make sure it was fresh."

It would be foolish to object to these cinematic flashbacks, because the appeal and the value of Jean Renoir's book is in his imaginative reconstruction of the time and the personages of his father's paintings. We do not object to the same kind of reconstructed past in *The Horse of Pride*, the memorable account of Brittany in which Pierre-Jakez Hélias draws on interviews with his father and grandfather to form an equally nostalgic evocation of an era before his own birth. Both books belong on the shelves of those who wish to understand French culture of a bygone era. *Renoir My Father* is that rarest of documents, a book that brings great pleasure while it reveals the thoughts of two great artists.

—ROBERT L. HERBERT

PAUL HAWKEN – NATURAL CAPITALISM

Paul Hawken is by far the businessman that I admire most. I respect very much Warren Buffett who is one of the most ethical businessmen in the world and has succeeded "in spite" of it to become the richest man in the world, I admire his decision to give back to society almost all the money that he has earned, but I admire less the sources of his wealth, coming from Coca Cola, Goldman Sachs, and some insurance companies that did not behave always ethically. I respect also the decision of unethical businessmen who have decided also to give back to society what they have earned, but I would have preferred that they would conduct in business ethically, without foul play to their competitors, without monopolies and cartels, without evading paying taxes in their homelands, without laying off thousands employees just to earn an extra buck, without polluting the environment, manufacturing defective products, conducting unethically to their community, competitors, suppliers, banks, creditors, governments, minority shareholders.

Paul Hawken is perceived by many as the prophet of sustainability. He is not only an excellent writer, his books move us deeply, but he is also a very successful businessman. This combination is very uncommon in business ethics, social responsibility and sustainability. Normally, you can be an ethical businessman but you don't write on ethics, you can be an excellent ethicist but you don't practice business. Rather, this "oxymoron", adds so much to the credibility of Hawken's books and activities, that it has influenced millions of people. One of the people he has influenced most was Ray Anderson, the founder and chairman of Interface, the world's largest carpet manufacturer of commercial carpet. After reading *The Ecology of Commerce* by Hawken, Anderson wept, he reached the conclusion that until then he was a "plunderer of the earth" and he decided to change his company into a sustainable company because it is good to earth, to society, to humans and to business. Paul Hawken's record is impeccable; he is for me the "perfect" businessman, all businessmen should be like him, while almost none is like him.

Paul Hawken is an environmentalist, entrepreneur, and author. His work includes starting ecological businesses, writing about the impact of commerce on living systems, and consulting with CEOs and governments on economic development, industrial ecology, and environmental policy. He has appeared on numerous media including the Today Show, Larry King, Talk of the Nation, Charlie Rose, and has been profiled or featured in hundreds of articles including the Wall Street Journal, Newsweek, Washington Post, Business Week, Esquire, and US News and World Report. His writings have appeared in the Harvard Business Review, Resurgence, New Statesman, Inc, Boston Globe, Christian Science Monitor, Mother Jones, Utne Reader, Orion, and other publications. He authors articles, op-eds, and peer-reviewed papers, and has written seven books including four national bestsellers: *The Next Economy* (Ballantine 1983), *Growing a Business* (Simon and Schuster 1987), and *The Ecology of Commerce* (HarperCollins 1993) and *Blessed Unrest* (Viking, 2007). *The Ecology of Commerce* was voted in 1998 as the #1 college text on business and the environment by professors in 67 business schools. *Natural Capitalism: Creating the Next Industrial Revolution* (Little Brown, September 1999) co-authored with Amory Lovins, has been read and referred to by several heads of state including President Bill Clinton who called it one of the five most important books in the world today. But the same Clinton repealed the Glass-Steagall legislation, while [Robert Kuttner](#), [Joseph Stiglitz](#), [Elizabeth Warren](#), [Richard D. Wolff](#) and others have tied Glass–Steagall repeal to the [late-2000s financial crisis](#). Kuttner acknowledged “de facto enroads” before Glass–Steagall “repeal” but argued the GLBA’s “repeal” had permitted “super-banks” to “re-enact the same kinds of structural conflicts of interest that were endemic in the 1920s,” which he characterized as “lending to speculators, packaging and securitizing credits and then selling them off, wholesale or retail, and extracting fees at every step along the way.” Stiglitz argued “the most important consequence of Glass–

Steagall repeal” was in changing the culture of commercial banking so that the “bigger risk” culture of investment banking “came out on top.” He also argued the GLBA “created ever larger banks that were too big to be allowed to fail,” which “provided incentives for excessive risk taking.” Warren explained Glass–Steagall had kept banks from doing “crazy things.” She credited FDIC insurance, the Glass–Steagall separation of investment banking, and SEC regulations as providing “50 years without a crisis” and argued that crises returned in the 1980s with the “pulling away of the threads” of regulation. Weissman agrees with Stiglitz that the “most important effect” of Glass–Steagall “repeal” was to “change the culture of commercial banking to emulate Wall Street’s high-risk speculative betting approach.”

Hawken’s books have been published in over 50 countries in 27 languages. *Growing a Business* became the basis of a 17-part PBS series, which Mr. Hawken hosted and produced. The program, which explored the challenges and pitfalls of starting and operating socially responsive companies, was shown on television in 115 countries and watched by over 100 million people. Paul has founded several companies including some of the first natural food companies in the U.S. that relied solely on sustainable agricultural methods. He presently heads OneSun, LLC, an energy company focused on ultra low-cost solar based on green chemistry and biomimicry; and Highwater Global, a social impact fund that employs the highest standards of corporate social, ethical and environmental behavior. In 1965, Hawken worked with Martin Luther King Jr.’s staff in Selma, Alabama prior to the historic March on Montgomery, Alabama. As press coordinator, Hawken registered press, issued credentials (he describes it as a battle zone, and people needed to be identified), gave dozens of updates and interviews on national radio, and acted as marshal for the final march. That same year, Hawken worked in New Orleans as a staff photographer for the Congress of Racial Equality, focusing on voter registration drives in Bogalusa, Louisiana and the panhandle of Florida, and photographing the Klan in Meridian, Mississippi, after three civil rights workers were tortured and killed. During this time, Hawken was accosted and seized by Ku Klux Klan members, but quickly escaped due to FBI surveillance and intervention. Hawken has spoken, conducted research, and traveled extensively throughout the world, undertaking journeys into insurgent-held territories of Burma to research tropical teak deforestation, as well as a 1999 humanitarian/photojournalistic trek to war-torn Kosovo and Macedonia.

Paul is founder of the Natural Capital Institute (www.naturalcapital.org), a research organization located in Sausalito, California. The Natural Capital Institute created Wiser Earth (www.WiserEarth.org), an open source networking platform that links NGOs, foundations, business, government, social entrepreneurs, students, organizers, academics, activists, scientists, and citizens concerned about the environment and social justice. As a speaker, he has given keynote addresses to the Liberal Party of Canada, the King of Sweden at his inaugural Environmental Seminar, American Bookseller’s Association, Urban Land Institute, SRI International, Harvard University, Stanford University, the Wharton School, Cornell University, Prime Minister of New Zealand’s Conference on Natural Capitalism, US Department of Commerce, Australian Business Council, Yale University and Yale University Commencement, University of California (Berkeley) Commencement, Ministry of Agriculture France, American Association for the Advancement of Science (AAAS), Prince of Wales Conference on Business and the Environment— Cambridge University, Commonwealth Club, Herman Miller, National Wildlife Federation, State of Washington, American Society of Landscape Architects, American Institute of Architects, American Institute of Graphic Arts, American Solar Energy Association, Apple Computer, World Business Council for Sustainable Development, U.S. Forest Service, Ontario Hydro, Environment Canada, EPA, and several hundred others.

Paul Hawken has served on the board of many environmental organizations including Point Foundation (publisher of the Whole Earth Catalogs), Center for Plant Conservation, Conservation International, Trust for Public Land, Friends of the Earth, and National Audubon Society. Among recognition and awards received are: Green Cross Millennium Award for Individual Environmental Leadership presented by Mikhail Gorbachev in 2003; World Council for Corporate Governance in 2002; Small Business Administration "Entrepreneur of the Year" in 1990; Utne "One Hundred Visionaries who could Change our Lives" in 1995, Western Publications Association "Maggie" award for "Natural Capitalism" as the best Signed Editorial/Essay" in 1997; Creative Visionary Award by the International Society of Industrial Design; Design in Business Award for environmental responsibility by the American Center for Design; Council on Economic Priorities' 1990 Corporate Conscience Award; Metropolitan Magazine Editorial Award for the 100 best people, products and ideas that shape our lives; the Cine Golden Eagle award in video for the PBS program "Marketing" from *Growing a Business*; California Institute of Integral Studies Award "For Ongoing Humanitarian Contributions to the Bay Area Communities"; Esquire Magazine award for best 100 People of a Generation (1984)...

Hawken had a Swedish grandmother and a Scottish grandfather who were farmers. His father worked at [UC Berkeley](#). He attended [UC Berkeley](#) and [San Francisco State University](#), but received no formal degrees. Hawken worked in the [Civil Rights Movement](#). He currently lives in or near [Sausalito, California](#). Hawken has written seven books. His 1975 *The Magic of Findhorn* popularized the community of [Findhorn](#), an ecological spiritual center in Scotland. Most of his subsequent books cover business, activism, and sustainable practices. These include *The Next Economy* (1983), *Growing a Business*, and *The Ecology of Commerce* (1993), in which he coined the term "restorative economy". The businessman and environmentalist [Ray Anderson](#) of [Interface, Inc.](#) credited *The Ecology of Commerce* with his environmental awakening. He described reading it as a "spear in the chest experience", after which Anderson started crisscrossing the country with a near-evangelical fervor, telling fellow executives about the need to reduce waste and carbon emissions. Hawken's book, *Natural Capitalism: Creating the Next Industrial Revolution* (1999), coauthored with [Amory Lovins](#) and [Hunter Lovins](#), popularized the now-standard idea of [natural capital](#) and direct accounting for [ecosystem services](#). *Natural Capitalism* has been translated into 26 other languages. Together with *The Ecology of Commerce* these books have been described as being "among the first to point the way towards a sustainable global economy". I taught this excellent book as part of my courses on Sustainability.

Blessed Unrest, How the Largest Movement in the World Came into Being and Why No One Saw It Coming, published in May 2007, argues that a vast world-changing "movement with no name" is now forming, which Hawken believes will prevail. He conceives of this "movement" as developing not by [ideology](#) but rather through the identification of what is and is not humane, like an [immune system](#). The following passage gives an idea of his conception of the movement: It is axiomatic that we are at a threshold in human existence, a fundamental change in understanding about our relationship to nature and each other. We are moving from a world created by privilege to a world created by community. The current thrust of history is too supple to be labeled, but global themes are emerging in response to cascading [ecological crises](#) and human suffering. These ideas include the need for radical social change, the reinvention of market-based economics, the [empowerment of women](#), activism on all levels, and the need for [localized economic control](#). There are insistent calls for autonomy, appeals for a new resource ethic based on the tradition of [the commons](#), demands for the reinstatement of cultural primacy over corporate hegemony, and a rising demand for [radical transparency](#) in politics and [corporate decision making](#). It has been said that [environmentalism](#) failed as a movement, or worse yet,

died. It is the other way around. Everyone on earth will be an environmentalist in the not too distant future, driven there by necessity and experience. I strongly believe that this will happen.

Hawken took over a small retail store in Boston in 1966 called Erewhon (after [Samuel Butler's](#) 1872 [utopian novel](#)) and turned it into the Erewhon Trading Company, a natural-foods wholesaler. With Dave Smith, he co-founded the [Smith & Hawken](#) garden supply company in 1979, a retail and catalog business. He heads PaxFan, which uses geometries found in nature to increase the efficiency of industrial fans, turbines, and electronic thermal management. From 1994 up and till 1998 Paul was founder and chairman of The Natural Step USA. In 2008, he co-founded Biomimicry Technologies with biologist [Janine Benyus](#), the author of *Biomimicry, Innovation Inspired by Nature*, HarperCollins, 1997. The United States' Natural Step organization began in June 1994 when [Peter Senge](#) invited [Dr. Robèrt](#) and Hawken to address the Organizational Learning Center at the Sloan School of Management at MIT. Hawken's subsequent role was to create a steering committee, raise the necessary funding, incorporate as a [501\(c\)\(3\)](#) educational foundation, secure offices and staff, develop curriculum, begin training and developing workshops, and enlist US corporations. TNS US organized a Scientific Consensus Meeting in April 1997, under the auspices of Wingspread and the sponsorship of the [EPA](#). Hawken organized the first annual TNS US three-day workshops in Santa Fe, Chicago, Boston, and Portland; the latter attended by 600 people. He worked with World Resource Institute, [CERES](#), to organize the first NGO Summit on Corporate Sustainability in Washington DC.

In 1995 Hawken was hired by [Interface, Inc.](#) as part of a 12 member group of outside consultants responsible to help make Interface the world's leading company in industrial ecology within the next ten years. The team helped move the company to a closed-loop manufacturing process so that product and waste is returned and remanufactured into new product. He conceived, wrote and co-designed the Interface Sustainability Report, which has won numerous awards and praise throughout the world. 1996 till 1998: Hawken was Co-Chairman of [The Natural Step International](#). The Natural Step was founded in 1989 by Swedish scientist and medical doctor, [Karl-Henrik Robèrt](#) in order to create shared frameworks for understanding sustainable development. Its purpose is to teach and support environmental systems thinking in corporations, cities, governments, unions and academic institutions through a dialogue process rooted in basic science. The Natural Step teachings are sequenced scientific principles that provide a comprehensive basis for understanding the requirements for life on earth, and in particular, how individuals, organizations and companies can act so that those requisites are maintained and enhanced. The curriculum of the Natural Step was attained by engaging a wide spectrum of scientists to work together to create a consensus description of the living systems that drive our economy and culture. Rather than focusing on details where there is disagreement, the Natural Step describes first principles that guide cause and effect relationships in nature. Hawken's duties as Co-Chair were to act as an ambassador, helping establish new country organizations and working across international lines with companies seeking change.

Hawken founded and directed the [Natural Capital Institute](#) (NCI) located in [Sausalito, California](#). Its main focus was [Wiser.org](#), an open source database of activists and [civil society](#) organizations focused on environmental and social justice. Hawken has served on the board the Point Foundation (publisher of the [Whole Earth Catalogs](#)), the Center for Plant Conservation, Conservation International, the Trust for Public Land, Friends of the Earth, and the National Audubon Society. In 2002, [Fortune](#) called him "the original hippie entrepreneur." He received the Green Cross Millennium Award for Individual Environmental Leadership presented by [Mikhail Gorbachev](#) in 2003. Hawken has also been awarded six honorary doctorates.

Natural Capitalism: Creating the Next Industrial Revolution is a 1999 book co-authored by [Paul Hawken](#), [Amory Lovins](#) and [Hunter Lovins](#). It has been translated into a dozen languages and was the subject of a [Harvard Business Review](#) summary. In *Natural Capitalism* the authors describe the [global economy](#) as being dependent on [natural resources](#) and ecosystem services that nature provides. Natural Capitalism is a critique of traditional "Industrial Capitalism", saying that the traditional system of capitalism "does not fully conform to its own accounting principles. It liquidates its capital and calls it income. It neglects to assign any value to the largest stocks of capital it employs - the natural resources and living systems, as well as the social and cultural systems that are the basis of human capital." Natural capitalism recognizes the critical interdependency between the production and use of human-made capital and the maintenance and supply of natural capital. The authors argue that only through recognizing this essential relationship with the Earth's valuable resources can businesses, and the people they support, continue to exist. Their fundamental questions are: What would an economy look like if it fully valued all forms of capital? What if an economy were organized not around the abstractions of [neoclassical economics](#) and [accountancy](#) but around the biological realities of nature? What if [generally accepted accounting principles](#) recognized natural and human capital not as a free amenity in inexhaustible supply but as a finite and integrally valuable factor of production? What if in the absence of a rigorous way to practice such accounting, companies started to act as if such principles were in force. The Authors of *Natural Capitalism* say that these choices are possible and "such an economy would offer a stunning new set of opportunities for all of society, amounting to no less than *the next industrial revolution*. The book has many practical suggestions for companies interested in a sustainable future. As such it is one of the best business books that I have ever read, as I admire mainly business books with a practical message.

According to the authors, the "next industrial revolution" depends on the espousal of four central strategies: "the conservation of resources through more effective manufacturing processes, the reuse of materials as found in natural systems, a change in values from quantity to quality, and investing in natural capital, or restoring and sustaining natural resources". While traditional [industrial capitalism](#) primarily recognizes the value of [money](#) and [goods](#) as [capital](#), *Natural Capitalism* extends recognition to [natural capital](#) and [human capital](#). Problems such as [pollution](#) and [social injustice](#) may then be seen as failures to properly account for capital, rather than as inherent failures of [capitalism](#) itself. It is amazing how the solution to the impasse of the global economy is so obvious, everything is written, explained, and recommended in the books by Paul Hawken, Joseph Stiglitz, Naomi Klein, Joel Bakan... while the business community and the neoliberal politicians do exactly the opposite. The writing is on the wall, but only Daniel can see it, and the others are blind, deaf, and mute, mostly impotent, well, not all the others, but most of those who decide what is the right way for the countries and their economies anyhow.

The fundamental assumptions of Natural Capitalism are as follows:

1. The limiting factor to future economic development is the availability and functionality of [natural capital](#), in particular, life-supporting services that have no substitutes and currently have no market value.
2. Misconceived or badly designed business systems, population growth, and wasteful patterns of [consumption](#) are the primary causes of the loss of natural capital, and all three must be addressed to achieve a sustainable economy.
3. Future economic progress can best take place in democratic, market-based systems of production and distribution in which all forms of capital are fully valued, including human, manufactured, financial, and natural capital.

4. One of the keys to the most beneficial employment of people, money, and the environment is radical increases in [resource productivity](#).
5. Human welfare is best served by improving the quality and flow of desired services delivered, rather than by merely increasing the total dollar flow.
6. Economic and environmental [sustainability](#) depends on redressing global inequities of income and material well-being.

In a 2009 interview, Paul Hawken described his motivation behind the title "*Natural Capitalism*". He stated that it was intended to be a pun on "[natural capital](#)", a term originally coined by [E.F. Schumacher](#) in 1973. Hawken endorsed the underlying concept of *natural capital*, and its implications for society, so added an "-ism" at the end of that word as a [double entendre](#). Despite this intention from Hawken, many readers interpreted this wordplay in the opposite way. There was dissent from readers who misunderstood the title, believing that "*Capitalism*" was the operative word, and that the authors were therefore justifying or defending the concept of [capitalism](#). Hawken later expressed regret at this confusion, and stated that while he endorses the spirit of commerce and entrepreneurship, he does not endorse the "pathological" qualities [inherent in pure capitalism](#). I have read about 200 hundred books on capitalism, the Great Recession, business ethics, social responsibility, globalization, social and economic justice and sustainability. Dozens of excellent writers have shown us the way, and it is so frustrating that one mediocre writer, a false Messiah, Milton Friedman, has captivated the mind of all the neoliberal politicians and tycoons. Actually, it is quite obvious, why he has so succeeded, he tells them that to be selfish is OK, to be greedy is OK, to plunder the goods of earth, of the countries, to accumulate billions without any scruples is OK, while 99% of the others earn less and less, while poverty is increasing, while nothing is trickling down, while all who differ are ostracized, are called socialists/communists/anti-Christ, are not allowed to teach at most of the universities, not allowed to manage important companies, not allowed to govern any country. All the big parties have complied with the plutocrats, the Democrats, the Labor, the French socialists, only few "lunatics" do not agree and maintain that "e pur si muove", but they are marginal although they know the truth. Paul Hawken is one of the few, I know and admire him, I was the first one to write about him in a marginal bulletin, nobody asked me for any comment on my article. I was probably the only one in Israel at least to teach his books, in the world he is better known but he cannot influence the economy and politics, why? Because most of the politicians receive huge contributions from the tycoons, from Wall Street, from the large corporations, and in return they exempt them from paying taxes, from an effective regulation, from being prosecuted for all their ethical crimes, from rendering the lives of billions miserable, with less welfare, education, health, higher inequality as in the outrageous roaring twenties level, lower quality of life!

DISRAELI – BIOGRAPHY BY ANDRE MAUROIS

In my youth I admired Benjamin Disraeli, and I read with great interest his biography by Andre Maurois. Disraeli was the first Jew to become prime minister of a leading European power – UK at its apotheosis, he was also a novelist, an intellectual, a friend of Queen Victoria, and most of all because he arranged for the British to purchase a major interest in 1875 in the Suez Canal Company in Ottoman-controlled Egypt. Without Disraeli Egypt would not have been occupied de facto by the British from 1882 until 1956, and the Jews could not have lived safely in Egypt. In spite of the fairy tales that I hear now and then from Jewish Egyptians that long for the "good" life with the Egyptians and the harmony between both people, the reality is that the Jews were not slaughtered and persecuted by the Egyptians only because Egypt was a de-facto British

protectorate, which made possible the safety of the Jews and all the hundreds of thousands Europeans as well. When the British left Egypt in 1956 within a few years Egypt became "Judenrein/Europaerein", and all the Europeans and Jews had to leave Egypt penniless. The reader should not construe this statement as favoring colonialism in any way. I am against colonialism, as Israel has suffered from British colonialism maybe even more than Egypt, the British have prohibited immigration of Jews from Germany and Europe prior to World War II and even after that, they have helped the Jordanians and the Arabs in the Israeli war of independence, arrested and executed many Jews... But I just state the fact that the British were instrumental in keeping the safety of the Europeans in Egypt, furthermore they saved Egypt and the whole Middle East from the abominable German Nazi regime, that would have exterminated all the Jews of the Middle East as they did in Europe, and subjugated also the Arabs as they did with all their collaborators, from Petain to Quisling, from the Romanians to the Italians. The Egyptians, eager to get rid from the colonialists, got rid of all the Europeans and of all European influence, and their economic situation is today much worse than what it was before the revolution of 1952, while the extremely wise Lee Kuan Yew in Singapore kept the European influence, brought in European and American companies, kept the English language, and won it all – full independence, prosperity, moving from Third World to First, and keeping a much better democracy than the Egyptian democracy from the era of Nasser to Mubarak. Age has made me more realistic, if I was in the past socialist and then capitalist, colonialist and anti-colonialist, I judge the situation realistically, trying to adopt the best facets of a humane capitalism regime, independent country but open to European influence, Israeli patriot but also cosmopolitan. And after all, this was also the policy of Disraeli, who was a realistic and very wise statesman.

Benjamin Disraeli, in full Benjamin Disraeli, earl of Beaconsfield, Viscount Hughenden of Hughenden, byname Dizzy (born December 21, 1804, [London, England](#)—died April 19, 1881, London), British [statesman](#) and novelist who was twice prime minister (1868, 1874–80) and who provided the [Conservative Party](#) with a twofold [policy](#) of Tory democracy and [imperialism](#). Disraeli was of Italian-Jewish descent, the eldest son and second child of Isaac D'Israeli and Maria Basevi. The most important event in Disraeli's boyhood was his father's quarrel in 1813 with the synagogue of Bevis Marks, which led to the decision in 1817 to have his children baptized as Christians. Until 1858, Jews by religion were excluded from Parliament; except for the father's decision, Disraeli's political career could never have taken the form it did. Disraeli was educated at small private schools. At the age of 17 he was articled to a firm of solicitors, but he longed to become notable in a more sensational manner. His first efforts were disastrous. In 1824 he speculated recklessly in South American mining shares, and, when he lost all a year later, he was left so badly in debt that he did not recover until well past middle age. Earlier he had persuaded the publisher John Murray, his father's friend, to launch a daily newspaper, the *Representative*. It was a complete failure. Disraeli, unable to pay his promised share of the capital, quarreled with Murray and others. Moreover, in his novel [Vivian Grey](#) (1826–27), published anonymously, he lampooned Murray while telling the story of the failure. Disraeli was unmasked as the author, and he was widely criticized.

Disraeli suffered what would later be called a nervous breakdown and did little during the next four years. He wrote another extravagant novel, *The Young Duke* (1831), and in 1830 began 16 months of travel in the Mediterranean countries and the [Middle East](#). These travels not only furnished him with material for Oriental descriptions he used in later novels but also influenced his attitude in foreign relations with India, Egypt, and Turkey in the 1870s. Back in England, he was active in London social and literary life, where his dandified dress, conceit and affectation, and exotic good looks made him a striking if not always popular figure. He was invited to fashionable parties and met most of the celebrities of the day. His novel [Contarini Fleming](#)

(1832) has considerable autobiographical interest, like many of his novels, as well as echoes of his political thought. By 1831 Disraeli had decided to enter politics and sought a seat in [Buckinghamshire](#), near Wycombe, where his family had settled. As an independent radical, he stood for and lost [High Wycombe](#) twice in 1832 and once in 1835. Realizing that he must attach himself to one of the political parties, he made a somewhat eccentric interpretation of [Toryism](#), which some features of his radicalism fitted. In 1835 he unsuccessfully stood for Taunton as the official Conservative candidate. His extravagant behaviour, great debts, and open liaison with Henrietta, wife of Sir Francis Sykes (the prototype of the heroine in his novel *Henrietta Temple* [1837]), all gave him a dubious reputation. In 1837, however, he successfully stood for Maidstone in Kent as the Conservative candidate. His maiden speech in the [House of Commons](#) was a failure. Elaborate metaphors, affected mannerisms, and foppish dress led to his being shouted down. But he was not silenced. He concluded, defiantly and prophetically, "I will sit down now, but the time will come when you will hear me."

Before long, Disraeli became a speaker who commanded attention. He established his social position by marrying in 1839 Mrs. Wyndham Lewis, a widow with a life interest in a London house and £4,000 a year. She was deeply devoted to Disraeli, and, when he teased her in company that he had married for her worldly goods, she would say, "Dizzy married me for my money but if he had the chance again he would marry me for love." Her husband agreed. The Conservative leader, [Sir Robert Peel](#), encouraged Disraeli, but, when in 1841 the Conservatives won the election and Peel became prime minister, Disraeli was not given [office](#) in the cabinet. He was mortified at the rebuff, and his attitude toward Peel and his brand of Conservatism became increasingly critical. A group of young Tories, nicknamed [Young England](#), and led by George Smythe (later Lord Stangford), looked to Disraeli for inspiration, and he obliged them, notably in his novel *Coningsby; or, The New Generation* (1844), in which the hero is patterned on Smythe, and the cool, pragmatic, humdrum, middle-class Conservatism that Peel represented is contrasted to [Young England's](#) romantic, aristocratic, nostalgic, and escapist attitude. In 1845, when the combination of the Irish famine and the arguments of [Richard Cobden](#) convinced Peel to repeal the protective duties on foreign imported grain known as the Corn Laws, Disraeli found his issue. Young England could rally against Peel not only their own members but the great mass of the country squires who formed the backbone of the [Conservative Party](#). As lieutenant to [Lord George Bentinck](#), the nominal leader of the rebels, Disraeli consolidated the opposition to Peel in a series of brilliant speeches. His invective greatly embittered the battle and created lasting resentment among Peel's followers. While Disraeli and his fellow protectionists could not stop the repeal of the [Corn Laws](#) because the Whigs also backed the bill, the rebels put Peel in the minority on another issue and forced him to resign in 1846.

The loyalty of most of the Conservative former ministers to Peel and the death of Bentinck made Disraeli indisputably the leader of the opposition in the Commons. Disraeli spent the next few years trying to extricate his party from what he had come to recognize as the "hopeless cause" of protection. While Disraeli's policy was sensible, it raised mistrust among his followers, as did his pride in and insistence upon his Jewish ancestry. The party could not, however, do without his talents. His election to Parliament as member for Buckinghamshire in 1847 and his purchase of Hughenden Manor, near High Wycombe, in 1848 fortified his social and political power. His finances, however, remained shaky. When the Whig government fell in 1852 and the [earl of Derby](#), leader of the Conservative Party, formed a short-lived minority government, Disraeli was chancellor of the Exchequer despite his protest that he knew nothing of finance. His budget in fact brought the government down in 1852, though Disraeli could hardly be blamed. The free-trade majority in the Commons was determined to defeat measures that relieved agriculture, even though the method chosen did not involve protection, yet Disraeli had to bring forward some

such proposals to placate his followers. Again, until 1858, the Tories were in opposition. Then Derby again formed a minority government with Disraeli as chancellor of the Exchequer. Disraeli for some time had felt there was no reason to allow parliamentary [reform](#) to be a Whig monopoly, and so he introduced a moderate reform bill in 1859. The bill, however, seemed too obviously designed to help his party, and so it was defeated; the Tories again were out of office and remained so for six years. (You need a very strong character to overcome so many failures, but Disraeli knew how to recover from the lowest abysses and climb to the highest peaks.)

In 1865 when the Whig-Liberal leader [Lord Russell](#) brought forward a moderate reform bill, a combination of Tory opposition and a revolt against Russell toppled his government. Derby formed his third minority government with Disraeli as chancellor of the Exchequer. Although the initiative for a new Conservative [reform bill](#) came from [Queen Victoria](#) and Lord Derby, Disraeli introduced it in the Commons and conducted the fight for it with unsurpassed enthusiasm and mastery of parliamentary tactics. He believed the bill should be a sweeping one with certain safeguards, and he was determined that it should be carried by a Conservative government. The [Liberals](#), however, had a majority, and he had to accept their amendments, which removed nearly all the safeguards. The bill that passed doubled the existing electorate and was more democratic than most Conservatives had foreseen. Derby called it “a leap in the dark,” but Disraeli could fairly claim that the bill had gone far toward “realizing the dream of my life and re-establishing Toryism as a national foundation.” In 1868 when Derby retired from politics, Disraeli became prime minister. “Yes,” he said in reply to a friend’s congratulations, “I have climbed to the top of a greasy pole.” The government was only a caretaker one, for the general election awaited only the completion of a new electoral register, and later in 1868 the Liberals won. Disraeli set a precedent by resigning before Parliament met. In the following 12-year period, politics changed from the chaotic collection of ill-defined, shifting groups that had been common from the beginning of Disraeli’s career. Now the old politics defined by personalities shifted to an emergence of two parties with coherent policies. The party leaders, Disraeli and [William E. Gladstone](#), were implacable enemies, and they polarized the parties.

At first Disraeli played a comparatively peaceful role. He tried to create a new image for the Conservative Party that he hoped would persuade the new electorate. His seeming apathy disturbed his followers, and his novel [Lothair](#) (3 vol., 1870), a political comedy, seemed to some of them undignified. From 1872, however, Disraeli ran the party with a firm hand. He sharply differentiated Conservative from Liberal policy on several issues: he defended the monarchy, the [House of Lords](#), and the church against what he took to be the threat of radical Liberal policy; he put forth a policy to consolidate the empire, with special emphasis on India; he dwelt on social reform; he enunciated a strong [foreign policy](#), especially against [Russia](#). In 1872 Disraeli’s wife died of cancer after many months of illness. Her death brought material losses: her house in London and her fortune passed to cousins. At age 68 his health was not good, but he turned implacably to political battle. He began a romantic friendship with two sisters, Lady Bradford and Lady Chesterfield, with whom he corresponded on politics and his personal feelings until his death. His political fortunes turned when Gladstone’s ministry was defeated in 1873. When Gladstone resigned, Disraeli refused to take office, pleading there was too much uncompleted business to dissolve Parliament, and that a minority government could only damage his party’s prospects. Gladstone reluctantly returned to office, but within a year he dissolved the Parliament himself. Disraeli had been at [work](#) on party organization and electoral machinery, and the Conservatives won a resounding victory in 1874.

Disraeli gained power too late. He aged rapidly during his second ministry. But he formed a strong cabinet and profited from the friendship of the queen, a political conservative who

disliked Gladstone. Disraeli treated her as a human being, whereas Gladstone treated her as a political institution. In regard to social reform, Disraeli was able at last to show that Tory democracy was more than a slogan. The [Artizans' and Labourers' Dwellings Improvement Act](#) made effective slum clearance possible. The [Public Health Act](#) of 1875 codified the complicated law on that subject. Equally important were an enlightened series of factory acts (1874, 1878) preventing the exploitation of labour and two trades union acts that clarified the legal position of those bodies. Disraeli's imperial and foreign policies were even more in the public eye. His first great success was the acquisition of Suez Canal shares. The extravagant and spendthrift khedive [Ismā'īl Pasha](#) of Egypt owned slightly less than half the [Suez Canal Company](#)'s shares and was anxious to sell. An English journalist discovered this fact and told the Foreign Office. Disraeli overrode its recommendation against the purchase and bought the shares using funds provided by the Rothschild family until Parliament could confirm the bargain. The deal was seen as a notable triumph for imperial prestige. Early in 1876 Disraeli brought in a bill conferring on Queen Victoria the title empress of [India](#). There was much opposition, and Disraeli would have gladly postponed it, but the queen insisted. For some time his poor health had made leading the Commons onerous, so he accepted a [peerage](#), taking the titles earl of Beaconsfield and Viscount Hughenden of Hughenden, and became leader in the House of Lords.

Foreign policy largely occupied him until 1878. The [Russian-Turkish conflict](#) had lain dormant since the Crimean War in the 1850s, but Christian subjects of the Ottoman Empire revolted against intolerable misrule. Russia declared war on Turkey in 1877 and reached the gates of Constantinople early in 1878. Britain feared for the safety of the route to India, but Disraeli correctly judged that a show of force would be enough to bring the exhausted Russian forces to terms. The highly Pan-Slavist [Treaty of Stefano](#) forced on Turkey by Russia had to be submitted to a European [Congress at Berlin](#) in 1878. Beaconsfield attended and won all concessions he wanted. He returned to London in triumph, declaring that he had brought back "peace with honour." At this climax of his career, the queen offered him a dukedom, which he refused, and the Order of the Garter, which he accepted. Thereafter his fortunes waned with disaster in [Afghanistan](#), forces slaughtered in South Africa, agricultural distress, and an industrial slump. The Conservatives were heavily defeated in the general election of 1880. Beaconsfield kept his party leadership and finished [Endymion](#) (3 vol., 1880), a mellow, nostalgic political novel viewing his early career. His health failed rapidly, and, a few days after his burial in the family vault at Hughenden, Queen Victoria came to lay a wreath upon the tomb of her favourite prime minister. Encyclopaedia Britannica - [Robert Norman William Blake, Baron Blake](#)

MARCEL DASSAULT – BIOGRAPHY BY CLAUDE CARLIER, VISION AND ETHICAL CODES OF DASSAULT AVIATION AND OF ISRAELI SIBAT – MOD INTERNATIONAL DEFENSE COOPERATION DIRECTORATE (SIBAT'S WRITTEN BY JACQUES CORY)

I read with great interest the biography of Marcel Dassault by Claude Carlier, and it surprised me to discover a very warm person, quite different from the stereotype of a tycoon. Dassault suffered from anti-Semitism, was persecuted by the Nazis and deported to Buchenwald, and suffered from this deportation throughout all his life. He converted to Catholicism, changed his name, but he was always perceived as the Jewish tycoon. He symbolizes the precarious situation of the Jews in the diaspora, when even if they are very successful, very rich, and famous they are still regarded as Jews. Only in Israel, you cease to be regarded as a Jew, but then you become a Sephardi, Ashkenazi, Oriental, Russian new immigrant, or Ethiopian... Dassault nevertheless assisted very much Israel and its military industry and in 1967, after the French Embargo of De Gaulle and the Six-Day War, he enabled the smuggling of the manufacturing plans of the Mirage

5, with 50 motors, that were the basis of the production of the Nesher aircraft at the Israeli Aircraft Industries, where I worked in 1968-1970. Actually he can be called one of the founding fathers of the Israeli aircraft and electronic industry, where I worked for most of my career.

Marcel Dassault, born **Marcel Bloch** (22 January 1892 – 17 April 1986), was a [French aircraft industrialist](#). Marcel Dassault was born as Marcel Bloch on January 22, 1892 in [Paris](#). Both his parents were Jewish. He was educated at the [Lycée Condorcet](#) in Paris. He graduated from the [Breguet School](#) and [Supaéro](#). Dassault invented a type of aircraft [propeller](#) used by the French army during [World War I](#) and founded the Société des Avions Marcel Bloch aircraft company. Following the [nationalization](#) of his company in 1936, under the [Front Populaire](#), he stayed as a director. After refusing collaboration with the German aviation industry of [Bordeaux-Aéronautique](#), Dassault was [deported](#) to [Buchenwald](#) during [World War II](#), while his wife was interned near Paris. After the war, he built the foremost military aircraft manufacturer in France, Avions Marcel Dassault. In 1919, he married Madeleine Minckes, the daughter of a wealthy [Jewish](#) family of furniture dealers. They had two sons, Claude and [Serge](#). He changed his name from Bloch to Bloch-Dassault and, in 1949, to simply Dassault. Dassault was the codename used by his brother, General [Darius Paul Bloch](#), when he served in the [French resistance](#), and is derived from *char d'assaut*, French for "battle tank". He converted to [Catholicism](#) in 1950. Marcel Dassault died in [Neuilly-sur-Seine](#), in 1986 and was buried in the [Passy Cemetery](#) in the [16th arrondissement](#) of Paris. In 1991, the rond-point des [Champs-Élysées](#) was renamed the rond-point des [Champs-Élysées-Marcel Dassault](#) in his honor. The firm is now the [Groupe Industriel Marcel Dassault](#), whose CEO was [Serge Dassault](#), Marcel's son. **Serge Dassault** (born 4 April 1925) is a [French](#) heir, business executive and politician. He serves as the Chairman and Chief Executive Officer of Dassault Group and a [conservative politician](#). I met Serge Dassault as I collaborated with one of the managers of his group, and so I can say that in spite of what I think of tycoons I shook hands with a tycoon owning about 18 billion Euros, 5th richest man in France.

The biography of Marcel Dassault from the Dassault Aviation website:

Marcel Bloch, the youngest of a doctor's four children, was born on January 22, 1892, in Paris, France. His precocious interest in technological innovation in general – and electricity in particular – became rapidly apparent. "One sunny day in the school playground", he once recalled, "I looked up at the sky and saw the Count of Lambert's Wilbur Wright passing the Eiffel tower for the first time. I had never seen a plane before. There and then, I knew that aviation had become a part of my heart and thoughts". After high school and a spell at Breguet School of Electricity, Bloch joined Ecole Supérieure d'Aéronautique, a school of aviation, whence he graduated in 1913. He first contributed to France's aviation industry during World War I. He used the engineering skills he had acquired at Chalais Meudon Aeronautical Laboratory to design a propeller, called the Éclair (1916), and a twin-seater fighter, the SEA 4 (1918), working alongside Henry Potez and Louis Coroller. Bloch married in 1919, and had two sons, Claude and Serge. After dabbling in real-estate and, to a lesser extent, cars, throughout the 1920s, 1930 saw him gather a new team together and return to aviation. He remembered that occasion, in his own terms, as "One day – or indeed I should say one evening – I was at Le Bourget airport and saw Lindbergh land the Spirit of Saint Louis after flying over the Atlantic. I understood something had changed in aviation, and that civil aviation would be born. Wilbur Wright's plane first drew me to aviation. The Spirit of Saint Louis brought me back."

The Front Populaire, the political party in power at the time, nationalized Bloch's firm in 1936. He founded another one, Société Anonyme des Avions Marcel Bloch (SAAMB) on December 12 that same year. From a legal standpoint, that was Dassault Aviation's foundation date. He was concurrently managing director of another firm, Société Nationale des Constructions

Aéronautiques du Sud-Ouest (SNCASO), in charge of serially manufacturing his aircraft. World War II broke out and those planes were used to defend France's skies in 1939 and 1940. Bloch's refusal to collaborate with the invading army after the Armistice led to his incarceration in Montluc Fort in Lyons, along with his wife and children, at the hands of the Vichy Government. He was then sent to Drancy concentration camp before spending eight months in Buchenwald. Post-diphtheria paralysis from 1945 to 1953 did not stop Bloch resuming his aeronautical endeavors after the war. In order to shed the somber souvenirs of war, Marcel Bloch and his family decided to change names. Dassault was the alias his brother, General Paul Bloch, had used in the Resistance, and the name Marcel adopted in 1949. He diversified into newspapers (at the head of *Semaine de France*) and, in politics, was to become senator for the Alpes Maritimes department and representative for the Oise department. And Dassault was the name that came to be known around the world for outstanding jet-powered aircraft.

Besides being the French Air Force's first jet aircraft, the MD-450 Ouragan (1949) pioneered the French postwar aeronautical industry's steps into the export market (selling in India and Israel). The Mystère IV (1954) earned endorsement for the company's expertise when the United States ordered 225 planes as part of an agreement with NATO. The 1967 Six Day War between Israel and its neighboring Arab nations provided conclusive evidence of the quality of Dassault aircraft. Other initiatives, like taking part in France's efforts to develop strategic nuclear power after the 1956 Suez expedition through the Mirage IV program (1959), were later to further cement Marcel Dassault's prominence. Superior civil aircraft also held much of Dassault's interest. And here, again, it was the United States that provided consecration for the company's planes. In this case, Pan Am was the first airline to place a large-scale order and thereby open the doors to the American market. Besides his work in aviation, newspapers and politics, Dassault was keen on architecture, cinema, banking and the stock market. His services to his country earned him France's highest honor, the Legion of Honor's Grand Cross. Marcel Dassault died on 17 April 1986. France's government, top-ranking officials, and local and international media paid him an extraordinary tribute. His was the first funeral celebrated at Invalides for a French industrial businessperson. (A personal remark – Dassault's life is an ode to perseverance, he converted to Catholicism, but his personality kept the most important traits of the Jews).

From the Sabatier d'Espeyran family, Marcel Dassault purchased the buildings at nos. 7 and 9 rond-point des [Champs-Élysées](#) at the angle of the avenue des Champs-Élysées and avenue Montaigne in Paris. The impressive structure at no. 7, built in 1844, has been altered over the years including by Dassault's friend, architect [Georges Hennequin](#) (1893—1969), when Dassault acquired the buildings in July 1952. (The neo-Louis XV-style domicile at no. 7, first as the Hôtel d'Espeyran, was built by architect Henri Parent for Félicie Durand [1819-1899], the widow of Frédéric Sabatier d'Espeyran [1813-1864].) Now known as the [Hôtel Marcel Dassault](#), the building at no. 7 has been occupied from 2002 by auction house [Artcurial](#), which further made alterations according to plans by architect [Jean-Michel Wilmotte](#). The structure at no. 9 continues to be occupied by the Groupe Industriel Marcel Dassault. Here again, a "personal" angle, the hotel where I stayed during dozens of years when I came on business, study and pleasure to Paris, was right next to the rond-point, so I passed hundreds of time by the Dassault "Hotel" which I believe was much more luxurious than the modest hotel where I stayed in my visits to Paris, I was never invited to the Dassault Hotel, so I cannot know for sure, but the location of the Dassault Hotel is the best in Paris, and the residents can go to the best theaters in Paris by foot, to an excellent cinema just next to the hotel, and to one of Paris' best restaurants.

A few words on Dassault Group. First of all about Sabca: **SABCA (Sociétés Anonyme Belge de Constructions Aéronautiques)** is a [Belgian aerospace](#) company, controlled by [Dassault Group](#)

and [Stork](#). Its main sectors of activity are [civil aviation](#), [space](#) and [defence](#). The company has three locations: [Brussels](#) - headquarters and main centre of operations, [Charleroi](#) - [military aircraft](#) and [helicopter](#) maintenance, technical and logistic support to the customers, [Limburg](#) - high-performance composite component [manufacturing](#) subsidiary. I told in this book about fate and how the company where I worked – Israel Aircraft Industries (IAI) was about to purchase Sabca in April 1969. I worked as an assistant to the VP Planning Mike Doron, and was chosen to be the liaison for the purchasing, because inter alia French was my mother tongue and I was a graduate of the Business School Insead, where we studied about European economy. My suitcases were ready, I said goodbye to my parents and to all my friends, but a couple of days before I was about to leave the purchase was cancelled because of the embargo. In the same week I met Ruthy my wife at a party, 3 weeks later I proposed to her, and 3 months later we were married. So, not only IAI and Elbit, where I later worked as a VP Sales and Finance, have to thank warmly France and De Gaulle for the embargo (and Dassault for breaking the embargo), I personally owe my happiness to them, as otherwise I would not have married Ruthy but possibly a Belgian, French or Swiss woman, and I would have felt estranged during all my life.

Dassault Group (GIMD, Groupe Dassault, or the **Groupe Industriel Marcel Dassault S.A.**) is a [France](#)-based [group of companies](#) established in 1929 with the creation of [Dassault Aviation](#) by [Marcel Dassault](#), and currently led by son [Serge Dassault](#) with cofounder and CEO of [Dassault Systèmes](#) [Charles Edelstenne](#), and [Dassault Aviation](#) CEO [Éric Trappier](#). The subsidiaries are: [Dassault Aviation](#) - [Dassault Falcon Jet](#), [Dassault Falcon Service](#), [Sogitec](#) (simulation and integrated logistic support systems); [SABCA](#) (design and manufacturing of aerospace equipment) - SABCA Limburg, [Lummen](#); [Dassault Systèmes](#) (software and [PLM](#) development solutions), Société de Véhicules Electriques (SVE), a [joint venture](#) between Dassault and [Heuliez](#) for the development of electric and [plug-in electric hybrid](#) vehicles ([Cleanova](#) II based on [Renault Kangoo](#)), its President and CEO is Gérard Thery; [Figaro Group](#) (media, including [Le Figaro](#) and [FC Nantes](#)); [Immobiliere Dassault](#) ([real estate](#)), led by Claude Dassault and Olivier Costa de Beauregard; [Artcurial](#) ([auctions](#)) - [Argana](#) (thoroughbred auctions) (30%); Château Dassault (wine). The group is quite diversified, including aircraft industries, logistic support systems, aerospace equipment, electric vehicles, media – including Le Figaro one of the best French newspapers, real estate, and even wine. The group's main company is Dassault Aviation.

Dassault Aviation SA, an international French [aircraft manufacturer](#) of [military](#), [regional](#), and [business jets](#), a subsidiary of [Dassault Group](#). It was founded in 1929 by [Marcel Bloch](#) as [Société des Avions Marcel Bloch](#) or "MB". After [World War II](#), Marcel Bloch changed his name to [Marcel Dassault](#), and the name of the company was changed to **Avions Marcel Dassault** on 20 January 1947. In 1971 Dassault acquired [Breguet](#), forming **Avions Marcel Dassault-Breguet Aviation** (AMD-BA). In 1990 the company was renamed Dassault Aviation. The Dassault Aviation Group is headed by [Eric Trappier](#), Chairman and CEO since 9 January 2013, Charles Edelstenne, General Manager of Dassault Group, and Serge Dassault, Honorary Chairman. In 2015, Dassault Aviation is a multinational company employing almost 11,745 people, including 9,000 in France, with a commercial presence in over 83 countries and its activities are centered on the following areas: aeronautics with 8,000 aircraft delivered since 1945, mainly business jets representing 71% of activity ([Falcon](#)) and also military aircraft ([Mirage 2000](#), [Rafale](#) and [nEUROn](#)); space activities (ground telemetry systems, spacecraft design and pyrotechnic activities); services (Dassault Procurement Services, Dassault Falcon Jet and Dassault Falcon Service); aerospace and defense systems (Sogitec Industries). Dassault Aviation is a public company traded as Euronext. In 2014 its Consolidated: Revenue was € 3.680 billion, Net Income was €398.000 million, Orders amounts to EUR 4.64 billion. Website: www.dassault-aviation.com. **Sogitec**, a wholly owned [subsidiary](#) of Dassault, makes advanced [avionics](#)

simulation, [3D imaging](#), military [flight simulators](#), and [document imaging](#) systems. Airbus sold some of its ownership back to Dassault in 2014, and further reduced its share in 2015. Issued Capital/Share Ownership on December 31, 2015 is as follows: Groupe Industriel Marcel Dassault: 56.11%, Airbus: 23.60%, Group Dassault Aviation: 4.49%, Free Float: 15.80%.

In April 2014 I have written the Ethical Code of Sibat, the Israel Ministry of Defense/MOD International Defense Cooperation Directorate. I was assisted by the Director of Sibat, its top management, as well as the initiator of the process Shahar Horev. [The photo of the signing](#) of the Ethical Code by the Director of Sibat [Brigadier General Shamaya Avieli](#), top management, and the employees (from center to right – the Director, Shahar Horev, and Dr. Jacques Cory) is the central photo of my Website's Home, as it was the peak of my business ethics career, ten years after I was awarded my PhD on Business Ethics, and a few months before I retired due to health conditions. The writing of the business code was accompanied by the writing of ten business cases on ethical issues of Sibat, and an assimilation and training process to the management and employees of Sibat, which I wrote and conducted during the months that preceded the signing of the ethical code. This project received in 2015 the first prize of the Israeli MOD Quality Contest and was among the 4-7 finalists of all the Israeli Government Agency Contest. In preparing the ethical code of Sibat I read and analyzed ethical codes of similar organizations in the Western countries as well as the ethical codes of Dassault Aviation, and of large American defense corporations, and of Elbit, where I worked in the past as VP Sales and Finance and was responsible for all the sales to the Israeli MOD, military and civilian exports. I read with great interest the ethical code of Dassault as I am fully aware of all the ethical dilemmas of military sales to corrupt governments, of the effect of the [American Anti-Corruption Act](#), and how the US government exerted a tremendous pressure on France, Israel, and other military exporters to sign similar acts, in order to maintain a fair competition in this market, without bribes and corruption.

The ethical code that I have devised for Sibat was based on Sibat's Assignment and Vision. Israel is known around the world for its pioneering, operationally-proven defense systems - which are developed by its defense industries, and implemented all around the globe. These innovative systems are developed in order to provide effective and advanced capabilities to meet all threats. **SIBAT, the Israel MOD International Defense Cooperation directorate** is uniquely positioned as an essential division within the Israel Ministry of Defense (IMOD), while having a close, ongoing relationship with the defense industry. This combination ensures SIBAT to maintain in-depth and up-to-date knowledge of the defense world's relevant concepts, as well as a clear understanding of the Israel Defense Forces' (IDF) operational needs.

SIBAT's Assignment

- Cooperate with & support the efforts of the Israeli defense industries
- Establish connections in target countries
- Locate & initiate business opportunities
- Reflect the marketing status picture & provide relevant business information
- Sell excess IDF materiel
- Lead the national defense export effort

SIBAT's Vision

- Partake in the growth of the Israeli defense industry
- Tap into international markets & new fields of activity
- Promote a culture of sharing & cooperation for the benefit of Israel's defense exports

- Strive for excellence & promptness of response and maintain on-going learning & efficiency improvement processes
- Maintain strict integrity & the highest ethics and operate on the basis of an in-depth understanding of the defense export world
- Strive to establish Israel as a global leader in the field

SIBAT Facilitates international cooperation through its various services

- Generating Government-to-Government agreements
- Initiating official foreign delegations
- Identifying business opportunities with the Israeli defense industry
- Pinpointing the relevant technological solutions for specific requirements
- Establishing of joint ventures
- Conducting advanced training seminars
- Managing the sales of IDF inventory
- Providing quality assurance and technical support services for G-to-G agreements
- Providing in-depth information on Israel's defense industry through biennial directory
- Producing conferences; showcasing Israel's technologies and capabilities under one roof through the Israel National Pavilion; attending global fairs & exhibitions and facilitating direct contact with participating industries

SIBAT's extensive global presence - backed by knowledgeable, well-trained representatives - enables effective cooperation and coordination between Israeli and foreign companies, and between Israel and governments around the world. SIBAT has amassed the capabilities and experience required in order to operate effectively in any of these three business models:

- **G to G** – Government-to-Government: As a government agency, SIBAT works directly with other governments
- **C to G** – Company-to-Government: With its extensive knowledge of Israeli defense manufacturers, SIBAT matches relevant companies to each country's technological needs
- **C to C** – Company-to-Company: SIBAT continually seeks opportunities for various types of cooperation, and assists in locating the best-suited technological solutions and partners.

Unfortunately, the ethical code of Sibat was not translated into English, and we bring here a link to [the code in Hebrew](#). But, as I worked during most of my career in defense companies and I have a unique experience in practical business ethics, I have devised a workable code of ethics that is unprecedented to the best of my knowledge. The ethical code does not consist of empty words as in many similar organizations in government and in defense corporations, either because it is not workable or because nobody intends anyhow to comply to the code. I have no idea what is the practice of the implementation of the ethical code of Dassault, and I hope that it is implemented a la lettre. Anyhow, I bring here the main components of the Dassault code.

Vision - Our goal, of reaching “Higher, Together”, is becoming a reality.

Each and every one of our airplanes reflects our expertise in state-of-the-art technologies, applied for the greater benefit of our customers. These technologies underpin their independence, their management of time and space, their decisions and actions, anywhere in the world. Our long-term viability is built on technical and industrial decisions that take a pragmatic, yet

audacious approach, in line with today's ethical, social and environmental imperatives. As a pivotal part of a strategic, high-value-added industry, Dassault Aviation helps foster the development of a dense fabric of outstanding companies, laboratories and schools. We deploy expertise unrivaled in Europe, built on the skills and experience of our people, and shared with a number of partners, both in France and around the world. **More than 2,000 Falcon jets in service. More than 1,000 combat aircraft in service. 11,745 employees, including 9,189 in France. The quality of the work environment depends on mutual respect, listening to different viewpoints, continuous skills development and a real spirit of teamwork.**

Positive social engagement - Dassault Aviation signed agreements in 2014 concerning personal protection schemes, the employment of disabled persons, career development and equal pay. Promoting diversity - We reaffirm our commitment to fighting discrimination, and to promoting diversity and equal opportunity. **Gender equality** - Dassault Aviation signed an agreement on gender equality in the workplace, including career opportunities and compensation. The hiring of women has increased, thanks to our ambitious goals and an array of communications measures. We also continue to apply a policy based on ensuring access to all for management training, and promoting women to top management positions. Our subsidiaries, Sogitec Industries and Dassault Falcon Service, renewed their action plans to facilitate the hiring of women and subsequent professional training, along with support for career development and achieving work-life balance. Dassault Falcon Jet Corp. is participating in initiatives to aid minorities, women, veterans and the disabled, and supports their integration in the workplace in partnership with Goodwill Industries of America. **Integrating disabled persons** - Dassault Aviation signed a company-wide agreement in 2014 concerning the hiring and continued employment of persons with disabilities. We also act early in the process to help provide training in aerospace jobs for the disabled. **Ties between generations** - Dassault Aviation has implemented the "intergenerations" agreement, signed in 2013, to ensure the transmission of knowledge between generations and keep seniors in the workforce.

Fostering wellbeing at work - Dassault Aviation offers employees a top-flight work environment, with a special focus on occupational risk management and professional training. Our ethics charter and communications guidelines facilitate relations in the workplace. In 2014 we also drew up a best practices charter for the management of production teams, in conjunction with local managers, to support their daily actions. In the occupational health and safety field, the parent company hired an ergonomics expert last year to optimize our policy on adapting workstations. We also teamed up with the French cardiology association to organize a campaign informing people of cardiovascular risks – over and above our already rigorous medical monitoring policy. In addition, we set up a supplementary insurance scheme for employees who are expats or on assignment abroad. Dassault Falcon Jet Corp. is implementing measures to protect health (exercise, diet, etc.) along with aid programs for employees and their families (financial aid, programs to fight addictions, etc.). A number of training measures are also deployed yearly for employees at all levels. Dassault Aviation continued its actions concerning psychosocial risks, and is launching an action plan to develop our prevention-based culture.

Ethical Charter - Message from the Chairman & Chief Executive Officer

Founded almost a century ago, the Dassault Aviation Group is now one of the world's major players in civil and military aeronautics. Renowned for its technical and industrial expertise, buttressed by employees who are passionate about what they do, offering outstanding products, innovative processes and working in synergy with its partners, the Group looks to the future with confidence. The Dassault Aviation Group also nurtures and projects a clear identity, strong values and strict ethical principles.

Since 2001, the Group has stated these principles in this very document, its Ethical Charter. The Charter comprises two sections. The first section is entitled “Our values” and describes our five main guiding principles. The second section is called “Our code of conduct” which pragmatically illustrates daily conduct flowing from these values. The Ethical Charter aims to rally the men and women in our Group around these values and is intended to inspire their actions and convey Dassault Aviation’s image to our customers, partners and suppliers. This Charter represents a collective commitment which will come into its own as long as everyone is on board. Higher together! Éric Trappier (As far as I could understand from the biography of Marcel Dassault, this ethical charter and the vision of the company comply with his spirit).

CUSTOMER SPIRIT - Satisfying the customer is both our philosophy and our guideline: being a good listener, understanding his/her needs, acting in a manner which efficiently serves him/her; keeping our word; offering excellent technical performance, confidentiality when needed and customized follow-up while optimizing the control of business expenses and response times.

OUR VALUES - Ethical charter | 3 – **HUMAN QUALITIES** - People are the heart of our Group. We promote team spirit, the sharing of knowledge and know-how, creative initiative, and respect for ethics. We favor united action at all levels, mutual respect, the search for professional self-realization, and, from a human perspective, the feeling of being part of a successful, innovative business enterprise.

ECONOMIC PERFORMANCE - We regard creating value as an essential goal: it guarantees our profitability, our financial stability, and our long-term future. In a context of intense international competition, we must be flexible, adaptable, and responsive in dealings with our customers, our suppliers, and our partners.

TECHNOLOGICAL EXCELLENCE AND INNOVATION - This is our Group’s spirit, passion, history, and motto. We ensure the quality, reliability, and safety of our aircraft through a dynamic of constant innovation combined with our project management capability and our mastery of complex systems. We take constant care of controlling and reducing the environmental signature of our activities and products.

OPENNESS TO THE WORLD - To reach these goals, we are engaged in sustained programs of scientific, technological, technical, and industrial cooperation in France, the U.S. and abroad, in a spirit of partnership. We are active in national and international aviation and defense organizations. Our internal and external communication is open and transparent.

Our code of conduct - Our Code of Conduct translates the 5 professional and ethical values expressed by the Dassault Aviation Group into pragmatic and operational terms. Its purpose is to unite the Group’s personnel around these principles. The code of conduct is both a collective commitment and an individual imperative. It does not substitute for the national and international legislation in force. It is not a contractual document, but an ethical commitment which must be known and applied by all.

Global Compact

Evolving in a globalized and strongly competitive environment, Dassault Aviation has asserted its values, identity and ethics in the company’s Ethical Charter. As a responsible corporate citizen, the company has integrated the social, human, economic and environmental dimensions of its operations into relations with partners and staff, and strives for constant improvements and sustainable business growth. In addition, since 2003 Dassault Aviation has been one of the first

companies to join the Global Compact, the initiative launched by United Nations Secretary-General, Kofi Annan, to federate businesses, public organizations and civil society around ten principles in favor of a more viable and open economy. While ensuring respect for these principles, Dassault Aviation also promotes them in its corporate documents (annual report, contracts to name a few) and among partners. Each year on the Global Compact website, the company describes its best practices as a concrete illustration of the Global Compact principles.

Contact: Jacqueline Meyson, advisor to the CEO

The Ten Principles of Global Compact

The UN Global Compact's ten principles in the areas of human rights, labour, the environment and anti-corruption enjoy universal consensus and are derived from:

- The Universal Declaration of Human Rights
- The International Labour Organization's Declaration on Fundamental Principles and Rights at Work
- The Rio Declaration on Environment and Development
- The United Nations Convention Against Corruption

The Global Compact asks companies to embrace, support and enact, within their sphere of influence, a set of core values in the areas of human rights, labour standards, the environment, and anti-corruption:

Human Rights

Principle 1: Businesses should support and respect the protection of internationally proclaimed human rights;

Principle 2: make sure that they are not complicit in human rights abuses.

Labour Standards

Principle 3: Businesses should uphold the freedom of association and the effective recognition of the right to collective bargaining;

Principle 4: the elimination of all forms of forced and compulsory labour;

Principle 5: the effective abolition of child labour;

Principle 6: the elimination of discrimination in respect of employment and occupation.

Environment

Principle 7: Businesses should support a precautionary approach to environmental challenges;

Principle 8: undertake initiatives to promote greater environmental responsibility;

Principle 9: encourage the development and diffusion of environmentally friendly technologies.

Anti Corruption

Principle 10: Businesses should work against corruption in all its forms, including extortion and bribery.

Aviation and environment

The aeronautics industry is committed to contributing to the collective effort to protect the environment, particularly given projected growth in air traffic (forecast to increase two-fold from 18,000 to 36,000 aircraft between 2000 and 2020).

ACARE, the Advisory Council for Aeronautics Research in Europe, has defined highly ambitious goals which we, at Dassault Aviation, support:

- Cut perceived noise in half (representing a reduction of 20 decibels on take-offs and landings combined),
- Cut CO2 emissions in half,
- Reduce nitrogen oxide (NOx) emissions five-fold,
- Reduce the environmental impact of aircraft production and withdrawal from service.

These goals naturally follow on from the reductions achieved thanks to technological progress made over the last forty years: improvements to engine efficiency, aerodynamics and aircraft weight have reduced:

- Fuel consumption and CO₂ emissions by 70%,
- Sound nuisance by 90%.

Thanks to these improvements, the global environmental impact of the aeronautical sector is today relatively modest:

- Aeronautics only accounts for 2% of human CO₂ production.
- Taking all uses into account, jet fuel accounts for 6% of the world's oil consumption, that is approximately 180 million metric tons per year for over two billion passengers and 500 billion metric tons of cargo.

Waste

Dassault Aviation's operations generate non-hazardous waste that is largely recyclable (paper, cardboard, metals, etc.). Our industrial waste is handled by specialized waste treatment methods (oils, metallic hydroxide sludge, solvents, soiled packaging, etc.).

The three main waste treatment methods used are:

- Recycling of metals,
- Waste-to-energy conversion,
- Reclamation of non-metal matter.

The amount of waste produced each year depends greatly on production rates and industrial activity. To make use of this waste, Dassault Aviation has introduced sorting measures and raised reclamation and recycling objectives.

Reclamation or recycling today accounts for over 70% of our waste.

Waste storage zones have also been created to keep it confined and avoid all dissemination.

Preventing accidental pollution

Releases of industrial wastewater come from surface treatment activities. To prevent the release of toxic metals into the environment, all production facilities concerned are equipped with detoxification or zero-discharge systems and regularly monitor their effluent.

Releases of industrial wastewater come from surface treatment activities. To prevent the release of toxic metals into the environment, all production facilities concerned are equipped with detoxification or zero-discharge systems and regularly monitor their effluent.

Historical pollution: In 2007, the Company installed a treatment unit for polluted water after discovering a historical pollution source. The equipment has since proved effective in terms of groundwater pollution management.

Reducing greenhouse gas emissions

The Grenelle 2 Law requires all companies with over 500 employees to publish a Greenhouse Gas Emissions Report by December 31, 2012. This report highlights the improvements made to Dassault Aviation's operations for several years now and which have significantly helped reduce greenhouse gas emissions. Examples include:

- Stopping the shuttle flights between the facilities in Istres and Le Bourget,
- Creating a chemical product distribution platform (reduction by more than 1,000 metric tons of CO₂ equivalent per year),
- Implementing a materials distribution platform,
- Replacing old boilers by more efficient and energy-saving equipment,
- Insulation work on buildings,
- Replacing old items of equipment running on R22 gas,
- Purchasing electric cars to replace conventional cars.

DON ISAAC ABRAVANEL – BIOGRAPHY BY BENZION NETANYAHU

I am not a great admirer of [Benjamin Netanyahu](#), son of the biographer of Don Isaac Abravanel and prime minister of Israel during ten years, only Ben Gurion served more years as prime minister. I object mainly his neoliberal ideology and I have dealt on this issue extensively in this book. As I am a moderate "realistic" hawk, I voted several times for the Likud party, when they combined a moderate hawkish policy with a humane socio-economic policy, and fought vehemently against the corruption of the Labour party that ruled Israel until 1977. Unfortunately the Likud has become an extreme hawkish party, with extreme neoliberal ideology, and with too many uncovering of direct and indirect corruption in their governments. That is why I have returned in recent years to vote for the Labour party that has cleansed itself from the corruption of their predecessors, maintain a humane capitalistic ideology (like Bernie Sanders), and a moderate hawkish policy. However, I strongly oppose the tendency in the world and in some Israeli circles to describe Netanyahu as a children killer, a demon, a racist. His father Benzion Netanyahu was one of the greatest academics and intellectuals in Israel, with worldwide recognition, with a realistic perception of the cruel world in which we live, and with a great admiration to the Sephardic heritage and to the most prominent Sephardis as Isaac Abravanel.

I read with great interest the excellent biography written by Netanyahu about the immense contribution of Abravanel to the Jews who were exiled from Spain, like my forefathers. I have great appreciation to statesmen who are also intellectuals like Abravanel, Ben Gurion, Disraeli, sometimes called a philosopher-king, although I am of course a democrat, when it is possible. **Philosopher kings** are the rulers of [Plato's utopian](#) city of Kallipolis. If his ideal [city-state](#) is to ever come into being, "philosophers [must] become kings...or those now called kings [must]...genuinely and adequately philosophize" (*The Republic*, 5.473d). Plato defined a philosopher firstly as its eponymous occupation: "wisdom-lover". He then distinguishes between one who loves true knowledge (as opposed to mere experience or education) by saying that the philosopher is the only person who has access to [ideas](#) – the archetypal entities that exist behind all representations of the form (such as Beauty itself as opposed to any one *particular instance* of beauty). It is next and in support of the idea that philosophers are the best rulers that Plato fashions the [Ship of State](#) metaphor, one of his most often cited ideas (along with his [allegory of the cave](#)): a "true pilot must of necessity pay attention to the seasons, the heavens, the stars, the winds, and everything proper to the craft if he is really to rule a ship" (*The Republic*, 6.488d). [Marcus Aurelius](#) was the first prominent example of a philosopher king. His [Stoic](#) tome *Meditations*, written in Greek while on campaign between 170 and 180, is still revered as a literary monument to a philosophy of service and duty, describing how to find and preserve [equanimity](#) in the midst of conflict by following nature as a source of guidance and inspiration.

Josip Broz Tito received a lot of criticism, but if we compare what preceded him and what happened after he died, we can understand what was his immense positive contribution to Yugoslavia. When I visited all the mini-countries of Yugoslavia and I talked to locals I could understand that, although his rule is called pejoratively benevolent dictatorship. This is of course better than all other dictatorships, but also this regime is better than some neoliberal regimes that are so-called democratic, although in fact they are plutocracies ruled by less than 1% of the population and the corrupt statesmen implement a socio-economic policy that favors only the ruling elites, the tycoons, with increasing poverty, huge income gaps, unhindered pollution, corrupt ministers and civil servants. We have to ask the Yugoslavians what was better for them: Tito who led the former republic of [Yugoslavia](#) as [Prime Minister](#) and [President](#) (later [President for Life](#)) from 1944 until his death in 1980 under what some criticized as an [authoritarian](#) rule,

while he was widely popular and was "seen by most as a benevolent dictator". Or the chaos, civil wars, mass murders, extreme poverty, ethnical cleansing, that came over after he died. And don't tell us that the Danish democracy is better, as I would reply that to be healthy, beautiful and rich is preferable of course, but what is best for the sick, poors, and ethnically divided to the extreme.

Known affectionally as 'Ataturk' by many, Mustafa Kemal Ataturk is credited with removing foreign influence from former Ottoman territory, and is looked fondly upon as 'the father' of modern Turkey. He passed a series of societal reforms such as allowing women to vote, removing Islam as the state religion, and adoption of a Western criminal code. Ataturk transformed Turkey from a backward, extremely pious and poor country to a European state, secular, and quite prosperous. Many Turks deplore what has happened to Turkey since then, and ask if modern Turkey is truly democratic or has become more authoritarian and more fundamentalist than in the times of Ataturk. Which country has better chance to be integrated in the European Union, modern religious Turkey or secular Ataturk-like Turkey? And finally, a statesman to whom I refer extensively in this books, I read his autobiography and analyzed his regime in this book as also in another book "Ethics Pays", as Singapore is one of the most ethical countries in the world, much more than the democratic India. And what is better for the Indians – a democracy with one of the poorest population in the world or an authoritarian regime like China? And I reiterate that I don't advocate an authoritarian regime or a dictatorship. So, Lee Kuan Yew is known to be the man who transformed Singapore from a poor agrarian society into one of Asia's wealthiest nations, and is often called a 'benevolent dictator.' As a leader who was in power for 31 years, he implemented some laws that were deemed to be autocratic, and attempted to dismantle political opposition. Despite this he is often looked upon favorably for his transformation of Singapore, and is considered by many to one of the most successful political pragmatists. And he knew how to handle fundamentalist Islam while giving utmost respect to the Muslims in his country, who were better off than in all the other Muslim countries in Asia.

Don Isaac Abravanel (1437–1508) was a major historical figure during the waning of the Middle Ages. Statesman, diplomat, courtier, and financier, he was, at the same time, a scholar of encyclopedic learning, a philosopher, an exegete, a prolific author, a mystic, and an apocalypticist. In Abravanel, B. Netanyahu suggests, two long lines of tradition met and concluded: that of medieval Jewish statesmen and that of medieval Jewish philosophers. In what is both a biography and an exploration of Abravanel's thought and influence, Netanyahu describes how Abravanel illuminated the grave crisis and profound transformation experienced by the Jewish people after the Spanish expulsion. First published in 1953, Don Isaac Abravanel has been out of print for several years. A new edition includes revisions in the text, notes, and bibliography.

From the Jewish Encyclopedia: ABRAVANEL, ABARBANEL, or ABRABANEL

By: Meyer Kayserling, Louis Ginzberg

One of the oldest and most distinguished Spanish families, which traces its origin from King David. Members of this family lived at Seville, where dwelt its oldest representative, Don Judah Abravanel. Samuel Abravanel, his grandson, settled at Valencia, and Samuel's son, Judah (or perhaps he himself), left Spain for Portugal. Isaac, the son of Judah, returned to Castile, where he lived till the time of the great expulsion of the Jews from Spain in 1492. Then, with his three sons, Judah, Joseph, and Samuel, Isaac went to Italy. Their descendants, as well as other members of the family who arrived later from the Iberian peninsula, lived in Holland, England, Turkey, and elsewhere during and since the sixteenth century.

Isaac Abravanel was a statesman and Bible commentator, son of the Portuguese treasurer, Dom Judah. He was born in the year 1437 at Lisbon, and died at Venice in 1508. He was buried in Padua. Abravanel received a careful education and was a pupil of Joseph Hayyim, rabbi of Lisbon. Well versed in Talmudic literature and in the learning of his time, endowed with a clear and keen mind, and full of enthusiasm for Judaism, he devoted his early years to the study of Jewish religious philosophy, and when scarcely twenty years old wrote on the original form of the natural elements, on the most vital religious questions, on prophecy, etc. His political abilities also attracted attention while he was still young. He entered the service of King Alfonso V. of Portugal as treasurer, and soon won the confidence of his master. Notwithstanding his high position and the great wealth he had inherited from his father, his love for his afflicted brethren was unabated. When Arzilla, in Morocco, was taken by the Moors, and the Jewish captives were sold as slaves, he contributed largely to the funds needed to manumit them, and personally arranged for collections throughout Portugal. He also wrote to his learned and wealthy friend Jehiel, of Pisa, in behalf of the captives. After the death of Alfonso he was obliged to relinquish his office, having been accused by King John II. of connivance with the duke of Bragança, who had been executed on the charge of conspiracy.

Abravanel, warned in time, saved himself by a hasty flight to Castile (1483). His large fortune was confiscated by royal decree. At Toledo, his new home, he occupied himself at first with Biblical studies, and in the course of six months produced an extensive commentary on the books of Joshua, Judges, and Samuel. But shortly afterward he entered the service of the house of Castile. Together with his friend, the influential Don Abraham Senior, of Segovia, he undertook to farm the revenues and to supply provisions for the royal army, contracts that he carried out to the entire satisfaction of Queen Isabella. During the Moorish war Abravanel advanced considerable sums of money to the government. When the banishment of the Jews from Spain was decreed, he left nothing undone to induce the king to revoke the edict. In vain did he offer him 30,000 ducats (\$68,400, nominal value). With his brethren in faith he left Spain and went to Naples, where, soon after, he entered the service of the king. For a short time he lived in peace undisturbed; but when the city was taken by the French, bereft of all his possessions, he followed the young king, Ferdinand, in 1495, to Messina; then went to Corfu; and in 1496 settled in Monopoli, and lastly (1503) in Venice, where his services were employed in negotiating a commercial treaty between Portugal and the Venetian republic (Zurita, "Historia del Rey Don Fernando el Católico," v. 342a).

Abravanel's importance, however, lies not only in his changeful and active career. Although his works can scarcely be said to be of an absolutely original character, they contain so much instructive material, and exerted so wide an influence, that they demand special attention. They may be divided into three classes, referring to (1) exegesis, such as his commentary upon the entire Bible with the exception of the Hagiographa; (2) philosophy, dealing with philosophy in general and particularly with that of the Jewish religion; (3) apologetics, in defense of the Jewish doctrine of the Messiah. Characteristic of Abravanel's exegetic writings is his accurate estimation of the historical standpoint in the ancient annals of the Jewish people. All preceding Jewish exegetes had been too far removed from the tumult of the great world to possess a proper estimate of the historical epochs and episodes described in Scripture.

Abravanel, who had himself taken part in the politics of the great powers of the day, rightly perceived that mere consideration of the literary elements of Scripture was insufficient, and that the political and social life of the people must also be taken into account. He recognized also the value of prefacing the individual books of the Bible with a general introduction concerning the character of each book, its date of composition, and the author's intention; he may consequently

be considered as a pioneer of the modern science of Bible propædæutics. These excellences of Abravanel's commentaries were especially appreciated by the Christian scholars of the seventeenth and eighteenth centuries. No less than thirty Christian writers of this period—among them men of eminence, like the younger Buxtorf, Buddeus, Carpzov, and others—occupied themselves with the close study of Abravanel's exegetical writings, which they condensed and translated, and thus introduced to the world of Christian scholarship. Possibly somewhat of this appreciation of Abravanel by Christians was due to the latter's tolerance toward the Christian, exegetes—Jerome, Augustine, and Nicholas de Lyra—all of whom were closely studied by him and quoted without prejudice, receiving praise or disapprobation as the case demanded.

Abravanel's Jewish predecessors in the realm of philosophy, whoever, by no means received the same amount of tolerance at his hands. Men like Albalag, Palquera, Gersonides, Narboni, and others, were roundly denounced by Abravanel as infidels and misleading guides, for venturing to assume a comparatively liberal standpoint in religio-philosophical questions. Although he was the last Jewish Aristotelian, Abravanel was essentially an opponent of philosophy, for his entire conception of Judaism, opposed to that of Maimonides and his school, was rooted in a firm conviction of God's revelation in history, and particularly in the history of the selected people. Had Abravanel not been misled by the "Guide" of Maimonides, for whom he shared the traditional veneration, he might have given an exposition of his views on the relations of philosophy and religion. As it is, however, these views are confused, being at one and the same time Maimonistic, anti-Maimonistic, and, in a measure, even cabalistic.

A characteristic instance of his vacillation is afforded by his most important religious work, the "Rosh Amanah" (The Pinnacle of Faith), based on Cant. iv. 8. This work, devoted to the championship of the Maimonidean thirteen articles of belief against the attacks of Crescas and Albo, ends with the statement that Maimonides compiled these articles merely in accordance with the fashion of other nations, which set up axioms or fundamental principles for their science; but that the Jewish religion has nothing in common with human science; that the teachings of the Torah are revelations from God, and therefore are all of equal value; that among them are neither principles nor corollaries from principles: which certainly is rather a lame conclusion for a work purporting to be a defense of Maimonides. It would not be just, however, to assert that Abravanel makes a pretense of championing Maimonides, while being actually opposed to him. Abravanel is no hypocrite; wherever he thinks that Maimonides deviates from traditional belief, he does not hesitate to combat him strenuously. He thus assails Maimonides' conception that the prophetic visions were the creations of imagination. Abravanel will not hear of this explanation even for the *bat kol* of the Talmud, which, according to him, was a veritable voice made audible by God—a miracle, in fact (commentary on Gen. xvi.). In like manner Abravanel exceeded all his predecessors in combating Maimonides' theory of the "Heavenly Chariot" in Ezekiel ("Aṭeret Zeḳenim," xxiv., and commentary on the "Moreh," part iii. 71-74, ed. Warsaw). Indeed the most noteworthy feature of all Abravanel's philosophical disquisitions is the success with which he demonstrates the weak points in the Maimonidean system.

One point of Maimonides' system, however, and one that was not strictly in the line of tradition, found in Abravanel a zealous imitator: the belief in a Messiah. He felt deeply the hopelessness and despair which possessed his brethren in the years following their expulsion from Spain, and set himself, therefore, to champion the Messianic belief and to strengthen it among his desponding brethren. With this aim he wrote the following three works: "Ma'yene ha-Yeshu'ah" (Sources of Salvation), completed Dec. 6, 1496; "Yeshu'ot Meshiḥo" (The Salvation of His Anointed), completed Dec. 20, 1497; and "Mashmia' Yeshu'ah" (Proclaiming Salvation), completed Feb. 26, 1498—all of them devoted to the exposition of the Jewish belief concerning

the Messiah and the Messianic age. The first-named of these is in the form of a commentary upon Daniel, in which he controverts both the Christian exposition and the Jewish rationalism of this book. Curiously enough, in opposition to the Talmud and all later rabbinical tradition, he counts Daniel among the prophets, coinciding therein—but therein only—with the current Christian interpretation. He is impelled to this by the fact that Daniel furnishes the foundation for his Messianic theory. The remainder of his commentary is devoted to an exhaustive and caustic criticism of the Christian exposition.

The second work is probably unique in being an exposition of the doctrine concerning the Messiah according to the traditional testimony of Talmud and Midrash; it is valuable for its exhaustive treatment and clearness of presentation. Of no less importance is his third apologetic work, which contains a collection of all the Messianic passages of the Bible and their interpretations, in the course of which latter Abravanel very frequently attacks the Christian interpretation of these passages. It contains (pp. 32c-34b, ed. Amsterdam) a description of the Messianic age as conceived by the Jewish orthodoxy of the Middle Ages. These apologetic works of Abravanel were widely read by his coreligionists, as is evidenced by their frequent republication, and they contributed undoubtedly to the reassurance of many of his brethren as to a better future for Israel.

The following list of Abravanel's works is arranged alphabetically, according to the Hebrew alphabet, the date of the first edition being given in each case: (1) "Aṭeret Zeḳenim" (Crown of the Ancients), Sabbionetta, 1557; (2) "Yeshu'ot Meshiḥo" (The Salvation of His Anointed), Karlsruhe, 1828; (3) "Maamar Kaṣer" (Short Treatise), Venice, 1574; (4) "Ma'yene ha-Yeshu'ah" (Sources of Salvation), Ferrara, 1551; also at Naples, no date, possibly *ed. princeps*; (5) "Mashmi'a Yeshu'ah" (Proclaiming Salvation), Salonica, 1526; (6) "Mif'alot Elohim" (Works of God), Venice, 1592; (7) "Mirkebet ha-Mishneh" (Second Chariot), Sabbionetta, 1551; (8) "Naḥlat Abot" (The Paternal Inheritance), Constantinople, 1505; (9) "Perush" (Commentary) on the Pentateuch, Venice, 1579; (10) "Perush" on the Earlier Prophets, Pesaro, 1511 (doubtful); (11) "Perush" on the Later Prophets, Pesaro, 1520 (?); (12) "Perush" on Maimonides' "Moreh Nebukim," Karlsruhe, 1831; (13) "Rosh Amanah" (The Pinnacle of Faith), Amsterdam, 1505; (14) "Shamayim Ḥadoshim" (The New Heavens), Rödelheim, 1828; (15) "Zurot ha-Yesodot" (Forms of the Elements), Sabbionetta, 1557; (16) "Teshubot" (Responsa), addressed to Saul ha-Kohen of Candia, Venice, 1574. [See also Arama, David; Bibago, Abraham.](#)

Customer Review of the Biography by [Michael Lewyn](#) VINE VOICE on September 6, 2015

This book really is two books in one. The first half is a biography of Abravanel, who was exiled from Portugal to Spain to Italy, and was a financier and adviser to kings in all three places. The second half focuses on Abravanel's Torah scholarship. I learned something from both of them. In the first half, Netanyahu suggests that the oppression of Jews was not solely a matter of clerical fanaticism. The rising middle class saw the Jews as competitors, and the king saw that he could gain their support and get lots of short term wealth by confiscating their property; Netanyahu sees their Christian piety as a scam designed to hide their economic interests. In the second half, Netanyahu discussed Abravanel's philosophy and theology. He suggests that Abravanel was far more important in the centuries after his death than he is today; his willingness to discuss Christian commentators and his detailed rebuttal of Christian faith claims caused him to get lots of attention from Christian commentators (especially Protestants inspired by his interest in messianism). And because Abravanel creatively interpreted the Book of Daniel to suggest that the Messiah was coming soon, he may have inspired Jewish messianists of the 16th and 17th century.

On the other hand, Abravanel was not at all a rationalist: he assumed the literal truth of the Hebrew Bible, rather than trying to explain its miracles as natural phenomena. Like the medieval scholastics, his reasoning was limited by restricted dogma. Thus, he isn't really as influential today. More liberal Jews ignore him because he's not so relevant to a post-Enlightenment world, and haredim prefer Rashi, who was pithier and less interested in philosophy. One other reason Abravanel is less relevant today is that, like medieval Christians, he doesn't really believe in human progress. While some Jews believe the story of history is that of the Ascent of Man, he believes in the Fall of Man- not in one fell swoop (unlike Christian believers in Original Sin) but gradually, as man went from the spirituality of Adam to being "corrupted by the pursuit of the artificial." For example, Abravanel explains the Tower of Babel story as an out growth of this: when people used natural things, they had the same name for everything. But the more they invented, more confusion they created as each family gave new objects a different name.

Abravanel also wrote about politics; while other Jewish thinkers thought the Torah commanded monarchy, Abravanel viewed the ideal government as a Sanhedrin, a theocratic government of the best (who of course would be clerics as well, since in the Middle Ages the most learned people in arts and sciences were clergy). Abravanel's hostility to monarchy may have arisen from personal experience; he probably would have been executed by the king of Portugal had he not fled to Spain, and was then exiled by the king of Spain for refusing to convert to Christianity. On the other hand he opposed rebellion against kings, because the first Biblical kings were appointed by prophets and thus ruled by Divine right.

And now, a few words on Benzion Netanyahu from Wikipedia, and I let the reader decide if his ideology and beliefs were more realistic than those of the peaceloving intellectuals in Israel and outside Israel. He was ostracised by the Israeli doves and intellectuals and had to make a career in the US at Cornell, but at least in his case the peaceloving doves cannot maintain that all the hawks are ignorant and good-luck charms kissers, and implying also "backward" Orientals, while only they are the best academics, actors and authors – the triple A, and of course a fourth A – Ashkenazis. Well, Netanyahu was one of the best academics of the twentieth century, an Ashkenaz, respected by most if not all the historians, an excellent author (I have in my library his best books), and held a hawkish attitude towards the Palestinian conflict. He respected also the Sephardis, as he wrote their history with great admiration, like Menahem Begin respected the Orientals who were despised and discriminated under the former Labour regime, but thrived and achieved since then and until today at last a relatively proportionate representation.

Benzion Netanyahu predicted in 1937, in an article about [Theodor Herzl](#), the [Holocaust](#) that would befall the Jewish people in Europe. This same prescience, led him to say decades ago that the threat to world peace would come from those parts of the Muslim world where oil, terror and nuclear energy mix. It also led him to say to his son Benjamin, in the early 1990s, that Muslim extremists would try to bring down the [twin towers](#) in New York – a prediction that was realized a decade later. I oppose what Benzion Netanyahu maintained in his younger days, when he had been strongly in favour of the idea of Arab transfer out of Palestine. In my book I preconize that Jews and Arabs will live in peace in the area of the Biblical Israel (Israel, the West Bank and Jordan), without transferring anyone from where they live today in the country – Jews, West Bank/Judea and Samaria settlers, and Arabs, as part of the European Union, with open borders, economic progress, joint rule of Israel and the Jordan-Palestinian Kingdom on the West Bank.

I don't believe either what Netanyahu told in 2009, to the newspaper [Maariv](#) that "The tendency to conflict is the essence of the Arab. He is an enemy by essence. His personality won't allow him to compromise. It doesn't matter what kind of resistance he will meet, what price he will pay. His existence is one of perpetual war." I am still optimistic, but I see what happened to the

majority of the Israeli doves after the Intifadas and wars that killed thousands of Israelis, after we have withdrawn from Lebanon, Gaza and most of the West Bank, how they have become hawks, leaving only a very tiny minority of a few thousands to maintain unrealistic peaceloving ideas. The problem with the Palestinians is therefore not a problem of territories, so maybe Netanyahu was right? Anyhow, if the present situation will continue, when the Palestinian Arabs refuse to compromise, when they still want the outrageous right of return, when they make wars and Intifadas every few years, when they kill thousands of innocent Israeli civilians in the streets, in buses, in airplanes, in schools, in houses, with the Arab winter/so called spring, with the wars in Syria, Iraq, Lebanon, Libya, the terrorism of the PLO, Hizballah and the Hamas, many Israelis and the world also, even the peaceloving advocates will arrive to the conclusion that he was right, as the pacifist UK came to the conclusion that Churchill was right, the US came to the conclusion in December 1941 that Germany and Japan were the aggressors after Pearl Harbor, after the invasion of Poland, France, Russia, Europe, after the atrocities of the Nazis.

Furthermore, if coexistence with the fundamentalist Arabs will be impossible, the world and Israel might come to the conclusion that an ethnical separation is inevitable like what happened in India, Pakistan, Germany, Poland, Greece, Turkey, Africa, Yugoslavia, and in dozens of other cases in modern history, and this will be at the detriment of the Arabs, as happened throughout the last century when the fundamentalist Arabs refused to compromise and still wanted to have it all – the territories, the right of return, murdering Jews, hoping to install a Sharia state like in Iran and Afghanistan, Judenrein, Nazi-like, a backward country, with civil wars, poverty, persecution of women and minorities, bringing an end to the modern Western Israel.

Benzion Netanyahu ([Hebrew](#): בֶּנְצִיּוֹן נֶתַנְיָהוּ); born **Benzion Mileikowsky**; March 25, 1910 – April 30, 2012) was an Israeli Professor of History at [Cornell University](#). A scholar of Judaic history, he was also an activist in the [Revisionist Zionism](#) movement, who lobbied in the United States to support the creation of the Jewish state. His field of expertise was the [history of the Jews in Spain](#), and he served as an editor of the [Hebrew Encyclopedia](#). He spent a significant portion of his life in the United States. Though he became [Ze'ev Jabotinsky](#)'s personal secretary, he never got involved directly in Israeli politics. He is the father of current [Israeli Prime Minister Benjamin Netanyahu](#) and [Yonatan Netanyahu](#), ex-commander of [Sayeret Matkal](#). Benzion Mileikowsky (later Netanyahu) was born in [Warsaw](#) in [partitioned Poland](#) which was under Russian control, to Sarah (Lurie) and the writer and Zionist activist [Nathan Mileikowsky](#). Nathan was a rabbi who toured Europe and the United States, making speeches supporting Zionism.

After Nathan took the family to [Mandate Palestine](#) ([aliyah](#)) in 1920, the family name eventually was changed to Netanyahu. After living in [Jaffa](#), [Tel Aviv](#), and [Safed](#), the family settled in [Jerusalem](#). Benzion Netanyahu studied in the David Yellin teachers' seminary and the [Hebrew University of Jerusalem](#). Although his father was a rabbi, Benzion was devoutly secular.^[4] His younger brother, mathematician [Elisha Netanyahu](#), became Dean of Sciences at the [Technion](#). It was a common practice for Zionist immigrants at the time to adopt a Hebrew name. Nathan Mileikowsky began signing some of the articles he wrote "Netanyahu," the Hebrew version of his first name, and his son adopted this as his family name. He also used the pen name "Nitay." In 1944, Netanyahu married Tzila Segal, whom he met during his studies in Palestine. The couple had three sons—[Yonatan](#) (1946–76), former commander of [Sayeret Matkal](#), who was killed in action leading [Operation Entebbe](#); [Benjamin](#), (b. 1949), [Israeli Prime Minister](#) (1996–99, 2009–present); and [Ido](#) (b. 1952), an Israeli [physician](#), [author](#) and [playwright](#). Netanyahu became a widower in 2000, when Tzila died. He died on the morning of April 30, 2012, in his [Jerusalem](#) home at the age of 102.

Benzion Netanyahu studied medieval history at Hebrew University in Jerusalem. During his studies, Netanyahu became active in [Revisionist Zionism](#), a movement of people who had split from their mainstream Zionist counterparts, believing those in the mainstream were too conciliatory to the British authorities governing Palestine, and espousing a more militant, right-wing version of Jewish nationalism than the one advocated by the Labour Zionists who led Israel in its early years. The revisionists were led by Jabotinsky, whose belief in the necessity of an “iron wall” between Israel and its Arab neighbors had influenced Israeli politics since the 1930s. Netanyahu became a close friend to [Abba Ahimeir](#). Benzion Netanyahu was co-editor of *Betar*, a Hebrew monthly (1933–1934), then editor of the Revisionist Zionist daily newspaper *Ha-Yarden* in Jerusalem (1934–1935). until the [British Mandate](#) authorities ordered the paper to cease publication. He was editor at the Zionist Political Library, Jerusalem and [Tel-Aviv](#), 1935–1940. In 1940, Netanyahu went to [New York](#) to be secretary to Jabotinsky, who was seeking to build American support for his militant New Zionists. Jabotinsky died the same year, and Netanyahu became executive director of the [New Zionist Organization of America](#), the political rival of the more moderate [Zionist Organization of America](#). He held the post until 1948.

As executive director, Netanyahu was one of the Revisionist movement's leaders in the United States during World War II. At the same time, he pursued his [PhD](#) at [Dropsie College](#) of Hebrew and Cognate Learning in [Philadelphia](#) (now the Center for Advanced Judaic Studies at the University of Pennsylvania), writing his [dissertation](#) on [Isaac Abrabanel](#) (1437-1508), a Jewish scholar and statesman who opposed the banishment of Jews from Spain. Netanyahu believed in [Greater Israel](#). When the [United Nations Partition Plan for Palestine](#) was published (November 29, 1947), he joined others who signed a petition against the plan. The petition was published in the [New York Times](#). During that time, he was active in engaging with [Congress members](#) in [Washington, D.C.](#). In 1949, he returned to Israel, where he tried to start a political career but failed. Relentlessly hawkish, he believed that the "vast majority of [Israeli Arabs](#) would choose to exterminate us if they had the option to do so". In his younger days, he had been strongly in favour of the idea of Arab transfer out of Palestine. In 2009, he told [Maariv](#) that "The tendency to conflict is the essence of the Arab. He is an enemy by essence. His personality won't allow him to compromise. It doesn't matter what kind of resistance he will meet, what price he will pay. His existence is one of perpetual war."

In 2010, at his 100th birthday celebration at the Menachem Begin Heritage Center in Jerusalem, his son Benjamin Netanyahu, then Prime Minister of Israel, articulated that in 1937, in an article about [Theodor Herzl](#), his father predicted the [Holocaust](#) that would befall the Jewish people in Europe. "This same prescience, led my father to say decades ago that the threat to world peace would come from those parts of the Muslim world where oil, terror and nuclear energy mix. It also led him to say to me, in the early 1990s, that Muslim extremists would try to bring down the [twin towers](#) in New York – a prediction I included in one of my books." Having previously struggled to fit into Israeli academia without success, perhaps due to a combination of personal and political reasons, Netanyahu nonetheless continued his academic activities upon his return to the Jewish State. Though he still was not able to become a member of the academic faculty of the [Hebrew University](#), his mentor Joseph Klausner recommended him to be one of the editors of the “[Encyclopaedia Hebraica](#)”; and upon Klausner's death, Netanyahu became chief editor.

He returned to Dropsie College in [Philadelphia](#), [Pennsylvania](#), first as professor of Hebrew language and literature and chairman of the department (1957–1966); then as professor of medieval Jewish history and Hebrew literature (1966–1968). Subsequently he moved first to [University of Denver](#) as professor of Hebraic studies, (1968–1971), then returned to New York in order to edit a Jewish encyclopedia. Eventually he took a position at [Cornell University](#) as

professor of Judaic studies and chairman of the department of Semitic languages and literature, from 1971–1975. Following the death of his son [Yonatan](#) during the [Entebbe hostage rescue operation](#) in 1976, he and his family returned to Israel. At the time of his death, Netanyahu was a member of the Academy for Fine Arts and a [professor emeritus](#) at Cornell University. Continuing his interest in Medieval Spanish Jewry, [Golden age of Jewish culture in Spain and Portugal](#), Netanyahu wrote a book about [Isaac Abrabanel](#) and essays on the [Spanish Inquisition](#) and the [Marranos](#). He developed a theory according to which the Marranos converted to Christianity, not under compulsion, but out of a desire to integrate into Christian society. However, as [New Christians](#) they continued to be persecuted due to [racism](#), and not purely for religious reasons, as was previously believed. He argued that what was new in the 15th century was the Spanish monarchy's practice of defining Jews not religiously, but racially, by the principle of [limpieza de sangre](#), purity of blood; which served as a model for 20th-century racial theories. Netanyahu rejected the idea that the Marranos lived double lives, claiming that this theory arose from Inquisition documents.

Netanyahu is perhaps best known for his magnum opus, *Origins of the Inquisition in Fifteenth Century Spain*. His publisher and friend [Jason Epstein](#) wrote of the book: The 1,400-page work of scholarship overturned centuries of misunderstanding, and predictably it was faintly praised and in a few cases angrily denounced or simply ignored by a threatened scholarly establishment. Dispassionate scholars soon prevailed, and today Benzion's brilliant revisionist achievement towers over the field of Inquisition studies. His [New York Times](#) obituary stated: "Though praised for its insights, the book was also criticized as having ignored standard sources and interpretations. Not a few reviewers noted that it seemed to look at long-ago cases of anti-Semitism through the rear-view mirror of the Holocaust." Indeed, quite generally, Netanyahu regarded Jewish history as "a history of holocausts." "Origins" led Netanyahu into a scholarly dispute with [Yitzhak Baer](#). Baer, following earlier views, considered the [Anusim](#) (forced converts to [Christianity](#)) to be a case of "[Kiddush Hashem](#)" (sanctification of the name [of God]: i.e., dying or risking oneself to preserve the name of God). According to Baer, therefore, the converts chose to live a double life, with some level of risk, while retaining their original faith. Netanyahu, in contrast, challenged the belief that the accusations of the Inquisition were true, and considered the majority of converts to be "Mitbolelim" ([Cultural assimilationists](#)), and willing converts to Christianity, claiming that the small number of forced converts who did not truly adhere to their new religion were used by the [Inquisition](#) as propaganda to allege a broader resistance movement. According to Netanyahu, Christian society had actually never accepted the new converts, for reasons of economic and racial envy. Netanyahu was a member of the [American Academy for Jewish Research](#), the [Institute for Advanced Religious Studies](#) and the [American Zionist Emergency Council](#). In the 1960s, Netanyahu edited in English two more major reference books: the "[Encyclopedia Judaica](#)" and "The World History of the Jewish People." Published works: The biography *Don Isaac Abravanel. Statesman and philosopher*, 1953. Ithaca, 1998; [The Jewish Publication Society](#), 2001. And the other works:

- *Toward the inquisition. Essays on Jewish and converso history in late medieval Spain*, Ithaca, 1997.
- *The Marranos of Spain. From the late XIVth to the early XVIth Century*, 1966. Ithaca, 1999.
- *The origins of the Inquisition. In fifteenth Century Spain*. New York: Random House, 1st edition August 1995.
- *The Five Forefathers of Zionism, Yedioth Ahronoth*, 2004.
- *The Founding Fathers of Zionism*. Balfour Books & [Gefen Publishing House](#), 2012. [ISBN 978-1-933267159](#)

COCO CHANEL – BIOGRAPHY BY PATRICIA SOLIMAN: COCO, THE NOVEL

As a feminist I have to admire Coco Chanel who did for women much more than [Simone de Beauvoir](#) and the [Suffragettes](#) combined. But I have many reservations about her as a person, that are obvious when you read her biography or encyclopedias. Coco liberated women from the rigors of an uncomfortable fashion, it was much easier for women to work with her dresses, and women could wear fashionable dresses at a reasonable cost. In the past women who wanted to dress in comfortable clothes had to be dressed as men, like George Sand did, and of course were perceived by society as weirds. But Coco Chanel took male clothes and redesigned them as women clothes, for respectable, society women. Yet, she was anti-Semitic, collaborated with the Germans during the Occupation, and also independent and very talented. I have seen a few films about her life and loves, but neither the films nor the biography are really good enough to tell the story of this extraordinary woman. For me it is not so interesting to know who were her lovers, but much more to understand her psychology, learn what was the social and economical impact of her designs, and how she made an impact on the history of the 20th century. In the Time's list of the 25 most powerful women of the 20th century, Coco Chanel appears with Corazon Aquino, Hillary Clinton, Marie Curie, Indira Gandhi, Estee Lauder, Madonna, Golda Meir, Angela Merkel, Aretha Franklin, Margaret Mead, Rosa Parks, Eleanor Roosevelt, Mother Teresa, Margaret Thatcher, Oprah Winfrey, Virginia Woolf – quite an impressive list of politicians, business women, singers, authors, humanists, scientists, with positive and negative characters.

- [Jane Addams \(1860-1935\)](#)
- [Corazon Aquino \(1933-2009\)](#)
- [Rachel Carson \(1907-1964\)](#)
- [Coco Chanel \(1883-1971\)](#)
- [Julia Child \(1912-2004\)](#)
- [Hillary Clinton \(1947-Present\)](#)
- [Marie Curie \(1867-1934\)](#)
- [Aretha Franklin \(1942-Present\)](#)
- [Indira Gandhi \(1917-1984\)](#)
- [Estée Lauder \(1908-2004\)](#)
- [Madonna \(1958-Present\)](#)
- [Margaret Mead \(1901-1978\)](#)
- [Golda Meir \(1898-1978\)](#)
- [Angela Merkel \(1954-Present\)](#)
- [Sandra Day O'Connor \(1930-Present\)](#)
- [Rosa Parks \(1913-2005\)](#)
- [Jiang Qing \(1914-1991\)](#)
- [Eleanor Roosevelt \(1884-1962\)](#)
- [Margaret Sanger \(1879-1966\)](#)
- [Gloria Steinem \(1934-Present\)](#)
- [Martha Stewart \(1941-Present\)](#)
- [Mother Teresa \(1910-1997\)](#)
- [Margaret Thatcher \(1925-Present\)](#)
- [Oprah Winfrey \(1954-Present\)](#)
- [Virginia Woolf \(1882-1941\)](#)

Coco Chanel appears in the list of women who changed the world of [Biography On Line: Coco Chanel](#) (1883-1971) – French fashion designer. One of the most innovative fashion designers, Coco Chanel was instrumental in defining feminine style and dress during the 20th Century. Her ideas were revolutionary; in particular she often took traditionally male clothes and redesigned them for the benefit of women. The list of the women who changed the world comprise also: Sappho, Cleopatra, Mary Magdalene, Boudicca, Hildegard of Bingen, Eleanor of Aquitaine, Joan of Arc, Mirabai, St Teresa of Avila, Catherine de Medici, Elizabeth I, Catherine the Great, Mary Wollstonecraft, Jane Austen, Margaret Fuller, Harriet Beecher Stowe, Elizabeth Cady Stanton, Queen Victoria, Florence Nightingale, Susan B. Anthony, Elizabeth Blackwell, Emily Dickinson, Millicent Fawcett, Emmeline Pankhurst, Marie Curie, Emily Murphy, Rosa Luxemburg, Helena Rubinstein, Helen Keller, Coco Chanel, Eleanor Roosevelt, Annie Besant, Katharine Hepburn, Simone de Beauvoir, Mother Theresa, Dorothy Hodgkin, Rosa Parks, Queen Elizabeth II, Billie Holiday, Indira Gandhi, Eva Peron, Betty Friedan, Margaret Thatcher, Marilyn Monroe, Anne Frank, Audrey Hepburn, Germaine Greer, Wangari Maathai, Betty Williams, Billie Jean King, Shirin Ebadi, Benazir Bhutto, Oprah Winfrey, Madonna, Diana Princess of Wales, J. K. Rowling, Tegla Loroupe, Malala Yousafzai. Chanel is the only fashion designer listed on [Time](#) magazine's [list of the 100 most influential people of the 20th century](#).

We bring here three reviews on the biography of Coco Chanel, not all of them elogious:

From Publishers Weekly

Nicely researched but ploddingly told, this novelized biography of the legendary couturiere and style setter aims no higher than commercial fare. First novelist Soliman analyzes her protagonist's fiercely ambitious personality in terms of chronic insecurity: the illegitimate daughter of a decamped peddler, Chanel entered society through the demimonde and eventually became the intimate of the leading artists, writers, musicians, dancers and world leaders of her time, but she never forgot her lowly origins. Though Soliman varies the narrative point of view among Coco and her friends--arts patron Misia Sert (here reduced to a meddling gossip and sexual debauchee), Vera Bate, Boy Capel, Serge Lifar--the voices are nearly identical; famous figures parade through these pages like so many wooden mannequins. Coco's life, however, has enough intrinsic drama, rampant sexuality and creative verve to make a passing good story. Her two major heartbreaks--the death of her one great love, Boy Capel, and her inability to bear a child (and thus qualify as a wife) for the Duke of Westminster--are recounted along with her many other romantic trysts (including her questionable liaison with a Nazi general) and the triumphs of her revolutionary sense of design. Publishing veteran Soliman has edited Jackie Collins; this romanticized view of Chanel may appeal to the same audience. BOMC alternate.

KIRKUS REVIEW

Soliman, editor to the likes of Jackie Collins and Zsa Zsa Gabor, debuts with a busy novel based on the life of Coco Chanel. Alternately narrated by Coco and by her intimates, this mini-series-ready drama is carefully built around documented events (as described more soberly in Axel Madsen's biography, *Chanel: A Woman of Her Own*, p. 486) but adorned with descriptions of champagne and soft fabrics and great sex. The teen. age Coco is a skilled seamstress in the provincial city of Moulin. A cavalry man falls for her and introduces her around; soon she outgrows him and moves in with the great love of her life, ""Boy"" Capel, who gives her the financial and moral support to launch her new design house. During the happy years with Boy, Coco makes lifelong friends (Diaghilev, Cocteau and her best friend/rival, the gorgeous and bisexual Misia Sert) and becomes a fixture on the Parisian scene. When Boy makes a politically astute marriage, Coco continues to see him, even designing dresses for his child-bride. Then,

however, Boy is killed in an accident, and while Coco mourns him for years, her business flourishes. The wildly wealthy Duke of Westminster courts her, but their long affair breaks up when she can't give him an heir. She indulges in odd political machinations during WW II, and continues to design dresses and captivate men until her death at 87. The requisite elements--sex, rivalry, manipulation, and loss--are all here, and the revolutionary ideas of Chanel and her artistic gang are paid due lip-service. What's missing is psychological insight into the designer's charm and astonishing drive. The alternating narrators all sound exactly the same, and describe events rather than personal perspectives. Still, an untaxing portrait of a compelling subject.

August 19, 1990|Virginia Tyson | *Tyson is a Times copy editor*

"Coco, the Novel" is a good argument against dying. With death--in this case, fashion icon Coco Chanel's--a private life enters the public domain, free to become the stuff that novels are made of. And not necessarily great novels--novels that take the events of a lifetime, compress them, reshape them and serve them anew with a few interpretive social flavorings. Who was Coco Chanel? As portrayed "Coco: The Novel" she was a veritable superwoman: a workaholic, a natural horsewoman, a crack shot and a raven-haired beauty with boundless ambition and the determination never to be possessed by a man. She had a designing eye for the simple, yet her life was far from uncomplicated. She was lucky at gaming tables but, for the most part, unlucky at love. The perfect stuff of novels. Patricia B. Soliman presents her fictional portrait of Coco, from age 17 to her death, through narration in Coco's voice and the voices of her confidants and lovers. Alas, one failing of the book is that the voices have little to distinguish them. Each new voice introduces itself with a little personal history, then launches into a "the first time I saw Coco" reverie. It makes for slow going in the early chapters.

The book jacket explains that Soliman, an editor for two decades, now has switched literary hats. She knows the tricks of the literary craft. It's all technically correct, but it lacks inspiration. After failing in her ambition to become a star of the stage, our little dark-haired Gabrielle evolves into Coco and eases into dressmaking, millinery and a love affair with a rich man. That affair is followed by another love affair with another rich man. Unfortunately, due to the compression of events, all this and World War I go by in the blink of an eye. Somewhere in the midst of all this, *chere petite Coco* opens her couture business in Paris (with a little help from her the second rich lover, Boy Capel), expands to Deauville, liberates women from corsets and raises hemlines to ankle-baring heights. *Mon dieu!* On occasion, the novel manages to suggest passion. A few of the scenes summon up the romantic intensity of an earnest bodice-ripper. One imaginative scene creates a metaphor between lovemaking and Coco's penchant for pearls (and that's all I can say in a family newspaper). The later chapters have more vitality. Perhaps by then Soliman had a greater familiarity with her characters; perhaps the terrain felt less foreign.

By this time, Coco is running with the rich and the famous and the notorious and the artsy. The name-dropping gets serious: Picasso, Cocteau, Diaghilev, Stravinsky, Winston Churchill. After pages of events and openings and balls and what-nots, we find ourselves with a mature Coco of 37. Suddenly, in middle life after years of liaisons, Coco is concerned with her fertility. Is that the old ticktock of the biological clock we hear? Still, her life seems a little too effortless. (Yeah, I know Coco was lonely and suffered from insomnia, but she also had a seemingly endless string of lovers and lots of money.) Soliman's idea, no doubt, is that Coco was an original--that she just *was*. But if I'm going to buy a hardcover and spend the time it takes to read nearly 400 pages, I want to have an understanding or at least a good guess--as to *who* or *what* the woman was. What we get instead is a woman allegedly fiercely driven to independence but who just couldn't stop attracting men (and a few women) who wanted to possess her. For all her independence, our

Coco was a prisoner of love. In fact, Soliman chose a Chanel quote to set the book's tone: "Great loves, too, must be endured." The same could be said for portions of this novel. So, *chers amis*, if you are curious about Coco Chanel the person, pick up a biography. If, however, you're interested in the more romanticized version, this is the book for you. It's suitable for pool-side or airplane reading. Only, wait for the paperback.

Gabrielle Bonheur "Coco" Chanel (19 August 1883 – 10 January 1971) was a [French fashion designer](#) of women's clothes and [founder](#) of the [Chanel](#) brand. Along with [Paul Poiret](#), Chanel was credited in the post-[World War I](#) era with liberating women from the constraints of the "[corseted](#) silhouette" and popularizing a sportive, and casual chic as the feminine standard of style. A prolific fashion creator, Chanel extended her influence beyond couture clothing, realising her design aesthetic in [jewellery](#), [handbags](#), and fragrance. Her signature scent, [Chanel No. 5](#), has become an iconic product. She is the only fashion designer listed on [Time](#) magazine's [list of the 100 most influential people of the 20th century](#). Chanel was known for her lifelong determination, ambition, and energy which she applied to her professional and social life. She achieved both success as a business woman and social prominence, thanks to the connections she made through her work. These included many artists and craftspeople to whom she became a patron. In 1970 her net worth was \$19 billion (\$118 billion in 2015 dollars). Chanel became one of the richest women of all time. Her social connections appeared to encourage a highly conservative personal outlook. Rumors arose about Chanel's activities during the [German occupation of France](#) in [World War II](#), and she was criticized for being too comfortable with the Germans but never thoroughly investigated. After several years in Switzerland after the war, she returned to Paris and revived her fashion house. In 2011 Hal Vaughan published a book on Chanel based on newly declassified documents of that era, revealing that she had collaborated with Germans in intelligence activities. One plan in late 1943 was for her to carry an [SS](#) separate peace overture to British Prime Minister [Winston Churchill](#) to end the war.

When Gabrielle was 12, her mother died of bronchitis at the age of 32. Her father sent his two sons out to work as farm laborers and sent his three daughters to the [Corrèze](#), in central France, to the convent of [Aubazine](#), which ran an orphanage. Its religious order, the Congregation of the Sacred Heart of Mary, was "founded to care for the poor and rejected, including running homes for abandoned and orphaned girls". It was a stark, frugal life, demanding strict discipline. At age eighteen, Chanel, too old to remain at Aubazine, went to live in a boarding house set aside for Catholic girls in the town of [Moulins](#). Later in her life, Chanel would retell the story of her childhood somewhat differently; she would often include more glamorous accounts, which were generally untrue. She said that when her mother died, her father sailed for America to seek his fortune, and she was sent to live with two aunts. She also claimed to have been born a decade later than 1883 and that her mother had died when she was much younger than 12.

Having learned the art of sewing during her six years at [Aubazine](#), Chanel was able to find employment as a seamstress. When not plying her needle, she sang in a cabaret frequented by cavalry officers. Chanel made her stage debut singing at a [café-concert](#) (a popular entertainment venue of the era) in a [Moulins](#) pavilion, "La Rotonde". She was among other girls dubbed *poseuses*, the performers who entertained the crowd between star turns. The money earned was what they managed to accumulate when the plate was passed among the audience in appreciation of their performance. It was at this time that Gabrielle acquired the name "Coco", possibly based on two popular songs with which she became identified, "Ko Ko Ri Ko", and "Qui qu'a vu Coco", or it was an allusion to the French word for [kept woman](#), *cocotte*. As a cafe entertainer, Chanel radiated a juvenile allure that tantalized the military habitués of the cabaret.

Chanel began designing hats, initially as a diversion that evolved into a commercial enterprise. She became a licensed milliner (hat maker) in 1910 and opened a boutique at 21 rue Cambon, Paris, named *Chanel Modes*. As this location already housed an established clothing business, Chanel sold only her millinery creations at this address. Chanel's millinery career bloomed once theatre actress [Gabrielle Dorziat](#) modelled her hats in the F Nozière's play *Bel Ami* in 1912. Subsequently, Dorziat modelled her hats again in *Les Modes*. In 1913, Chanel opened a boutique in [Deauville](#), financed by Arthur Capel, where she introduced deluxe casual clothes suitable for leisure and sport. The fashions were constructed from humble fabrics such as [jersey](#) and [tricot](#), at the time primarily used for men's underwear. The location was a prime one, in the center of town on a fashionable street. Here Chanel sold hats, jackets, sweaters, and the *marinière*, the sailor blouse. Chanel had the dedicated support of two family members. One was her sister, Antoinette. The other was Adrienne Chanel; she was close to Chanel's own age but was her aunt; the child of a union her grandfather had late in his life. Adrienne and Antoinette were recruited to model Chanel's designs; on a daily basis the two women paraded through the town and on its boardwalks, advertising the Chanel creations.

Chanel, determined to re-create the success she had enjoyed in Deauville, opened an establishment in [Biarritz](#) in 1915. Biarritz, situated on the Côte Basque, in proximity to wealthy Spanish clients, had neutral status during [World War I](#), allowing it to become the playground for the moneyed and those exiled from their native countries by the hostilities. The Biarritz shop was installed not as a storefront, but in a villa opposite the casino. After one year of operation, the business proved to be so lucrative that in 1916 Chanel was able to reimburse Capel his original investment. This was her sole decision; she did not consult with Capel. It was in Biarritz that Chanel made the acquaintance of an expatriate aristocrat, the [Grand Duke Dmitri Pavlovich of Russia](#). They had a romantic interlude, and maintained a close association for many years afterward. By 1919, Chanel was registered as a couturière and established her maison de couture at 31 rue Cambon, Paris.

In 1918, Chanel purchased the entire building at 31 rue Cambon, which was situated in one of the most fashionable districts of Paris. In 1921, she opened what may be considered an early incarnation of the fashion [boutique](#), featuring clothing, hats, and accessories, later expanded to offer jewellery and fragrance. By 1927, Chanel owned five properties on the rue Cambon, encompassing buildings numbered 23 through 31. In the spring of 1920 (approximately May), Chanel was introduced to the Russian composer [Igor Stravinsky](#) by [Sergei Diaghilev](#), impresario of the [Ballets Russes](#). During the summer, Chanel discovered that the Stravinsky family was seeking a place to live, having left the Soviet Union after the war. She invited them to her new home, "Bel Respiro," in the Paris suburb of Garches, until they could find a more suitable residence. They arrived at "Bel Respiro" during the second week of September and remained until May 1921. Chanel also guaranteed the new (1920) Ballets Russes production of Stravinsky's [Le Sacre du Printemps](#) (*The Rite of Spring*) against financial loss with an anonymous gift to Diaghilev, said to be 300,000 francs.

In 1922, at the [Longchamps](#) races, [Théophile Bader](#), founder of the Paris [Galeries Lafayette](#), introduced Chanel to businessman [Pierre Wertheimer](#). Bader was interested in inaugurating the sale of the Chanel No. 5 fragrance in his department store. In 1924, Chanel made an agreement with the Wertheimer brothers, Pierre and Paul, directors since 1917 of the eminent perfume and cosmetics house [Bourgeois](#). They created a corporate entity, "Parfums Chanel," and the Wertheimers agreed to provide full financing for production, marketing and distribution of [Chanel No. 5](#). The Wertheimers would receive seventy percent of the profits, and Théophile Bader a twenty percent share. For ten percent of the stock, Chanel licensed her name to *Parfums*

Chanel and withdrew from involvement in all business operations. Displeased with the arrangement, Chanel worked for more than twenty years to gain full control of *Parfums Chanel*. She said that Pierre Wertheimer was "the bandit who screwed me".

One of Chanel's longest enduring associations was with [Misia Sert](#), a notable member of the bohemian elite in Paris and wife of Spanish painter [José-Maria Sert](#). It is said that theirs was an immediate bond of like souls, and Misia was attracted to Chanel by "her genius, lethal wit, sarcasm and maniacal destructiveness, which intrigued and appalled everyone". Both women were convent schooled, and maintained a friendship of shared interests and confidences. They also shared drug use. By 1935, Chanel had become a habitual drug user, injecting herself with [morphine](#) on a daily basis, a habit she maintained until the end of her life. According to [Chandler Burr's](#) *The Emperor of Scent*, [Luca Turin](#) related an apocryphal story in circulation that Chanel was "called Coco because she threw the most fabulous [cocaine](#) parties in Paris".

The writer [Colette](#), who moved in the same social circles as Chanel, provided a whimsical description of Chanel at work in her atelier, which appeared in "Prisons et Paradis" (1932). "If every human face bears a resemblance to some animal, then Mademoiselle Chanel is a small black bull. That tuft of curly black hair, the attribute of bull-calves, falls over her brow all the way to the eyelids and dances with every maneuver of her head." In 1923, [Vera Bate Lombardi](#), (born Sarah Gertrude Arkwright), reputedly the illegitimate daughter of the [Marquess of Cambridge](#), afforded Chanel entry into the highest levels of British aristocracy. It was an elite group of associations revolving around such figures as politician [Winston Churchill](#), aristocrats such as the Duke of Westminster, and royals such as [Edward, Prince of Wales](#). In Monte Carlo in 1923, at age forty, Chanel was introduced by Lombardi to the vastly wealthy [Duke of Westminster, Hugh Richard Arthur Grosvenor](#), known to his intimates as "Bendor". The Duke of Westminster lavished Chanel with extravagant jewels, costly art, and a home in London's prestigious [Mayfair](#) district. His affair with Chanel lasted ten years.

The Duke, an outspoken anti-Semite, intensified Chanel's inherent antipathy toward Jews. He shared with her an expressed [homophobia](#). In 1946, Chanel was quoted by her friend and confidant, [Paul Morand](#): "Homosexuals? ... I have seen young women ruined by these awful queers: drugs, divorce, scandal. They will use any means to destroy a competitor and to wreak vengeance on a woman. The queers want to be women—but they are lousy women. They are charming!" Coinciding with her introduction to the Duke, was her introduction, again through Lombardi, to Lombardi's cousin, the Prince of Wales, Edward VIII. The Prince allegedly became smitten with Chanel and pursued her in spite of her involvement with the Duke of Westminster. Gossip had it that he visited Chanel in her apartment and requested that she call him "David", a privilege reserved only for his closest friends and family. Years later, [Diana Vreeland](#), editor of *Vogue*, would insist that "the passionate, focused and fiercely independent Chanel, a virtual tour de force," and the Prince "had a great romantic moment together". In 1927, the Duke of Westminster gave Chanel a parcel of land he had purchased in [Roquebrune-Cap-Martin](#) on the French Riviera. Chanel built her villa here, which she called [La Pausa](#) ("restful pause"), hiring the architect Robert Streitz. Streitz's concept for the staircase and patio contained design elements inspired by [Aubazine](#), the orphanage in which Chanel spent her youth. When asked why she did not marry the Duke of Westminster, she is supposed to have said: "There have been several Duchesses of Westminster. There is only one Chanel."

In 1921 while in [Monte Carlo](#) Chanel became acquainted with [Samuel Goldwyn](#). She was introduced through a mutual friend, the [Grand Duke Dmitri Pavlovich](#), cousin to the last czar of Russia, Nicolas II. Goldwyn offered Chanel a tantalizing proposition. For the sum of a million

dollars (approximately seventy-five million in twenty-first century valuation), he would bring her to Hollywood twice a year to design costumes for [MGM](#) stars. Chanel accepted the offer. Accompanying her on her first trip to Hollywood was her friend Misia Sert. En route to California from New York, traveling in a white train car luxuriously outfitted for her use, Chanel was interviewed by *Colliers* magazine in 1932. She said that she had agreed to go to Hollywood to "see what the pictures have to offer me and what I have to offer the pictures." Chanel designed the clothing worn on screen by [Gloria Swanson](#), in *Tonight or Never* (1931), and for [Ina Claire](#) in *The Greeks Had a Word for Them* (1932). Both [Greta Garbo](#) and [Marlene Dietrich](#) became private clients.

Her experience with American movie making left Chanel with a dislike for the Hollywood film business and distaste for the film world's culture, which she denounced as "infantile". Chanel's verdict was that "Hollywood is the capital of bad taste ... and it is vulgar." Ultimately, her design aesthetic did not translate well to film. *The New Yorker* speculated that Chanel had left Hollywood because "they told her her dresses weren't sensational enough. She made a lady look like a lady. Hollywood wants a lady to look like two ladies." Chanel went on to design the costumes for several French films, including [Jean Renoir's](#) 1939 film *La Règle du jeu*, in which she was credited as La Maison Chanel. Chanel introduced the left-wing Renoir to [Luchino Visconti](#), aware that the shy Italian hoped to work in film. Renoir was favorably impressed by Visconti and brought him in to work on his next film project.

Chanel was the mistress of some of the most influential men of her time, but she never married. She had significant relationships with the poet [Pierre Reverdy](#) and the illustrator and designer [Paul Iribe](#). After her romance with Reverdy ended in 1926, they maintained a friendship that lasted some forty years. It is postulated that the legendary maxims attributed to Chanel and published in periodicals were crafted under the mentorship of Reverdy — a collaborative effort. "A review of her correspondence reveals a complete contradiction between the clumsiness of Chanel the letter writer and the talent of Chanel as a composer of maxims ... After correcting the handful of aphorisms that Chanel wrote about her *métier*, Reverdy added to this collection of "Chanelisms" a series of thoughts of a more general nature, some touching on life and taste, others on allure and love." Her involvement with Iribe was a deep one until his sudden death in 1935. Iribe and Chanel shared the same reactionary politics, Chanel financing Iribe's monthly, ultra-nationalist and anti-republican newsletter, *Le Témoin*, which encouraged an irrational fear of foreigners and preached anti-Semitism. In 1936, one year after *Le Témoin* stopped publication, Chanel veered to the opposite end of the ideological continuum by financing Pierre Lestringuiez's radical left-wing magazine *Futur*.

The Chanel couture was a lucrative business enterprise, by 1935 employing 4,000 people. As the 1930s progressed, Chanel's place on the throne of haute couture was threatened. The boyish look and the short skirts of the 1920s flapper seemed to disappear overnight. Chanel's designs for film stars in Hollywood were not successful and had not aggrandized her reputation as expected. More significantly, Chanel's star had been eclipsed by her premier rival, the designer [Elsa Schiaparelli](#). Schiaparelli's innovative design, replete with playful references to [Surrealism](#), was garnering critical acclaim and generating enthusiasm in the fashion world. Feeling she was losing her avant-garde edge, Chanel collaborated with [Jean Cocteau](#) on his theatre piece *Oedipe Rex*. The costumes she designed were mocked and critically lambasted: "Wrapped in bandages the actors looked like ambulant mummies or victims of some terrible accident."

In 1939, at the beginning of [World War II](#), Chanel closed her shops, maintaining her apartment situated above the couture house at 31 Rue de Cambon. She claimed that it was not a time for

fashion; as a result of her action, 3,000 female employees lost their jobs. Her biographer Vaughan suggests that Chanel used the outbreak of war as an opportunity to retaliate against those workers who, lobbying for fair wages and work hours, had closed her business operation during a general labor strike in France in 1936. In closing her couture house, Chanel made a definitive statement of her political views. Her dislike of Jews, reportedly inculcated by her convent years and sharpened by her association with society elites, had solidified her beliefs. She shared with many of her circle a conviction that Jews were a threat to Europe because of the [Bolshevik](#) government in the Soviet Union. During the German occupation, Chanel resided at the [Hotel Ritz](#). It was noteworthy as the preferred place of residence for upper-echelon German military staff. Her romantic liaison with Baron [Hans Gunther von Dincklage](#), a German officer who had been an operative in military intelligence since 1920, eased her arrangements at the Ritz.

World War II, specifically the Nazi seizure of all Jewish-owned property and business enterprises, provided Chanel with the opportunity to gain the full monetary fortune generated by *Parfums Chanel* and its most profitable product, Chanel No. 5. The directors of *Parfums Chanel*, the Wertheimers, were Jewish. Chanel used her position as an "[Aryan](#)" to petition German officials to legalize her claim to sole ownership. On 5 May 1941, she wrote to the government administrator charged with ruling on the disposition of Jewish financial assets. Her grounds for proprietary ownership were based on the claim that *Parfums Chanel* "is still the property of Jews" and had been legally "abandoned" by the owners. "I have," she wrote, "an indisputable right of priority ... the profits that I have received from my creations since the foundation of this business ... are disproportionate ... [and] you can help to repair in part the prejudices I have suffered in the course of these seventeen years."

Chanel was not aware that the Wertheimers, anticipating the forthcoming Nazi mandates against Jews had, in May 1940, legally turned control of *Parfums Chanel* over to [Felix Amiot](#), a Christian French businessman and industrialist. At war's end, Amiot returned "Parfums Chanel" to the hands of the Wertheimers. During the period directly following the end of World War II, the business world watched with interest and some apprehension the ongoing legal wrestle for control of *Parfums Chanel*. Interested parties in the proceedings were cognizant that Chanel's Nazi affiliations during wartime, if made public knowledge, would seriously threaten the reputation and status of the Chanel brand. [Forbes](#) magazine summarized the dilemma faced by the Wertheimers: [it is Pierre Wertheimer's worry] how "a legal fight might illuminate Chanel's wartime activities and wreck her image—and his business."

Ultimately, the Wertheimers and Chanel came to a mutual accommodation, renegotiating the original 1924 contract. On 17 May 1947, Chanel received wartime profits from the sale of Chanel No. 5, in an amount equivalent to some nine million dollars in twenty-first century valuation. Her future share would be two percent of all Chanel No. 5 sales worldwide. The financial benefit to her would be enormous. Her earnings were projected at \$25 million a year, making her at the time one of the richest women in the world. In addition, Pierre Wertheimer agreed to an unusual stipulation proposed by Chanel herself. Wertheimer agreed to pay all of Chanel's living expenses—from the trivial to the large — for the rest of her life.

In September 1944, Chanel was called in to be interrogated by the Free French Purge Committee, the *épuration*. The committee had no documented evidence of her collaboration activity and was obliged to release her. According to Chanel's grand-niece, Gabrielle Palasse Labrunie, when Chanel returned home she said, "Churchill had me freed". The extent of Churchill's intervention for Chanel after the war became a subject of gossip and speculation.

Some historians claimed that people worried that, if Chanel were forced to testify about her own activities at trial, she would expose the pro-Nazi sympathies and activities of certain top-level British officials, members of the society elite, and the royal family. Vaughan writes that some claim that Churchill instructed [Duff Cooper](#), British ambassador to the French provisional government, to protect Chanel. Requested to appear in Paris before investigators in 1949, Chanel left her retreat in Switzerland to confront testimony given against her at the war crime trial of [Baron Louis de Vaufreland](#), a French traitor and highly placed German intelligence agent. Chanel denied all the accusations. She offered the presiding judge, Leclercq, a character reference: "I could arrange for a declaration to come from Mr. Duff Cooper." Chanel's friend and biographer Marcel Haedrich said of her wartime interaction with the Nazi regime: "If one took seriously the few disclosures that Mademoiselle Chanel allowed herself to make about those black years of the occupation, one's teeth would be set on edge."

In 1945, Chanel moved to [Switzerland](#), where she lived for several years, part of the time with Dincklage. In 1953 she sold her villa [La Pausa](#) on the French Riviera to the publisher and translator [Emery Reves](#). Five rooms from La Pausa have been replicated at the [Dallas Museum of Art](#), to house the Reves' art collection as well as pieces of furniture belonging to Chanel. Unlike the pre-war era, when women reigned as the premier couturiers, [Christian Dior](#) achieved success in 1947 with his "[New Look](#)," and a cadre of male designers achieved recognition: Dior, [Cristóbal Balenciaga](#), [Robert Piguet](#), and [Jacques Fath](#). Chanel was convinced that women would ultimately rebel against the aesthetic favored by the male couturiers, what she called "illogical" design: the "waist cinchers, padded bras, heavy skirts, and stiffened jackets". At more than 70 years old, after having her couture house closed for 15 years, she felt the time was right for her to re-enter the fashion world. The revival of her couture house in 1954 was fully financed by Chanel's opponent in the perfume battle, Pierre Wertheimer. Her new collection was not received well by Parisians, who felt her reputation had been tainted by her wartime association with the Nazis. But, her return to couture was applauded by the British and Americans, who became her faithful customers.

According to Edmonde Charles-Roux, Chanel had become tyrannic and extremely lonely late in life. In her last years she was sometimes accompanied by [Jacques Chazot](#) and her confidante Lilou Marquand. A faithful friend was also the Brazilian [Aimée de Heeren](#), who lived in Paris four months a year at the nearby [Hotel Meurice](#). The former rivals shared happy memories of times with the [Duke of Westminster](#). They frequently walked together around central Paris. As 1971 began, Chanel was 87 years old, tired, and ailing. She carried out her usual routine of preparing the spring catalog. She had gone for a long drive the afternoon of Saturday, January 9. Soon after, feeling ill, she went to bed early.¹ She died on Sunday, January 10, 1971 at the Hotel Ritz, where she had resided for more than 30 years. Her funeral was held at the [Église de la Madeleine](#); her fashion models occupied the first seats during the ceremony and her coffin was covered with white flowers – camellias, gardenias, orchids, azaleas and a few red roses. Her grave is located in the Bois-de-Vaux Cemetery, [Lausanne](#), [Switzerland](#).

The concept of the [little black dress](#) is often cited as a Chanel contribution to the fashion lexicon; it is a style still worn to this day. Her first dress of this sort was executed in thin silk, crêpe de chine, and had long sleeves. Chanel started making little black dresses in wool or chenille for the day and in satin, crepe or velvet for the evening. The dress was fashionable, yet comfortable and practical because it was stripped of all excess. In 1926, the American edition of [Vogue](#) highlighted such a Chanel dress, dubbing it the *garçonne* (little boy look). They predicted it would "become sort of a uniform for all women of taste." *Vogue* said it embodied a standardized aesthetic, similar to the democratic appeal of the ubiquitous black Ford automobile. Its spare

look generated widespread criticism from male journalists, who complained: "no more bosom, no more stomach, no more rump...Feminine fashion of this moment in the 20th century will be baptized lop off everything." The popularity of the little black dress can be attributed in part to the timing of its introduction. The 1930s was a period of the [Great Depression](#) Era, when women needed affordable fashion. Chanel quoted, "Thanks to me they (non-wealthy) can walk around like millionaires."

SARAH BERNHARDT – BIOGRAPHY BY FRANCOISE SAGAN

The first time that I heard about Sarah Bernhardt was when I was a little boy in Egypt. I heard a joke that when [Tutankhamun](#)'s tomb was discovered in 1922, he rose from the dead and the first question that he asked was: "Is Sarah Bernhardt still performing?" And indeed at the age of 78, although her leg was amputated and she was old and sick, she still performed until her death. Bernhardt is best known in America for the famous nine tours called "farewell tours" that she made between 1880 and 1918. She performed as young men when she was an old woman – Hamlet, and mainly L'Aiglon, the son of Napoleon, in the play by Edmond Rostand, which was the first play that I have ever seen as a little boy in the Egyptian Diaspora. Unfortunately, Bernhardt died about twenty years before I was born, but many people remembered her as she played until 1923. She is perhaps remembered most often for her portrayal of Marguerite Gauthier, the courtesan stricken with consumption, in Dumas fils' *La Dame aux Camélias*. She appeared in several silent films, and of course in the film *La Dame aux Camélias* (1911). She earned large amounts of money from her tours and her theater — in 1894 she started her own resident theater company and she opened the Théâtre Sarah Bernhardt in 1899. But she also had a weakness for humanitarian causes. Until today, nearly a hundred years after she died, Sarah Bernhardt is perceived as the ultimate actress, the best world actress of all times.

Sarah Bernhardt – Wikipedia

Sarah Bernhardt (c. 22/23 October 1844 – 26 March 1923) was a [French stage](#) and early [film actress](#). She was referred to as "the most famous actress the world has ever known", and is regarded as one of the finest actors of all time. Bernhardt made her fame on the stages of France in the 1870s, at the beginning of the [Belle Epoque](#) period, and was soon in demand in Europe and the Americas. She developed a reputation as a sublime dramatic actress and tragedienne, earning the nickname "**The Divine Sarah**". In her later career she starred in some of the earliest films ever produced. Sarah's career spanned over six decades, during which she established herself as the Victorian era's most celebrated actress. In addition to being one of the greatest actors of all time, she was noted for her outsize legend, which made her the first international entertainment icon. Bernhardt's admirers included [Sigmund Freud](#), who kept a photograph of her in his waiting room, [Mark Twain](#), who remarked "There are five kinds of actresses: bad actresses, fair actresses, good actresses, great actresses— and then there is Sarah Bernhardt", and [Czar Alexander III](#), who famously rejected a bow from Bernhardt with "No, Madame. It is I who must bow to you." (and he did so before his court). Numerous theatres and works bear her name.

Bernhardt's stage career started in 1862 while she was a student at the [Comédie-Française](#), France's most prestigious theater. She decided to leave France, and soon ended up in Belgium, where she became the mistress of Henri, [Prince de Ligne](#), and gave birth to their son, Maurice, in 1864. After Maurice's birth, the Prince proposed marriage, but his family forbade it and persuaded Bernhardt to refuse and end their relationship. After being expelled from the Comédie Française, she resumed the life of [courtesan](#) to which her mother had introduced her at a young

age, and made considerable money during that period (1862–65). During this time she acquired her famous [coffin](#), in which she often slept in lieu of a bed – claiming that doing so helped her understand her many tragic roles. Bernhardt then reverted to the theater, securing a contract at the [Théâtre de L'Odéon](#) where she began performing in 1866. Her most famous performance there was her [travesty](#) performance as the Florentine minstrel in François Coppé's *Le Passant* (January 1869). With the outbreak of the [Franco-Prussian War](#) performances were stopped and Bernhardt converted the theatre into a makeshift hospital where she took care of the soldiers wounded on the battlefield. In 1872, she left the [Odéon](#) and returned to Comédie-Française. One of her remarkable successes there was in the title role of Voltaire's [Zaïre](#) (1874).

She made her fame on the stages of Europe in the 1870s and was soon in demand all over Europe. Her first tour of the United States and Canada took place in 1880-81 (157 performances in 31 cities). In 1887 she toured South America including Cuba where she performed in the [Sauto Theater](#), in [Matanzas](#). In 1888 she toured Italy, Egypt, Turkey, Sweden, Norway and Russia. In 1891-92 she took part in a worldwide tour which included much of Europe, Russia, North & South America, Australia, New Zealand, Hawaii and Samoa. Another tour of America took place in 1896. 1901 saw her 6th American Tour, 1906 her 7th (her "first Farewell Tour" where she concluded the Southern California leg with "La Tosca" at the Venice Auditorium), 1910 her 8th (when she made a recording on Wax Cylinder at Thomas Edison's laboratory in West Orange, New Jersey), and 1913-1914 her 9th (on the evening of March 12, 1913, in Los Angeles, she was involved in a motorcar accident while she was being driven in a taxi to the downtown Orpheum Theatre to appear in "La Tosca"). In between tours Bernhardt took over the lease of the [Théâtre de la Renaissance](#), which she ran as producer-director-star from 1893 to 1899. She coached many young women in the art of acting, including actress and courtesan [Liane de Pougy](#).

In 1899 Bernhardt took over the former [Théâtre des Nations](#) on the Place du Châtelet, renaming it the Théâtre Sarah-Bernhardt and opening on 21 January in one of her most admired parts, the title role in [Victorien Sardou's](#) *La Tosca*. This was followed by revivals of Racine's [Phèdre](#) (24 February), Octave Feuillet's *Dalila* (8 March), Gaston de Wailly's *Patron Bénéic* (14 March), [Edmond Rostand's](#) *La Samaritaine* (25 March), and [Alexandre Dumas fils's](#) *La Dame aux Camélias* on 9 April. On 20 May, she premiered her most controversial part, the title role in Shakespeare's [Hamlet](#), in a prose adaptation which she had commissioned from Eugène Morand and [Marcel Schwob](#). The play was greeted with rave reviews despite its running time of four hours. She developed a reputation as a serious dramatic actress, earning the title "The Divine Sarah"; arguably, she was the most famous actress of the 19th century. Bernhardt also participated in scandalous productions such as [John Wesley De Kay's](#) "Judas". It performed in New York's Globe Theatre for only one night in December 1910 before it was banned there, as well as in Boston and Philadelphia. In New York's art scene of 1910 the story line of the play was nothing short of scandalous. Mary Magdalene, who at first became a lover of Pontius Pilate, then of Judas Iscariot, got involved with Jesus. Judas, after realizing that Mary Magdalene had given herself to Jesus, decided to betray his friend to the Romans. To top the provocation of New York's theater lovers, Judas was played by the voluptuous Sarah Bernhardt. In Paris, Bernhardt continued to direct the Théâtre Sarah-Bernhardt until her death, when her son Maurice took over.

Sarah Bernhardt Facts/Your Dictionairy

One of the first great "stars" of the world stage, Sarah Bernhardt, known as "The Divine Sarah" (1844-1923), dominated the theatrical scenes of both Europe and America for over

half a century. In addition to being considered one of the greatest actors of all time, she was noted for her "larger than life personality" and extravagant lifestyle.

Sarah Bernhardt was born Henriette-Rosine Bernard into the Parisian demi-monde of courtesans and affluent gentlemen on October 23, 1844. She did not know her father, a Parisian who never married her Dutch Jewish mother, a woman who had little time or inclination to raise a young child in the social whirl of the Paris salon set. After a tumultuous childhood, Bernhardt was ready to commit herself to a religious life when a place was secured for her to study acting in the Paris Conservatoire (1859 to 1862). She debuted professionally in 1862 in Racine's *Iphigénie*, in which she displayed little of the talent that would propel her to stardom in just a few years. Physically, Bernhardt was somewhat boyish in her physique; she also suffered from bouts of ill health that plagued her from childhood. Her most noted qualities as an actor were her "voice of gold" and her ability to breathe emotional life into classic roles and melodramatic heroines, lifting the former from the stultifying effects of tradition and lending nobility and depth to the latter. Bernhardt's professional career began in earnest in 1866 as a member of the theater company at the Odéon. Her first major successes came as a member of France's greatest theater company, the Comédie Française, starting in 1872. After a triumphant tour of England with members of the Comédie in 1878, she broke what was considered to be a lifetime contract with the company to pursue her own successes in 1880.

Bernhardt excelled in emotionally overwrought roles in the classical vein, such as the queen in Hugo's *Ruy Blas* (1879), the title role in Racine's *Phèdre* (1874), and Doña Sol in *Hernani* (1877). She also played several "breeches" roles (male parts played by women) throughout her career, such as Hamlet and the title role in Rostand's *L'Aiglon* (The Eaglet, about Napoleon's son), which was written especially for her. She is perhaps remembered most often for her portrayal of Marguerite Gauthier, the courtesan stricken with consumption, in Dumas' *La Dame aux Camélias* (Camillette to most English-speaking audiences). Her off-stage life was often just as harrowing as that of the characters she portrayed, with frequent bouts of physical ailments, financial difficulties, and numerous love affairs. Journalists of the day frequently painted her as an eccentric, and this contributed to her fame as much as her acting talent did. It is true that she sometimes slept in a coffin; whether she was at home or traveling Bernhardt always kept a large coterie of friends and admirers about her, as well as servants and a menagerie of exotic animals. She was a visual as well as theatrical artist, and many of her paintings and sculptures were popular. To her credit, she also had a weakness for humanitarian causes. During the Franco-Prussian War in 1870 she established a military hospital in the closed Odéon theater, and during World War I she contributed both money and fund-raising activities to support the war effort.

Bernhardt is best known in America for her famous "farewell tours" that she made between 1880 and 1918. The nine tours she made in America often had a financial rather than artistic motivation behind them. During one such tour she teamed with France's greatest male actor of the day, the comedian Constant-Benoît Coquelin (the only person to ever leave the Comédie Française, until Bernhardt), to perform Edmund de Rostand's *Cyrano de Bergerac*, among other plays. Bernhardt also took a progressive approach to the new medium of film (which was looked down upon by the legitimate theater), unabashedly appearing in several films in her lifetime, including *La Dame aux Camélias* (1911), *Queen Elizabeth* (1912), and *Adrienne Lecouvreur* (1913). The success of *Queen Elizabeth* in America, one of the first dramatic silent features, enabled producer Adolph Zukor to start the Famous Players production company, which eventually became Paramount Pictures.

In 1894 she started her own resident theater company. She opened the Théâtre Sarah Bernhardt in 1899. Her leg was amputated in 1911 because of a chronic knee condition brought on by several injuries. However, she continued to perform, even though she was constrained to perform excerpts of her most famous roles lying in a prone position or propped up by an artfully-designed set piece. Her hotel room in Paris had been converted to a film set for *La Voyante*, but she died on March 26, 1923, at the age of 79 before the film was completed. Bernhardt never performed any of her parts in anything but French, but she was hailed and revered as a great actress on both sides of the Atlantic regardless of her audiences' abilities to comprehend the language. This popularity is a testament to both her emotional and vocal power as an actress, as well as her contribution to the modern stage as a singular star rather than as a member of a company.

From *The Divine Sarah Bernhardt's Hamlet* by Sylvia Morris

Although Bernhardt made her name in her native France playing roles such as Phedre in Racine's intense drama, she loved Shakespeare and appeared as Cordelia in *King Lear* and Lady Macbeth. In 1899 she played Hamlet in a French adaptation of the play in twelve scenes. The production of Hamlet was brought to the Adelphi Theatre in London during 1899. The duel scene (heavily cut) was specially staged and filmed at the time. Actress Elizabeth Robins published a full [account of Bernhardt's performance](#) the following year. Even at the age of 55, "Madame Bernhardt's assumption of masculinity is so cleverly carried out that one loses sight of Hamlet in one's admiration for the *tour de force* of the actress... She gives us...a spirited boy; doing it with an impetuosity, a youthfulness, almost childish." In giving advice to the players she was "a precocious young gentleman, who...thoroughly enjoys laying down the law to plodding professionals". And in the play scene, "with something a little reminiscent of an urchin swarming over an orchard wall, [Hamlet] crawls up to the throne, till his eyes, not sombre and horror-stricken, but keen and glittering, are on a level with the King's. When he has surprised the guilty terror there, this Hamlet actually bursts out into peal on peal of laughter. His clever trick has succeeded, his *Schadenfreude* overflows."

After performing in London, Bernhardt and her company gave one performance at the Shakespeare Memorial Theatre in Stratford, a matinee on Thursday 29 June 1899. On 16 June the Stratford Herald reported that she was performing in Stratford "to gratify her desire to play here", and had made an advance visit. The day of performance was to be most exciting. A special train brought the company up from London, and both the railway station and the principal streets were decorated with flags and streamers. Marie Corelli met the train, presenting Mme Bernhardt with "a magnificent bouquet with tricolour ribbons, bearing greetings in French". Most of the extensive news coverage concentrated on her reception more than her performance, but the Birmingham Post commented on Bernhardt's "intense dramatic power" while complaining that the prose of the French version "seemed out of character in the poet's Birthplace".

The Birmingham Gazette ventured some criticism: "too short a time the philosopher and too much the man of wrath and vengeance". "Mme Bernhardt...puts his passion in the foreground, and every monologue becomes a diatribe. Her Hamlet is a man in constant frenzy, possessed with the one thought of avenging his father's death. He is not mad, but maddened". In her book *Rosemary for Stratford*, Ursula Bloom tells what happened when Sarah Bernhardt visited Shakespeare's tomb without any prior warning. The appearance of the great star who spoke no English threw some of the staff into a panic. It was my grandfather, William Tompkins, sub-sacristan at the church, who "came to the rescue" with schoolboy French. "The imperturbable Tompkins...stepped forward and bowed deeply to the lady. "Madame, bon apres-midi," said

Tompkins, with an elegant gesture of the hand which he supposed also to be French.” “Sarah Bernhardt greeted him with an almost embarrassing exuberance. He had not a clue as to what she said, but there seemed to be a great deal of it. He led her up the aisle to the choir stalls, his black cassock brushing the pews as he went. Then, coming to a standstill, again he waved his hands. “A la tombe, a la monument,” said he.”

Review on the biography by Goodreads

A world famous novelist writes here about one of the most famous actresses of all time, Sarah Bernhardt, but not wanting this to be a traditional biography, Sagan hit upon the daring device of an imaginary correspondence between Sarah Bernhardt and herself, giving a first-person voice with dimension. The result is a brilliant, lively, intimate exchange of letters, sharing of opinions on past and contemporary culture, and Bernhardt's reflections on her career, friends, motherhood, lovers, money and fans. Though the letters are imaginary, the real woman, Sarah Bernhardt dominated the stage not only in her native France, but throughout the world for sixty years, literally until the week she died in 1923.

From Library Journal

In this charming imaginary correspondence, Sagan interviews the legendary actress (1844-1923). Since Sagan distrusts the published biographies, especially Bernhardt's coy *Ma double vie* (1907), she leads her subject to make candid comments on her upbringing as a cocotte's daughter, her roles on- and off-stage, her intertwined workaholic and spendthrift life all illuminated by Bernhardt's captivating megalomania. Despite Bernhardt's sexual appetite and self-indulgence, the correspondence is discreet, almost chaste. The charm lies in Sagan's convincing recreation of Bernhardt's conversational voice, which the translator conveys admirably. Marilyn Gaddis Rose, SUNY at Binghamton

KIRKUS REVIEW

Fascinated by the life and personality of Sarah Bernhardt, and, her publisher tells us, uninterested in a traditional biography, Sagan (*Bonjour Tristesse*; *With Fondest Regards*, 1985; etc.) has written instead an imaginary correspondence with the divine Sarah, now over 60 years in her grave. Sagan has done her research, and as long as she sticks to the facts—Bernhardt's childhood in a convent school, her troubled reunion in adolescence with her courtesan mother, her discovery of her theatrical gifts, and the triumphs of her phenomenal career—she succeeds in tracing the trajectory of her subject's life. But Sagan is a hopeless fan, dazzled by Bernhardt's numerous private conquests as well as her public acclaim. She gushes to Bernhardt in an early letter that no woman in history “was more adored than you. . .openly adored in all the splendor and gaiety of her glory.” The premise of this correspondence is weak to start with, and it collapses when the two begin agreeing that they are really very much alike, that they share the same values, the same weaknesses, that they have a rare understanding of each other. The book's device needs a light touch, and time and again Sagan's self-indulgence destroys the credulity of the most sympathetic reader. Sagan's genuine admiration for Bernhardt can at times bring the haughty, heedless, and flamboyant actress vividly to life. But a reader's enthusiasm would have to equal Sagan's in order to overlook the romantic and sentimental excesses here.

Sarah Bernhardt and the Jewish problem? Many Jews like to find a connection in all the world's events with the Jewish problem, especially if we are dealing with Jews, as Sarah Bernhardt. Sarah Bernhardt was born in [Paris](#) as Rosine Bernardt, the daughter of Julie Bernardt

(1821, [Amsterdam](#) – 1876, Paris) and an unknown father. Julie was one of six children of an itinerant [Jewish](#) spectacle merchant, "vision specialist" and petty criminal, Moritz Baruch Bernardt, and Sara Hirsch (later known as Janetta Hartog; c. 1797–1829). When Sarah was young her mother sent her to Grandchamp, an Augustine [convent school](#) near [Versailles](#). Bernardt is said to have once stated, "Me pray? Never! I'm an [atheist](#)." She had been baptised a Roman Catholic, and accepted the last rites shortly before her death, but she considered herself [irreligious](#) and strongly identified as [Jewish](#). After her son died in 1928, her theatre retained the name Sarah Bernhardt until the [Occupation](#) by the Germans in World War II, when the name was changed to Théâtre de la Cité because of Bernardt's [Jewish](#) ancestry. So, you can be baptized and be buried as a Christian, but the anti-Semites will never forgive your Jewish roots.

Quotes by Sarah Bernhardt – known for her brilliant quotes, we bring here some of them:

Quand même - Bernhardt's motto, a versatile French phrase meaning "anyway, nevertheless; really; how about that; finally"

Once the curtain is raised, the actor ceases to belong to himself. He belongs to his character, to his author, to his public. He must do the impossible to identify himself with the first, not to betray the second, and not to disappoint the third. And to this end the actor must forget his personality and throw aside his joys and sorrows. He must present the public with the reality of a being who for him is only a fiction. With his own eyes, he must shed the tears of the other. With his own voice, he must groan the anguish of the other. His own heart beats as if it would burst, for it is the other's heart that beats in his heart. And when he retires from a tragic or dramatic scene, if he has properly rendered his character, he must be panting and exhausted. *The Art of the Theatre* (1925), p. 171

Me pray? Never! I'm an atheist. As quoted in *What Great Men Think of Religion* (1945) by Ira D Cardiff

Life engenders life. Energy creates energy. It is by spending oneself that one becomes rich. As quoted in *Madam Sarah* (1966) by Cornelia Otis Skinner, p. xvi

Acting is all internal, but must be externalized.

Victor Hugo could not promise without keeping his word. He was not like me: I promise everything with the firm intention of keeping my promises, and two hours after I have forgotten all about them. If anyone reminds me of what I have promised, I tear my hair, and to make up for my forgetfulness I say anything, I buy presents — in fact, I complicate my life with useless worries. It has always been thus, and always will be so.

My fame had become annoying for my enemies, and a little trying, I confess, for my friends. But at that time all this stir and noise amused me vastly. I did nothing to attract attention. My somewhat fantastic tastes, my paleness and thinness, my peculiar way of dressing, my scorn of fashion, my general freedom in all respects, made me a being quite apart from all others. I did not recognize the fact. I did not read, I never read, the newspapers. So I did not know what was said about me, either favourable or unfavourable. Surrounded by a court of adorers of both sexes, I lived in a sunny dream.

Those who know the joys and miseries of celebrity when they have passed the age of forty know how to defend themselves. They are at the beginning of a series of small worries,

thunderbolts hidden under flowers, but they know how to hold in check that monster advertisement. It is a sort of octopus with innumerable tentacles. It throws out to right and left, in front and behind, its clammy arms, and gathers in, through its thousand little suckers, all the gossip and slander and praise afloat, to spit out again at the public when it is vomiting its black gall. But those who are caught in the clutches of celebrity at the age of twenty two know nothing.

I am so superstitious that if I had arrived when there was no sunshine I should have been wretched and most anxious until after my first performance. It is a perfect torture to be superstitious to this degree, and, unfortunately for me, I am ten times more so now than I was in those days, for besides the superstitions of my own country, I have, thanks to my travels, added to my stock all the superstitions of other countries. I know them all now, and in any critical moment of my life, they all rise up in armed legions for or against me. **I cannot walk a single step or make any movement or gesture, sit down, go out, look at the sky or ground, without feeling some reason for hope or despair, until at last, exasperated by the trammels put upon my actions by my thought, I defy all superstitions and just act as I want to act.**

Life is short, even for those who live a long time, and we must live for the few who know and appreciate us, who judge and absolve us, and for whom we have the same affection and indulgence. The rest I look upon as a mere crowd, lively or sad, loyal or corrupt, from whom there is nothing to be expected but fleeting emotions, either pleasant or unpleasant, which leave no trace behind them. **We ought to hate very rarely, as it is too fatiguing; remain indifferent to a great deal, forgive often and never forget.**

What matters poverty? What matters anything to him who is enamoured of our art? Does he not carry in himself every joy and every beauty?

For the theatre one needs long arms... an artiste with short arms can never make a fine gesture.

If I have a foreign accent—which I much regret—it is cosmopolitan, but not Teutonic. I am a daughter of the great Jewish race, and my somewhat uncultivated language is the outcome of our enforced wanderings.

Permanent success cannot be achieved except by incessant intellectual labour, always inspired by the ideal.

I have often been asked why I am so fond of playing male parts. As a matter of fact, it is not male parts, but male brains that I prefer.

To be a good actor... it is necessary to have a firmly tempered soul, to be surprised at nothing, to resume each minute the laborious task that has barely just been finished.

The dramatic art would appear to be rather a feminine art; it contains in itself all the artifices which belong to the province of woman: the desire to please, facility to express emotions and hide defects, and the faculty of assimilation which is the real essence of woman.

The theatre is the involuntary reflex of the ideas of the crowd.

Art is not about something, Art is something

He who is incapable of feeling strong passions, of being shaken by anger, of living in every sense of the word, will never be a good actor.

Legend remains victorious in spite of history.

Although all new ideas are born in France, they are not readily adopted there. It seems that they must first commence to prosper in a foreign country.

What would life be without art? Science prolongs life. To consist of what-eating, drinking, and sleeping? What is the good of living longer if it is only a matter of satisfying the requirements that sustain life? All this is nothing without the charm of art.

When asked at age 79 why her Paris apartment was located up many flights of stairs at the top of the building: It's the only way I can still make the hearts of men beat faster.

Actors of the first water are not more plentiful than playwrights of genius.

Alas, we are the victims of advertisement. Those who taste the joys and sorrows of fame when they have passed forty, know how to look after themselves. They know what is concealed beneath the flowers, and what the gossip, the calumnies, and the praise are worth. But as for those who win fame when they are twenty, they know nothing, and are caught up in the whirlpool.

The artist's personality must be left in his dressing-room; his soul must be denuded of its own sensations and clothed with the base or noble qualities he is called upon to exhibit.... [he] must leave behind him the cares and vexations of life, throw aside his personality for several hours, and move in the dream of another life, forgetting everything.

There are five kinds of actresses: bad actresses, fair actresses, good actresses, great actresses— and then there is Sarah Bernhardt - Mark Twain

She is the Muse of Poetry herself. Neither intelligence nor artistry have anything to do with it. She is guided by a secret instinct. She recites as the nightingale sings, as the wind sighs, as water murmurs, as Lamartine once wrote. - Theodore de Banville

A symphony of golden flutes and muted strings; silver dawn lit by lambent lightnings, soft stars and a clear-cut crescent moon. - Maurice Baring, on Bernhardt's legendary "voix d'or" (golden voice)

SHELLEY – BIOGRAPHY BY ANDRE MAUROIS: ARIEL, OU LA VIE DE SHELLEY

I admire very much Shelley for his social ideas and of course for his poetry. It is amazing how I can remember a poem after almost 60 years, and recall how it moved me to tears, knowing the tragic death of Shelley before he was even 30. I am not a poetic person, far from that, I enjoy poetry, but much more plays, novels, biographies, films, languages, ethics, arts, music, history, and somewhere in the tenth place – poetry. I am also not a sentimental person, being very realistic and down to earth. But I was captivated by the lecture of the excellent biography of Shelley by one of my preferred authors – Andre Maurois. I read the biography because of my love of Shelley's poems, and especially one poem – To the Night. I was a teenager when I read it,

not a fanatic of the night, as I slept very well at night, and I did not wish the night to "come, long-sought". I prefer by far the day, my dreams are rather of fear than joy, and I rarely arise at dawn sighing for the night. But I was extremely moved by reading that the poet did not seek for night's brother death (maybe because of that I prefer the day as I don't want to have any association with death), but neither Shelley wanted it, as Death will come when thou art dead, Soon, too soon. It was as if he knew that death was about to come to him soon too soon before he was even thirty. And it reminded me what Julius Caesar said a few hours before he was murdered: "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." This is exactly what I feel about death, as I was never afraid of it, but both Caesar (at least according to Shakespeare) and Shelley were fatalistic about death, and death encountered them soon too soon nevertheless.

CLXXXVIII. **To the Night**

SWIFTLY walk over the western wave,
 Spirit of Night!
 Out of the misty eastern cave
 Where, all the long and lone daylight,
 Thou wovest dreams of joy and fear 5
 Which make thee terrible and dear,—
 Swift be thy flight!

Wrap thy form in a mantle gray,
 Star-inwrought;
 Blind with thine hair the eyes of Day, 10
 Kiss her until she be wearied out:
 Then wander o'er city and sea and land,
 Touching all with thine opiate wand—
 Come, long-sought!

When I arose and saw the dawn, 15
 I sigh'd for thee;
 When light rode high, and the dew was gone,
 And noon lay heavy on flower and tree,
 And the weary Day turn'd to his rest
 Lingering like an unloved guest, 20
 I sigh'd for thee.

Thy brother Death came, and cried,
 "Wouldst thou me?"
 Thy sweet child Sleep, the filmy-eyed,
 Murmur'd like a noontide bee, 25
 "Shall I nestle near thy side?
 Wouldst thou me?"—And I replied,
 "No, not thee!"

Death will come when thou art dead,
 Soon, too soon; 30
 Sleep will come when thou art fled:

Of neither would I ask the boon
 I ask of thee, belovèd Night—
 Swift be thine approaching flight,
 Come soon, soon!

Percy Bysshe Shelley, (born Aug. 4, 1792, Field Place, near [Horsham, Sussex](#), Eng.—died July 8, 1822, at sea off [Livorno](#), Tuscany [Italy]), English Romantic poet whose passionate search for personal love and social justice was gradually channeled from overt actions into poems that rank with the greatest in the [English language](#). Shelley was the heir to rich estates acquired by his grandfather, Bysshe (pronounced “Bish”) Shelley. Timothy Shelley, the poet’s father, was a weak, conventional man who was caught between an overbearing father and a rebellious son. The young Shelley was educated at Syon House Academy (1802–04) and then at Eton (1804–10), where he resisted physical and mental bullying by indulging in imaginative escapism and literary pranks. Between the spring of 1810 and that of 1811, he published two Gothic novels and two volumes of juvenile verse. In the fall of 1810 Shelley entered University College, Oxford, where he enlisted his fellow student [Thomas Jefferson Hogg](#) as a disciple. But in March 1811, University College expelled both Shelley and Hogg for refusing to admit Shelley’s authorship of [The Necessity of Atheism](#). Hogg submitted to his family, but Shelley refused to apologize to his. Late in August 1811, Shelley eloped with Harriet Westbrook, the younger daughter of a London tavern owner; by marrying her, he betrayed the acquisitive plans of his grandfather and father, who tried to starve him into submission but only drove the strong-willed youth to rebel against the established order. Early in 1812, Shelley, Harriet, and her older sister Eliza Westbrook went to Dublin, where Shelley circulated pamphlets advocating political rights for Roman Catholics, autonomy for Ireland, and freethinking ideals. The couple traveled to Lynmouth, Devon, where Shelley issued more political pamphlets, and then to North Wales, where they spent almost six months in 1812–13.

Lack of money finally drove Shelley to moneylenders in London, where in 1813 he issued [Queen Mab](#), his first major poem—a nine-canto mixture of blank verse and [lyric](#) measures that attacks the evils of the past and present (commerce, war, the eating of meat, the church, monarchy, and marriage) but ends with resplendent hopes for humanity when freed from these vices. In June 1813 Harriet Shelley gave birth to their daughter Ianthe, but a year later Shelley fell in love with [Mary Wollstonecraft Godwin](#), daughter of [William Godwin](#) and his first wife, *née* [Mary Wollstonecraft](#). Against Godwin’s objections, Shelley and Mary Godwin eloped to France on July 27, 1814, taking with them Mary’s stepsister Jane (later “Claire”) Clairmont. Following travels through France, Switzerland, and Germany, they returned to London, where they were shunned by the Godwins and most other friends. Shelley dodged creditors until the birth of his son Charles (born to Harriet, 30/11/1814), his grandfather’s death (1/1815), and provisions of Sir Bysshe’s will forced Sir Timothy to pay Shelley’s debts and grant him an annual income. Settling near Windsor Great Park in 1815, Shelley read the classics with Hogg and another friend, [Thomas Love Peacock](#). He also wrote [Alastor; or The Spirit of Solitude](#), a blank-verse poem, published with shorter poems in 1816, that warns idealists (like Shelley himself) not to abandon “sweet human love” and social improvement for the vain pursuit of evanescent dreams. By mid-May 1816, Shelley, Mary, and Claire Clairmont hurried to [Geneva](#) to intercept [Lord Byron](#), with whom Claire had begun an affair. During this memorable summer, Shelley composed the poems “Hymn to Intellectual Beauty” and “Mont Blanc,” and Mary began her novel *Frankenstein*. Shelley’s party returned to [England](#) in September, settling in Bath. Late in the year, Harriet Shelley drowned herself in London, and on 30/12/1816, Shelley and Mary were married with the Godwins’ blessing. But a Chancery Court decision declared Shelley unfit to raise Ianthe & Charles (his children by Harriet), who were placed in foster care at his expense.

In March 1817 the Shelleys settled near Peacock at [Marlow](#), where Shelley wrote his twelve-canto romance-epic *Laon and Cythna; or, The Revolution of the Golden City* and Mary Shelley finished *Frankenstein*. They compiled *History of a Six Weeks' Tour* jointly from the letters and journals of their trips to Switzerland, concluding with "Mont Blanc." In November, *Laon and Cythna* was suppressed by its printer and publisher, who feared that Shelley's idealized tale of a peaceful national revolution, bloodily suppressed by a league of king and priests, violated the laws against blasphemous libel. After revisions, it was reissued in 1818 as [The Revolt of Islam](#). Because Shelley's health suffered from the climate and his financial obligations outran his resources, the Shelleys and Claire Clairmont went to [Italy](#), where Byron was residing. They reached Milan in April 1818 and proceeded to Pisa and Leghorn (Livorno). That summer, at Bagni di Lucca, Shelley translated Plato's *Symposium* and wrote his own [essay](#) "On Love." He also completed a modest poem entitled [Rosalind and Helen](#), in which he imagines his destiny in the poet-reformer "Lionel," who—imprisoned for [radical](#) activity—dies young after his release.

Thus far, Shelley's literary career had been politically oriented. [Queen Mab](#), the early poems first published in 1964 as *The Esdaile Notebook*, *Laon and Cythna*, and most of his [prose](#) works were devoted to reforming society; and even *Alastor*, *Rosalind and Helen*, and the personal lyrics voiced the concerns of an idealistic reformer who is disappointed or persecuted by an unreceptive society. But in Italy, far from the daily irritations of British politics, Shelley deepened his understanding of art and [literature](#) and, unable to reshape the world to conform to his vision, he concentrated on embodying his ideals within his poems. His aim became, as he wrote in "Ode to the West Wind," to make his words "Ashes and sparks" as from "an unextinguished hearth," thereby transforming subsequent generations and, through them, the world. Later, as he became estranged from Mary Shelley, he portrayed even love in terms of aspiration, rather than fulfillment: "The desire of the moth for the star,/ Of the night for the morrow,/ The devotion to something afar/ From the sphere of our sorrow." In August 1818, Shelley and Byron again met in Venice; the Shelleys remained there or at Este through October 1818. During their stay, little Clara Shelley (b. 1817) became ill and died. In "Lines Written Among the Euganean Hills" (published with *Rosalind and Helen*), Shelley writes how visions arising from the beautiful landscape seen from a hill near Este had revived him from despair to hopes for the political regeneration of Italy, thus transforming the scene into "a green isle. . . / In the deep wide sea of Misery." He also began *Julian and Maddalo*—in which Byron ("Maddalo") and Shelley debate human nature and destiny—and drafted Act I of [Prometheus Unbound](#). In November 1818 the Shelleys traveled through Rome to Naples, where they remained until the end of February 1819.

Settling next at Rome, Shelley continued [Prometheus Unbound](#) and outlined [The Cenci](#), a tragedy on the Elizabethan model based on a case of incestuous rape and patricide in sixteenth-century Rome. He completed this drama during the summer of 1819 near Leghorn, where the Shelleys fled in June after their other child, William Shelley (b. 1816), died from malaria. Shelley himself terms [The Cenci](#) "a sad reality," contrasting it with earlier "visions . . . of the beautiful and just." Memorable characters, classic five-act structure, powerful and evocative language, and moral ambiguities still make *The Cenci* theatrically effective. Even so, it is a less notable achievement than *Prometheus Unbound: A Lyrical Drama*, which Shelley completed at Florence in the autumn of 1819, near the birth of Percy Florence Shelley, Mary Shelley's only surviving child. Both plays appeared about 1820. In [Prometheus](#) Shelley inverts the plot of a lost play by [Aeschylus](#) in a poetic masterpiece that combines supple blank verse with a variety of complex lyric measures. In Act I, Prometheus, tortured on Jupiter's orders for having given mankind the gift of moral freedom, recalls his earlier curse of Jupiter and forgives him ("I wish

no living thing to suffer pain”). By eschewing revenge, Prometheus, who embodies the moral will, can be reunited with his beloved Asia, a spiritual ideal transcending humanity; her love prevents him from becoming another tyrant when Jupiter is overthrown by the mysterious power known as Demogorgon. Act II traces Asia’s awakening and journey toward Prometheus, beginning with her descent into the depths of nature to confront and question Demogorgon. Act III depicts the overthrow of Jupiter and the union of Asia and Prometheus, who—leaving Jupiter’s throne vacant—retreat to a cave from which they influence the world through ideals embodied in the creative arts. The end of the act describes the renovation of both human society and the natural world. Act IV opens with joyful lyrics by spirits who describe the benevolent transformation of the human consciousness that has occurred. Next, other spirits hymn the beatitude of humanity and nature in this new millennial age; and finally, Demogorgon returns to tell all creatures that, should the fragile state of grace be lost, they can restore their moral freedom through these “spells”:

*To suffer woes which Hope thinks infinite;
To forgive wrongs darker than Death or Night;
To defy Power which seems Omnipotent;
To love, and bear; to hope, till Hope creates
From its own wreck the thing it contemplates. . .*

Prometheus Unbound, which was the keystone of Shelley’s poetic achievement, was written after he had been chastened by “sad reality” but before he began to fear that he had failed to reach an audience. Published with it were some of the poet’s finest and most hopeful shorter poems, including “Ode to Liberty,” “Ode to the West Wind,” “The Cloud,” and “To a Sky-Lark.” While completing *Prometheus Unbound* and *The Cenci*, Shelley reacted to news of the Peterloo Massacre (August 1819) in England by writing [*The Masque of Anarchy*](#) and several radical songs that he hoped would rouse the British people to active but nonviolent political protest. Later in 1819 he sent to England [*Peter Bell the Third*](#), which joins literary satire of William Wordsworth’s *Peter Bell* to attacks on corruptions in British society, and he drafted [*A Philosophical View of Reform*](#), his longest (though incomplete) prose work, urging moderate reform to prevent a bloody revolution that might lead to new tyranny. Too radical to be published during Shelley’s lifetime, *The Masque of Anarchy* appeared after the reformist elections of 1832, *Peter Bell the Third* and the political ballads in 1839–40, and *A Philosophical View of Reform* not until 1920.

After moving to Pisa in 1820, Shelley was stung by hostile reviews into expressing his hopes more guardedly. His “Letter to Maria Gisborne” in heroic couplets and “The Witch of Atlas” in ottava rima (both 1820; published 1824) combine the mythopoeic mode of *Prometheus Unbound* with the urbane self-irony that had emerged in *Peter Bell the Third*, showing Shelley’s awareness that his ideals might seem naive to others. Late that year, *Oedipus Tyrannus; or, Swellfoot the Tyrant*, his satirical drama on the trial for adultery of Caroline (estranged wife of King George IV), appeared anonymously but was quickly suppressed. In 1821, however, Shelley reasserted his uncompromising [idealism](#). [*Epipsychidion*](#) (in couplets) mythologizes his infatuation with Teresa (“Emilia”) Viviani, a convent-bound young admirer, into a Dantesque fable of how human desire can be fulfilled through art. His essay [*A Defence of Poetry*](#) (published 1840) eloquently declares that the poet creates humane values and imagines the forms that shape the social order: thus each mind recreates its own private universe, and “Poets are the unacknowledged legislators of the World.” [*Adonais*](#), a pastoral elegy in Spenserian stanzas, commemorates the death of [John Keats](#) by declaring that, while we “decay/ Like corpses in a

chapel,” the creative spirit of [Adonais](#), despite his physical death, “has outsoared the shadow of our night.”

*The One remains, the many change and pass;
Heaven's light forever shines, Earth's shadows fly;
Life, like a dome of many-coloured glass,
Stains the white radiance of Eternity,
Until Death tramples it to fragments.*

The verse drama *Hellas* (published 1822) celebrates the Greek revolution against Turkish rule and reiterates the political message of *Laon and Cythna*—that the struggle for human liberty can be neither totally defeated nor fully realized, since the ideal is greater than its earthly embodiments. After Byron's arrival in Pisa late in 1821, Shelley, inhibited by his presence, completed only a series of urbane, yet longing lyrics—most addressed to Jane Williams—during the early months of 1822. He began the drama “Charles the First,” but soon abandoned it. After the Shelleys and Edward and Jane Williams moved to Lerici, Shelley began “The Triumph of Life,” a dark fragment on which he was at work until he sailed to Leghorn to welcome his friend [Leigh Hunt](#), who had arrived to edit a periodical called *The Liberal*. Shelley and Edward Williams drowned on July 8, 1822, when their boat sank during the stormy return voyage to Lerici. Mary Shelley faithfully collected her late husband's unpublished writings, and by 1840, aided by Hunt and others, she had disseminated his fame and most of his writings. The careful study of Shelley's publications and manuscripts has since elucidated his deep learning, clear thought, and subtle artistry. Shelley was a passionate idealist and consummate artist who, while developing rational themes within traditional poetic forms, stretched language to its limits in articulating both personal desire and social altruism.

[Donald H. Reiman](#) – Encyclopedia Britannica

And from a different angle, we learn from Wikipedia additional traits of Shelley's personality:

Percy Bysshe Shelley (4 August 1792 – 8 July 1822) was one of the major English [Romantic poets](#), and is regarded by some as among the finest [lyric](#), as well as [epic](#), poets in the English language. A radical in his poetry as well as in his political and social views, Shelley did not see fame during his lifetime, but recognition for his poetry grew steadily following his death. Shelley was a key member of a close circle of visionary poets and writers that included [Lord Byron](#); [Leigh Hunt](#); [Thomas Love Peacock](#); and his own second wife, [Mary Shelley](#), the author of *Frankenstein*. Shelley is perhaps best known for such classic poems as *Ozymandias*, *Ode to the West Wind*, *To a Skylark*, *Music, When Soft Voices Die*, *The Cloud* and *The Masque of Anarchy*. His other major works include a groundbreaking verse drama *The Cenci* (1819) and long, visionary poems such as *Queen Mab* (later reworked as *The Daemon of the World*), *Alastor*, *The Revolt of Islam*, *Adonais*, *Prometheus Unbound* (1820)—widely considered to be his masterpiece,—*Hellas: A Lyrical Drama* (1821), and his final, [unfinished work](#), *The Triumph of Life* (1822). Shelley's close circle of friends included some of the most important progressive thinkers of the day, including his father-in-law, the philosopher [William Godwin](#), Leigh Hunt. Though Shelley's poetry and prose output remained steady throughout his life, most publishers and journals declined to publish his work for fear of being arrested for either blasphemy or [sedition](#). Shelley's poetry sometimes had only an underground readership during his day, but his poetic achievements are widely recognized today, and his advanced political and social thought impacted the [Chartist](#) and other movements in England, and reach down to the present day. Shelley's theories of economics and morality, for example, had a profound influence on [Karl](#)

[Marx](#); his early, perhaps first, writings on nonviolent resistance influenced both [Leo Tolstoy](#) and [Mahatma Gandhi](#). Shelley became a lodestone to the subsequent three or four generations of poets, including important [Victorian](#) and Pre-Raphaelite poets such as [Robert Browning](#) and [Dante Gabriel Rossetti](#). He was admired by [Oscar Wilde](#), [Thomas Hardy](#), [George Bernard Shaw](#), [Bertrand Russell](#), [W. B. Yeats](#), [Upton Sinclair](#) and [Isadora Duncan](#). [Henry David Thoreau](#)'s civil disobedience was apparently influenced by Shelley's non-violence in protest and political action. Shelley's popularity and influence has continued to grow in contemporary poetry circles.

Shelley's unconventional life and uncompromising [idealism](#), combined with his strong disapproving voice, made him an authoritative and much-denigrated figure during his life and afterward. He became an idol of the next two or three or even four generations of poets, including the important [Victorian](#) and Pre-Raphaelite poets [Robert Browning](#), [Alfred, Lord Tennyson](#), [Dante Gabriel Rossetti](#), [Algernon Charles Swinburne](#), as well as [Lord Byron](#), [Henry David Thoreau](#), [W. B. Yeats](#), [Aleister Crowley](#) and [Edna St. Vincent Millay](#), and poets in other languages such as [Jan Kasprowicz](#), [Rabindranath Tagore](#), [Jibanananda Das](#) and [Subramanya Bharathy](#). [Henry David Thoreau](#)'s civil disobedience and [Mahatma Gandhi](#)'s passive resistance were influenced and inspired by Shelley's nonviolence in protest and political action. It is known that Gandhi would often quote Shelley's *Masque of Anarchy*, which has been called "perhaps the first modern statement of the principle of [nonviolent resistance](#)." Shelley wrote several essays on the subject of vegetarianism, the most prominent of which were "[A Vindication of Natural Diet](#)" (1813) and "On the Vegetable System of Diet". Shelley was a strong advocate for [social justice](#) for the "lower classes". He witnessed many of the same mistreatments occurring in the domestication and slaughtering of animals, and he became a fighter for the rights of all living creatures that he saw being treated unjustly. I admire Shelley's social justice ideas, his progressive thinking, his atheism, his nonviolence in protest and political action, his idealism, his poetry, but much less his unconventional life and his careless attitude towards women.

The Socialist Party of Great Britain - Shelley: A Socialist Poet

I became acquainted with Shelley in 1944. At the time I was eighteen years of age and a Republican remand prisoner in Belfast jail. I liked poetry and, searching for something readable in the prison library—a cupboard which they opened twice weekly to the accompaniment of bawling screws, who could see no justification for delay in lifting one of the books—I found a treasure: *The Complete Works of Percy Bysshe Shelley*. Eventually I got my own copy of Shelley and, over many, many years, I have prized it as the first real socialist literature I ever read. It is, I think, fitting that, on the bi-centenary of his birth, an appreciation of his life's work should appear in a socialist journal. Poets, with their abstract notions of freedom and justice, can momentarily help a prisoner transcend the ignominy and degradation that the prison system imposes. But Shelley's ideas of freedom and justice were no way abstract; his was no mere solace for the soul. Yes, there were the odes *To The West Wind*, *To A Skylark*, *To A Cloud*; beautiful word music in the classical tradition of English metrical composition. But, more importantly, there was the wisdom that stripped to its essential ugliness a system of society that dissipates, wastes and destroys wealth in order to make its rich richer while mentally and physically impoverishing the producers of that wealth. There was the vision of a new world, a world of dignity and equality where cash would not be the measure of human need. And there was the indignation, the anguish, even the pain—sometimes written in a spontaneity of anger that defied the discipline of well-marshalled prosody. Here was a text book of revolutionary thought that showed the futility of the cause for which I was imprisoned and extended my vision beyond the empty rhetoric of nationalism.

During his lifetime Shelley had come to Ireland to protest at the misery of the peasantry. Some Irish nationalists have equated this with sympathy for Irish nationalism but Shelley, whose constituency was the toiling masses everywhere, did not subscribe to the myth that the English working class were the beneficiaries of English imperialism. Thus, after hearing of the Peterloo Massacre at Manchester in 1819, Shelley wrote the *Masque of Anarchy* in which he describes the contemporary condition of the working class in England:

Asses, swine have litter spread
And with fitting food are fed;
All things have a home but one -
Thou, Oh Englishman, hast none!
This is Slavery—savage men,
Or wild beasts within a den
Would endure not as ye do—
But such ills they never knew.

This poem, consisting of some ninety one short stanzas of varying lengths was written at Leghorn in Italy. According to his wife, Mary, when Shelley heard how the military murderers had waded into a peaceful reform protest "it... aroused in him violent emotions of indignation and compassion". According to some purists, that anger adversely affected the quality of the poem. Whatever its poetic qualities, Shelley's *Masque of Anarchy* must rank, from a working—class standpoint, as the most chdactic of English poetical works. His verse castigates every rotten facet of capitalism: its law, its judiciary, its priests, its parasite class and the foulness of its oppression. His words bear the reader along the path of anger and frustration seeking, it would seem, retribution, revenge. But Shelley, in an age when violence was the tool of revolution, was too deeply perceptive of the need for democratic action if the revolution which he craved was to realize his vision. True, he makes us angry, makes us loathe this evil that murders people for profit but, on the crest of our anger, he stops us:

Then it is to feel revenge
Fiercely thirsting to exchange
Blood for blood -
and wrong for wrong -
Do not thus when ye are strong.

What then? What should we do when "we are strong"? Shelley, the democratic socialist says we should use the unassailable power of our numbers. Poetically, he says we should think... decide:

Stand ye calm and resolute,
Like a forest, close and mute,
With folded arms and looks which are
Weapons of unvanquished war.
(...)
Rise like Lions after slumber
In unvanquishable number
Shake your chains to earth like dew
Which in sleep had fallen on you
Ye are many—they are few.

In 1888 Marx's daughter, Eleanor, and her partner, Edward Aveling published an appreciation of Shelley under the title *Shelley's Socialism*. The justification for their assumption is abundant throughout Shelley's poems and prose writings. In one of his notes to *Queen Mab*, Shelley quotes Godwin with approval: "there is no real wealth but the labour of man". *Prometheus Unbound*,

The Masque of Anarchy, *Queen Mab*, *The Ode to Liberty*, these, with his prose writings, his prologues, his sonnets and his songs chronicle the misery of the peasant and the wage slave but always, there is the optimism of the true revolutionary; the clarity of vision, as here in *Prometheus Unbound*, of a future where:

The Loathsome mask has fallen the man remains
Sceptreless, free, uncircumscribed, but man
Equal, unclassed, tribless and nationless,
Exempt from awe, worship, degree, the king,
Over himself, just, gentle, wise.

Queen Mab is a vision of the past, present and future of mankind. In it Shelley attacks kings, war, commerce and, in particular, priests and religion. In fact the criticism of christianity, in the poem as well as in prose notes attached to it was so hard-hitting that when it was republished in the 1820s the publisher was sent to prison for blasphemy. *Queen Mab* became the work that publishers used in defiance of the restrictive press laws of the time. Each time they were convicted of blasphemy. But as a result *Queen Mab*, and thus Godwin's social ideas, came to be widely read in Chartist and radical circles. In this passage from *Queen Mab* he criticises the way money contaminates all human relationships:

All things are sold: the very light of Heaven Is venal;
Earth's unsparing gifts of love,
The smallest and most despicable things
That lurk in the abysses of the deep,
All objects of our life, even life itself,
And the poor pittance which the laws allow
Of liberty, the fellowship of man,
Those duties which his heart of human love
Should urge him to perform instinctively,
Are bought and sold as in a public mart
Of undisguising selfishness, that sets
On each its price, the stamp-mark of her reign.

He saw money, "paper coin—that forgery of the title deeds", as capitalism's instrument of theft; he saw slavery as a natural result of property society; he saw the poverty and alienation of the masses and, especially, did he decry the intellectual poverty and deception which capitalism inflicted on its wage slaves. In part V of *Queen Mab* Shelley attacks commerce which he sees as a product of selfishness in the sense of people wanting to sell their surplus for money rather than give it to others to satisfy their needs:

Commerce! Beneath whose poison-breathing shade
No solitary virtue dares to spring,
But Poverty and Wealth with equal hand
Scatter their withering curses, and unfold
The doors of premature and violent death,
To pining famine and full-fed disease,
To all that shares the lot of human life,
Which poisoned, body and soul, scarce drags the chain,
That lengthens as it goes and clanks behind.

It is quite clear that Shelley was expressing Godwin's idea that, in a just society, producers would give away their surplus produce free rather than sell it for money. Hence his opening description of commerce as "the venal interchange of all that human art or nature yield; which wealth should

purchase not, but want demand, and natural kindness hasten to supply". When he later describes what will happen when people are motivated by the "consciousness of good" he naturally states that they will have no need of "mediative signs of selfishness"—of money—and that "every transfer of the earth's natural gifts shall be a commerce of good words and works".

This commerce of sincerest virtue needs
 No mediative signs of selfishness,
 No jealous intercourse of wretched gain,
 No balancings of prudence, cold and long;
 In just and equal measure all is weighed,
 One scale contains the sum of human weal,
 And one, the good man's heart.

Part V of *Queen Mab* ends as follows:

But hoary-headed Selfishness has felt
 Its death-blow, and is tottering to the grave:
 A brighter morn awaits the human day,
 When every transfer of earth's natural gifts
 Shall be a commerce of good words and works;
 When poverty and wealth, the thirst of fame,
 The fear of infamy, disease and woe,
 War with its million horrors, and fierce hell
 Shall live but in the memory of Time,
 Who, like a penitent libertine, shall start,
 Look back, and shudder at his younger years.

In one sense this argument as to whether or not Godwin and Shelley were socialists is anachronistic since the modern idea of socialism, as the solution to the problems of a majority wage-working class within a capitalist industrial society, had not yet come into being. This is partly why in this article we have used the word "communist" rather than "socialist" to describe the moneyless equal society advocated by critics of the essentially agrarian class society that existed before industrial capitalism developed. It was of course the low level of development of the means of production that accounts for the frugal, even Spartan, character which the pre-industrial communists were obliged to give to the egalitarian society they advocated, but it still remains true that people like (in England) More, Winstanley and Godwin and Shelley and (in France) Morelly, Babeuf and Buonarrotti were forerunners of the socialist industrial society of abundance that we modern socialists now advocate.

ALBERTO MORAVIA – BIOGRAPHY BY ALBERTO MORAVIA AND ALAIN ELKANN

I have probably Italian genes. I don't know if it can be scientifically proven, although a substantial part of my family lived in Milano before the Holocaust and my father stayed there in 1922. I feel at home there, but so also in Haifa, Paris, Athens and Coria in Spain. Researchers believe that the origin of my family name can be from Coria in Spain or Cori near Rome. Maybe from both towns that currently have a population of about 12,000 people each. Anyhow, I enjoy Italian literature from Dante to Moravia, playwrights from Goldoni to Pirandello, art from Michelangelo to Modigliani, operas from Verdi to Puccini, classic composers from Vivaldi to Paganini, songs from Napolitan to Modugno, and films from Fellini to Antonioni. One of the authors I like most is Alberto Moravia, and our affinities go beyond the fact that he was Italian

and Jewish. His books are the most modern and realistic, with a moral message, his style is stark and unadorned as my style – although I admire Hugo I could never write in his style, he fights hypocrisy in his books as I do in mine, but his books' protagonists are alienated and incapable of finding happiness, much like Antonioni's and Fellini's in their films. It is amazing how the most jovial and happy population on earth – the Italians are described as alienated and misanthropes in Moravia's books and Antonioni's films. Anyhow, I never met an alienated Italian, and all the Italians friends and businessmen that I know are jovial, happy, and far from alienated.

From the multitude of articles and entries on Moravia I've chosen to bring here part of: [Alberto Moravia](#), The Art of Fiction No. 6 - Interviewed by Anna Maria de Dominicis & Ben Johnson: "My works are not autobiographical in the usual meaning of the word. Perhaps I can put it this way: whatever is autobiographical is so in only a very indirect manner, in a very general way. I am related to Girolamo, but I am not Girolamo. I do not take, and have never taken, either action or characters directly from life. Events may suggest events to be used in a work later; similarly, persons may suggest future characters; but *suggest* is the word to remember. One writes about what one knows. For instance, I can't say I know America, though I've visited there. I couldn't write about it. Yes, one uses what one knows, but autobiography means something else. I should never be able to write a real autobiography; I always end by falsifying and fictionalizing—I'm a liar, in fact. That means I'm a novelist, after all. I write about what I know." Maybe that was the reason that he has chosen to publish his biography in the form of an interview with Elkann. I fully concur with what Moravia says about autobiographical novels – I have written a novel and a play which are "based on true events" as they write in movies, but most of them are fiction, as the protagonists of the novel and play, or the muse, compelled me to develop the story in a different way than what happened in reality, and also in this book I do not guarantee that what I write is what happened, 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." So, thank you Alberto for putting it in a much better way that I can that autobiographies could be fictitious. I also write about what I know, all my ten books that were published deal with issues that I know quite well, I would never dare to write as Emile Zola a novel like *Germinal*, as I don't understand anything about mines, but unlike Zola who made a thorough research on this topic, or my friend Yitzhak Gormezano Goren who made a research of a few years on Dona Gracia, I write about topics that I know as business, ethics, literature, films, or plays in my academic and other books. I respect very much Zola, as in *L'Argent* he made an authentic novel, he described so well the business environment, and Aristide Saccard is so genuine, although before conducting his research he did not know anything about it. I wrote about the same topics, and I know very well the environment and the protagonists, yet Zola sounds much more authentic than me.

And Moravia continues: "The very fact of representing the left wing, or a "wing" of any sort, implies a partisan position and nonobjectivity. For that reason, one is impotent to criticize in a valid sense. Social criticism must necessarily, and always, be an extremely superficial thing. But don't misunderstand me. Writers, like all artists, are concerned with representing reality, to create a more absolute and complete reality than reality itself. They must, if they are to accomplish this, assume a moral position, a clearly conceived political, social, and philosophical attitude; in consequence, their beliefs are, of course, going to find their way into their work. What artists believe, however, is of secondary importance, ancillary to the work itself. A writer survives *in spite of* his beliefs. Lawrence will be read whatever one thinks of his notions on sex. Dante is read in the Soviet Union." Here again I fully concur with Moravia and I have followed his example in my books and articles about social criticism, trying to represent reality, to create a more absolute and complete reality in my cases especially. I assume a moral position, and I have a clearly conceived political, social, and philosophical attitude, so my works even my academic

works are never fully objective, as they permeate my beliefs. I wrote all my books not because I wanted to earn money – I never receive a penny for my books and articles although they were sold by my publishers in the aggregate to thousands of readers, nor because I wanted to receive a literary or academic recognition, win prizes, or being famous, I wrote them only with one purpose – to make this world a better world, a just world, to help humankind and the oppressed.

Moravia continues: "A work of art, on the other hand, has a representative and expressive function. In this representation the author's ideas, his judgments, the author himself, are engaged with reality. Criticism, thus, is no more than a part, an aspect—a minor aspect—of the whole. I suppose, putting it this way, I am, after all, a moralist to some degree. We all are. You know, sometimes you wake up in the morning in revolt against everything. Nothing seems right. And for that day or so, at least until you get over it, you're a moralist. Put it this way: every man is a moralist in his own fashion, but he is many other things besides." This is true especially for me as I wake up in revolt against so many things that I feel compelled to deal with those issues. I could have opt to live secluded "lathe biosas" - get through life without drawing attention to yourself", as Epicurus said, but I could not do it, it was stronger than me, it was the only way for me to overcome my disgust from the way the world was going, I know that I do not change anything, but the mere fact that I fight against all the wrongs gives me comfort or therapy, and appeases my conscience, and who knows – maybe my efforts and the efforts of thousands of others would make an impact and change ultimately the world for the better. I appreciate much more my fight than riches and power, as undoubtedly if I did not fight for moral causes I could have been much richer and be CEO of large companies, but I prefer to be "the richest man in town" as George Bailey from *It's a Wonderful Life*, rich in moral, in principles, in humanity. But I do not want to sound like a preacher, only a moralist, as I have so many things to tell besides that, and like Moravia, my books and especially this one, comprise essays and surveys on literature, plays, films, languages, Ladino, philosophy, arts, music, politics, outstanding people...

Moravia says: "My interest in the theater dates back a good many years. Even as a youngster I read, and I continue to read and enjoy, plays—for the most part, the masters: Shakespeare, other of the Elizabethans, Molière, Goldoni, the Spanish theater, Lope de Vega, Calderón. I'm drawn most, in my reading, to tragedy, which, in my opinion, is the greatest of all forms of artistic expression, the theater itself being the most complete of literary forms. Unfortunately, contemporary drama is nonexistent. Neither O'Neill, Shaw, Pirandello, nor anyone else has created drama—tragedy—in the deepest meaning of the word. The basis of drama is language, poetic language. Even Ibsen, the greatest of modern dramatists, resorted to everyday language and, in consequence, by my definition failed to create true drama." This time I concur only with the first part of the paragraph, as I like Moravia read as a youngster and continue to read and enjoy plays by Sophocles, Moliere, Racine, Goldoni, Calderon, and of course Shakespeare. But I fully disagree with what he says that contemporary drama is nonexistent – the modern playwrights have created drama, tragedies and comedies, that are as good as those of the masters if not better, and of course more relevant to nowadays – O'Neill, Shaw, Ibsen, Miller, Williams, Lorca and Pirandello have created drama in the deepest meaning of the world. Who said that the basis of drama is language, poetic language? It is only one of its components, and if playwrights resort to everyday language they should be praised for that as they open wide doors to the majority of the population, not only intellectuals, and they make us much better persons.

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) directed by [Bernardo Bertolucci](#). Other novels of his adapted for 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 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." Moravia was an atheist. His writing was marked by its factual, cold, precise style, often depicting the malaise of the *bourgeoisie*. It 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 were 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." Between 1959 and 1962 Moravia was president of [PEN International](#), the worldwide association of writers.

Alberto Pincherle (the pen-name "Moravia" was the maiden 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. His family had interesting twists and developed a complex cultural and political character. 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, were paternal cousins, and his maternal uncle, [Augusto De Marsanich](#), was an undersecretary in the [National Fascist Party](#) cabinet. Moravia did not finish conventional schooling because, at the age of nine, he contracted [tuberculosis](#) of the bone; this confined him to bed for five years. He spent three years at home, and two in a sanatorium near [Cortina d'Ampezzo](#), in northeastern Italy. Moravia was an intelligent boy and devoted himself to reading books: some of his favourite authors included [Giosuè Carducci](#), [Boccaccio](#), [Fyodor Dostoevsky](#), [James Joyce](#), [Ariosto](#), [Carlo Goldoni](#), [William Shakespeare](#), [Molière](#), [Gogol](#), [Mallarmé](#). He learned French and German, and wrote poems in French and Italian. In 1925 at the age of 18, he left the sanatorium and moved to [Bressanone](#). During the next three years, partly in Bressanone and partly in Rome, he began to write his first novel, *Gli indifferenti* (*Time of Indifference*), published in 1929. The novel is a realistic analysis of the moral decadence of a middle-class mother and two of her children.

In 1927, Moravia met [Corrado Alvaro](#) and [Massimo Bontempelli](#), and started his career as a journalist with the magazine *900*, which published his first short stories, including "Cortigiana stanca" ("The Tired Courtesan" or in French as "*Lassitude de courtisane*", 1927), "*Delitto al circolo del tennis*" ("Crime at the Tennis Club") (1928), "*Il ladro curioso*" ("The Curious Thief") and "Apparizione" ("Apparition") (both 1929). *Gli indifferenti* was published at his own expense, costing 5,000 Italian [lira](#). Literary critics described the novel as a noteworthy example of contemporary Italian narrative fiction. The next year, Moravia started collaborating with the newspaper [La Stampa](#), then edited by author [Curzio Malaparte](#). In 1933, together with Mario Pannunzio, he founded the literary review magazines *Caratteri* ("Characters") and *Oggi* ("Today"), and started writing for the newspaper [Gazzetta del Popolo](#). The years leading to World War II were problematic for Moravia as an author; the [Fascist regime](#) prohibited reviews of *Le ambizioni sbagliate* (1935), seized his novel *La mascherata* ("Masquerade") (1941), and

banned publication of *Agostino* (*Two Adolescents*) (1941). In 1935 he traveled to the United States to give a lecture series on [Italian literature](#).

L'imbroglione ("The Cheat") was published by [Bompiani](#) in 1937. To avoid Fascist censorship, Moravia wrote mainly in the surrealist and [allegoric](#) genres; among the works is *Il sogno del pigro* ("The Dream of the Lazy"). But, the Fascist seizing of the second edition of *La mascherata*, in 1941, thereafter forced him to write under a pseudonym. That same year, he married the novelist [Elsa Morante](#), whom he had met in 1936. They lived in [Capri](#), where he wrote *Agostino*. After the [Armistice](#) of September 8, 1943, Moravia and Morante took refuge in [Fondi](#), on the border of [Ciociaria](#); the experience inspired *La ciociara* ("The Woman of Ciociara") (1958). In May 1944, after the liberation of Rome, Alberto Moravia returned. He began collaborating with Corrado Alvaro, writing for important newspapers such as *Il Mondo* and *Il Corriere della Sera*; the latter published his writing until his death.

At war's end, his popularity steadily increased, with works such as *La Romana* (*The Woman of Rome*) (1947), *La Disubbidienza* (*Disobedience*) (1948), *L'Amore Coniugale e altri racconti* ("Conjugal Love and other stories") (1949) and *Il Conformista* ("The Conformist") (1951). In 1952 he won the [Premio Strega](#) for *I Racconti*, and his novels began to be translated abroad. That same year "La Provinciale" was adapted to film by [Mario Soldati](#); in 1954 [Luigi Zampa](#) directed *La Romana*, and in 1955 Gianni Franciolini directed *I Racconti Romani* ("The Roman Stories") (1954) a short collection that won the Marzotto Award. In 1953, Moravia founded the literary magazine *Nuovi Argomenti* ("New Arguments"), which featured [Pier Paolo Pasolini](#) among its editors. In the 1950s, he wrote prefaces to works such as [Belli's](#) *100 Sonnets*, [Brancati's](#) *Paolo il Caldo* and [Stendhal's](#) *Roman Walks*. From 1957 onward, he also reviewed and criticised cinema for the weekly magazines *L'Europeo* and *L'Espresso*. His criticism is collected in the volume *Al Cinema* ("At the Cinema") (1975).

In 1960, Moravia published *La Noia* (*Boredom* or *The Empty Canvas*), the story of the troubled sexual relationship between a young, rich painter striving to find sense in his life and an easygoing girl in Rome. Becoming known as one of his most famous novels, it won the [Viareggio Prize](#). An adaptation was filmed by [Damiano Damiani](#) in 1962. Another adaptation of the book is the basis of [Cedric Kahn's](#) film *L'ennui* ("The Ennui") (1998). Several films were based on his other novels: in 1960, [Vittorio De Sica](#) adapted *La Ciociara*, starring [Sophia Loren](#); in 1963 [Jean-Luc Godard](#) filmed *Il Disprezzo* (*Contempt*); in 1964 [Francesco Maselli](#) filmed *Gli Indifferenti* (1964). In 1962 Moravia and Elsa Morante parted; he went to live with the young writer [Dacia Maraini](#). Increasingly, he concentrated on theatre; in 1966, he, Maraini and [Enzo Siciliano](#) founded the company called "*Il Porcospino*", which staged works by Moravia, Maraini, [Carlo Emilio Gadda](#), and others.

In 1967 Moravia visited China, Japan, and [Korea](#). In 1971 he published the novel *Io e lui* ("I and He") [*The Two of Us*] about a screenwriter and his independent penis and the situations to which he thrusts them, and the essay *Poesia e romanzo* ("Poetry and Novel"). In 1972 he went to Africa, which inspired his work *A quale tribù appartieni?* ("Which Tribe Do You Belong To?"), published in the same year. His 1982 trip to Japan, including a visit to [Hiroshima](#), inspired a series of articles for *L'Espresso* magazine about the [atomic bomb](#). The same theme is in the novel *L'Uomo che Guarda* ("The Man Who Looks") (1985) and the essay *L'Inverno Nucleare* ("The Nuclear Winter"), including interviews with some contemporary principal scientists and politicians. The short story collection, *La Cosa e altri racconti* ("The Thing and Other Stories"), was dedicated to Carmen Llera, his new companion (forty-five years his junior). They married in 1986. In 1984 Moravia was elected to the [European Parliament](#) as member from the [Italian](#)

[Communist Party](#). His experiences at [Strasbourg](#), which ended in 1988, are recounted in *Il Diario Europeo* ("The European Diary"). In 1985 he won the title of "European Personality". In September 1990, Alberto Moravia was found dead in the bathroom of his [Lungotevere](#) apartment, in Rome. In that year, Bompani published his autobiography, *Vita di Moravia* ("Life of Moravia").

Moral aridity, the hypocrisy of contemporary life, and the substantial incapability of people finding happiness in traditional ways such as love and marriage are the regnant themes in the works of Alberto Moravia. Usually, these conditions are pathologically typical of middle-class life; marriage, in particular, is the target of works such as *Disobedience* and *L'amore coniugale* ("Conjugal Love") (1949). Alienation is the theme in works such as *Il disprezzo* ("Contempt" or "A Ghost at Noon") (1954) and *La noia* ("The Empty Canvas") from the 1950s, despite observation from a rational-realistic perspective. Political themes are often present: an example is *La Romana* ("The Woman of Rome") (1947), the story of a prostitute entangled with the Fascist regime and with a network of conspirators. The extreme sexual realism in *La noia* ("The Empty Canvas") (1960) introduced the psychologically experimental works of the 1970s. Moravia's writing style was highly regarded for being extremely stark and unadorned, characterised by very elementary, common words within an elaborate syntax. A complex mood is established by mixing a proposition constituting the description of a single psychological observation mixed with another such proposition. In the later novels, the inner monologue is prominent.

We bring here three reviews on the excellent autobiography of Alberto Moravia. I strongly recommend to read the biography, as it is a perfect blending of autobiography, interview, and biography, a co-production of two great men – Moravia and Elkann who interviews him. Moravia is excellent in interviews, and that is why he has chosen to publish his biography in the form of an interview with Alain Elkann. Anyhow, he did not live to see his biography published as it was published on the day that he died. [Alain Elkann](#) (born March 23, 1950) is an [American novelist](#), [intellectual](#), and [journalist](#). Currently, Elkann is the conductor of cultural programs on Italian television. A recurring theme in his books is the history of the Jews in Italy, their centrality to Italian history, and the relation between the Jewish faith and other religions. He was a collaborator of important Italian writers such as [Alberto Moravia](#) and [Indro Montanelli](#). He wrote novels, essays and articles, among which a book he co-wrote with Italian [Chief Rabbi Elio Toaff](#) (former religious leader in [Rome](#)) called *How to be a Jew and other works* and a books of conversation with him called *The Messiah and the Jews (Il Messia e gli ebrei)*. He has also published a book with [Milan](#) archbishop [Carlo Maria Martini](#), as well as a book about Islam with [Prince El Hassan bin Talal](#) of [Jordan](#). Elkann argues that all Jews should develop a strong connection to Israel. Born in a very rich family and married to a very rich wife, he could have been a "plaboy", like many of his contemporaries, but he has chosen to be a novelist and journalist, and has made a very important impact on the culture of the Western world.

Amazon - THE EXTRAORDINARY self-possession of Alberto Moravia can be traced to the many months he endured as a child and as a young man, confined to his bed, entirely alone, with nothing but books and his imagination to carry him through a long struggle against tuberculosis of the bone. He had no friends, no social life, no years at a university to connect him to the world. The result was a kind of unblinking gaze and acceptance of life which made him first one of the great novelists of the age, and finally one of the great memoirists. *The Time of Indifference*, his first novel (published this season by Steerforth), begun when he was only eighteen and published three years later, in 1929, changed the Italian literary landscape forever. That early fame never died and later novels - *The Woman of Rome*, *The Conformist* - only

enhanced his reputation. Moravia put his life into his books but only now, with this unusual autobiography in the form of an interview with his friend, the writer Alain Elkann, is it possible to understand the literary use he made of the bourgeois world of his childhood in Rome, of his encounter with Fascism under Mussolini, of his months in hiding from the Germans in the mountains south of Rome, and of his marriages to two of the leading writers of his time - Elsa Morante and Dacia Maraini. I read of course the biography in Italian, but I bring here a comment by William Weaver, the translator into English, who writes that he knew Moravia well and the biography captures the sound and tone of his conversation - amused, full of life and incident, and above all honest about himself, Italy, and the world. This book was Moravia's last - the first copies came from the press on the day he died in 1990. It appears for the first time in English.

From Publishers Weekly

The first copies of this, Moravia's last book, came off the press in Italy 10 years ago, on the day he died. A unique interview-autobiography, the book offers a series of questions and answers that allowed the renowned Italian novelist to share his thoughts on the events that inspired his imagination. A material that is sure to be of special interest to academics and students of Italian literature and politics. Throughout, Moravia's style of speech parallels that of his prose. A intensely self-possessed, sprinkled with piercing analysis, striking observations, unconventional opinions and daring statements, all sustained by a self-assured nonchalance that never edges into arrogance. While the extended interview, conducted by Moravia's friend Elkann, contains typical musings on books, writers and personalities, Moravia clearly prefers to speak about his life. Censored both by Mussolini's fascist government and the Vatican, he countered by using allegory to indirectly present reality. The strength of this book is in the insight it provides into how Moravia's literary works were built upon his experiences. As a child and young man, Moravia suffered from tuberculosis. Confined to his bed with no friends or social life, only books and his imagination offered solace. At the age of 18, he began drafting his first novel, *The Time of Indifference*, perhaps the first European existentialist novel, which when published three years later was an immediate success. While the interview format of this autobiography proves monotonous, the author's innate delectation for storytelling and his craving for adventure, both real and imaginary, ensure a bevy of dynamic anecdotes.

From [Booklist](#) - Reviewed with Alberto Moravia's *The Time of Indifference*. *Bonnie Smothers*

Moravia's autobiography is in the form of an interview between the two writers, but it is more like the film-scripted conversation *My Dinner with Andre* in its well-thought-out questions and polished answers than an interview in a magazine. Moravia and Elkann knew each other well, which undoubtedly accounts for the charming civility that runs through this book. Moravia was Italy's leading man of letters during his lifetime. He died in 1990, on the day that finished copies of this book arrived from the printers. The book has not been available in English until now. In the U.S., we are more familiar with the name Moravia in film credits, as many of his novels were adapted for film, particularly by Bernardo Bertolucci, whose film based on a Moravia novel, *The Conformist*, was awarded an Academy Award for its screenplay. Reading this book is like taking an independent seminar in Italian culture with Moravia, a well-bred, sensitive man who embraced life passionately. He talks about the major Italian writers (Italo Calvino, Umberto Eco, Luigi Pirandello, his close friend Pier Paolo Pasolini, his lovers Elsa Morante and Dacia Maraini), painters (Giorgio de Chirico, Carlo Levi), politicians (Aldo Moro, Giuseppe Mazzini), and directors (De Sica, Rossellini, Visconti, Fellini) and slips in great anecdotes about these people and so many more. Moravia's first novel, *Gli Indifferenti* (*The Time of Indifference*), was first published in 1929, when Moravia was 21 years old, and established him as a world-class writer. The story is simple; it concerns the reactions of members of a bourgeois family to

impending financial crisis. The mother, Mariagrazia, clutches her bored, unscrupulous lover, Leo, who sexually covets her daughter, Carla, though Mariagrazia's jealousy centers on her friend, Lisa, who chases Mariagrazia's son, Michele. Michele is the protagonist, if for no other reason than his actions bring the drama to its climax. When Michele discovers that Leo is seducing his sister, he wants to respond aggressively and decisively, but as usual, after an initial surge of energy, his resolve dissipates and indifference threatens to halt any action. Moravia's use of internal monologues is extremely clever and effective in conveying Michele's pain in particular. The novel itself displays elements of the dramatic play in its unity of time and setting, but one may agree with Moravia that its stronger achievement is its claim as the first existential novel. It's a very special treat for readers to have this first novel reissued with the autobiography. Moravia often discusses it in the autobiography; but, just reading the two together, first the novel and then immediately the autobiography, is so much fun and so very enlightening.

Alberto Moravia's Artistic Activism by Benjamin Ivry – a review of a new biography of Alberto Moravia by Rene de Ceccatty published by Flammarion in Paris.

Art is its own form of activism, we are reminded by a major new [biography](#) of the Italian novelist Alberto Moravia, published by les éditions Flammarion in Paris. Born Alberto Pincherle (his father was a Jewish architect) in 1907, Moravia was a cousin of Carlo and Nello [Rosselli](#), the Jewish anti-fascist [activists](#) who were murdered in 1937 by French right wing extremists on Mussolini's orders, as [described](#) in "Carlo Rosselli: Socialist Heretic and Antifascist Exile" by Stanislaw Pugliese. Moravia's activism was expressed in novels like "[The Conformist](#)," (1951) which explores how educated and cultured Europeans can be so morally paralyzed as to allow events like the Rosselli murders to occur. His first novel, "[The Time of Indifference](#)," (1929) already scorned the suffocating stasis of Italian bourgeois life during the early years of Mussolini's reign. Long married to another writer, [Elsa Morante](#), from a Modena Jewish family, Moravia was forced to publish anonymously as antisemitic laws developed in the 1930s. In 1968 his play, "Il Dio Kurt" (Kurt the God) revisited the theme of the Shoah, while Moravia's preface to a 1976 [edition](#) of Giacomo Debenedetti's remarkable "16/10/1943," about the deportation of Rome's Jews, expresses explicit "solidarity with the unfortunate people whom [Kappler's](#) SS arrested on that distant October morning in order to send them to their deaths in the death camp gas chambers." Throughout Moravia's career he had close alliances with Jewish authors, including the Frenchman [Benjamin Crémieux](#), who died in Buchenwald; painter/writer [Carlo Levi](#); and art historian [Meyer Schapiro](#). When Moravia decided to create his memoirs, "[Life of Moravia](#)," in dialogue form, his chosen interlocutor was the Italian Jewish writer [Alain Elkann](#). Although clueless on English language literature, referring to "Pickwick's Papers" by Dickens and the "intellectual couple" Scott and Zelda Fitzgerald, this dense, indeed Proustian, new biography by critic and translator René de Ceccatty urgently deserves translation into English.

ANNE FRANK – AUTOBIOGRAPHY: HET ACHTER HUIS

I have chosen to finish this survey on the 36 best biographies that I have read on the 36 most prominent personalities, by an autobiography of a girl, a normal girl who had a tragic death, a girl like millions of other girls, some of them had similar tragic endings in the last decades in Syria, Africa or Yugoslavia. So, why do I include her together with personalities who have changed the world as Balzac, Chaplin, Gandhi, de Gaulle, Zola, Tolstoy, Chanel, or Miller? Exactly for the same reason, as Anne Frank, the Dutch little Girl, changed the world, unfortunately not in her lifetime that was too short, but her diary did change the world and is still

changing the world. Millions of children and grownups have read Anne Franks' diary in the last decades. Her story has influenced the world, at least the humane parts of the world, not less than the humanistic writings of Zola and Tolstoy, and the non-violence ideology of Gandhi. I believe in personification. In all my courses, I gave lectures, case studies, and examples from plays and films on business ethics issues of specific persons, and it was much more impressive than studying the ethical books of Kant and Aristotle. A genuine diary of a small girl had an unforgettable impact on human rights than the UN Universal Declaration of Human Rights. I know that for sure because of the story of another small girl – the Muslim Malala Yousafzai.

Anne Frank was transported to a concentration camp in August 2014, a few weeks after I was born. She was murdered with all her family (except her father) a few months later because she was Jewish. If the Nazis who killed her would have conquered Egypt I would have not been born, as my parents would have died, killed by the Nazis and their Arab collaborators. Fast forward to 2014, 70 years later, nothing has changed, at least in the Middle East. Malala Yousafzai, a Muslim girl of about the same age of Anne Frank in 1944 (she was born on July 12 1997 in Mingora, Pakistan), received the Nobel Peace Prize in 2014 for her struggle against the suppression of children and young people and for the right of all children to education. At the age of 11 Malala Yousafzai fought for girls' right to education, she wrote a blog for the BBC, and the New York Times made a documentary about her life. Yousafzai rose in prominence, giving interviews in print and on television. Because of that she has suffered an attack on her life by Taliban gunmen in 2012, the followers as the other Muslim fundamentalists of the Nazi totalitarian and murderous ideology. On the afternoon of October 9, 2012, Yousafzai boarded her school bus in the northwest Pakistani district of Swat. A gunman asked for her by name, then pointed a pistol at her and fired three shots. One bullet hit the left side of Yousafzai's forehead, travelled under her skin through the length of her face, and then went into her shoulder. In the days immediately following the attack, she remained unconscious and in critical condition, but later her condition improved enough for her to be sent to the [Queen Elizabeth Hospital](#) in Birmingham, England, for intensive rehabilitation. However, in her case, luckily she recovered from her wounds and became a leading advocate of girls' rights to education. The assassination attempt sparked a national and international outpouring of support for Yousafzai. [Deutsche Welle](#) wrote in January 2013 that Yousafzai may have become "the most famous teenager in the world." United Nations Special Envoy for Global Education [Gordon Brown](#) launched a UN petition in Yousafzai's name, demanding that all children worldwide be in school by the end of 2015; it helped lead to the ratification of Pakistan's first Right to Education Bill.

Annelies Marie Frank (12 June 1929 – February 1945) was a German-born [diarist](#) and writer. She is one of the most discussed [Jewish](#) victims of [the Holocaust](#). Her diary, *The Diary of a Young Girl*, which documents her life in hiding during the [German occupation of the Netherlands](#) in [World War II](#), is one of the world's most widely known books and has been the basis for several plays and films. Born in the city of [Frankfurt, Germany](#), she lived most of her life in or near [Amsterdam, the Netherlands](#). Born a [German](#) national, Frank lost her citizenship in 1941 and thus became [stateless](#). The Frank family moved from Germany to Amsterdam in the early 1930s when the [Nazis](#) gained control over Germany. By May 1940, they were trapped in Amsterdam by the German occupation of the Netherlands. As [persecutions of the Jewish population](#) increased in July 1942, the family went into hiding in some [concealed rooms](#) behind a bookcase in the building where Anne's father worked. In August 1944, the group was betrayed and transported to [concentration camps](#). Anne and her sister, [Margot](#), were eventually transferred to [Bergen-Belsen concentration camp](#), where they died (probably of [typhus](#)) in February or March 1945, just weeks before the camp was liberated in April. [Otto Frank](#), the only survivor of the family, returned to Amsterdam after the war to find that Anne's diary had been saved by one

of the helpers, [Miep Gies](#), and his efforts led to its publication in 1947. It was translated from its original Dutch version and first published in English in 1952 as *The Diary of a Young Girl*, and has since been translated into over 60 languages. The diary, which was given to Anne on her thirteenth birthday, chronicles her life from 12 June 1942 until 1 August 1944.

In July 1945, after the [Red Cross](#) confirmed the deaths of the Frank sisters, Miep Gies gave Otto Frank the diary and a bundle of loose notes that she had saved in the hope of returning them to Anne. Otto Frank later commented that he had not realized Anne had kept such an accurate and well-written record of their time in hiding. In his memoir, he described the painful process of reading the diary, recognizing the events described and recalling that he had already heard some of the more amusing episodes read aloud by his daughter. He saw for the first time the more private side of his daughter and those sections of the diary she had not discussed with anyone, noting, "For me it was a revelation ... I had no idea of the depth of her thoughts and feelings ... She had kept all these feelings to herself". Moved by her repeated wish to be an author, he began to consider having it published.

In her writing, Frank examined her relationships with the members of her family, and the strong differences in each of their personalities. She considered herself to be closest emotionally to her father, who later commented, "I got on better with Anne than with Margot, who was more attached to her mother. The reason for that may have been that Margot rarely showed her feelings and didn't need as much support because she didn't suffer from mood swings as much as Anne did." The Frank sisters formed a closer relationship than had existed before they went into hiding, although Anne sometimes expressed jealousy towards Margot, particularly when members of the household criticised Anne for lacking Margot's gentle and placid nature. As Anne began to mature, the sisters were able to confide in each other. In her entry of 12 January 1944, Frank wrote, "Margot's much nicer ... She's not nearly so [catty](#) these days and is becoming a real friend. She no longer thinks of me as a little baby who doesn't count." Frank frequently wrote of her difficult relationship with her mother, and of her ambivalence towards her. On 7 November 1942 she described her "contempt" for her mother and her inability to "confront her with her carelessness, her sarcasm and her hard-heartedness," before concluding, "She's not a mother to me." Later, as she revised her diary, Frank felt ashamed of her harsh attitude, writing: "Anne, is it really you who mentioned hate, oh Anne, how could you?" She came to understand that their differences resulted from misunderstandings that were as much her fault as her mother's, and saw that she had added unnecessarily to her mother's suffering. With this realization, Frank began to treat her mother with a degree of tolerance and respect.

The Frank sisters each hoped to return to school as soon as they were able, and continued with their studies while in hiding. Margot took a [shorthand course by correspondence](#) in Bep Voskuijl's name and received high marks. Most of Anne's time was spent reading and studying, and she regularly wrote and edited her diary entries. In addition to providing a narrative of events as they occurred, she wrote about her feelings, beliefs, and ambitions, subjects she felt she could not discuss with anyone. As her confidence in her writing grew, and as she began to mature, she wrote of more abstract subjects such as her belief in [God](#), and how she defined [human nature](#). Frank aspired to become a journalist, writing in her diary on Wednesday, 5 April 1944:

"I finally realized that I must do my schoolwork to keep from being ignorant, to get on in life, to become a journalist, because that's what I want! I know I can write ..., but it remains to be seen whether I really have talent ... And if I don't have the talent to write books or newspaper articles, I can always write for myself. But I want to achieve more than that. I can't imagine living like Mother, Mrs. van Daan and all the women who go about their work and are then forgotten. I

need to have something besides a husband and children to devote myself to! ... I want to be useful or bring enjoyment to all people, even those I've never met. I want to go on living even after my death! And that's why I'm so grateful to God for having given me this gift, which I can use to develop myself and to express all that's inside me! When I write I can shake off all my cares. My sorrow disappears, my spirits are revived! But, and that's a big question, will I ever be able to write something great, will I ever become a journalist or a writer?" She continued writing regularly until her last entry of 1/8/44.

Frank's diary began as a private expression of her thoughts; she wrote several times that she would never allow anyone to read it. She candidly described her life, her family and companions, and their situation, while beginning to recognise her ambition to write fiction for publication. In March 1944, she heard a radio broadcast by [Gerrit Bolkestein](#)—a member of the Dutch [government in exile](#), based in [London](#)—who said that when the war ended, he would create a public record of the Dutch people's oppression under German occupation. He mentioned the publication of letters and diaries, and Frank decided to submit her work when the time came. She began editing her writing, removing some sections and rewriting others, with a view to publication. Her original notebook was supplemented by additional notebooks and loose-leaf sheets of paper. She created pseudonyms for the members of the household and the helpers. The van Pels family became Hermann, Petronella, and Peter van Daan, and Fritz Pfeffer became Albert Düssel. In this edited version, she addressed each entry to "Kitty," a fictional character in [Cissy van Marxveldt's](#) *Joop ter Heul* novels that Anne enjoyed reading. Otto Frank used her original diary, known as "version A", and her edited version, known as "version B", to produce the first version for publication. He removed certain passages, most notably those in which Anne is critical of her parents (especially her mother), and sections that discussed Frank's growing sexuality. Although he restored the true identities of his own family, he retained all of the other pseudonyms.

Otto Frank gave the diary to the historian [Annie Romein-Verschoor](#), who tried unsuccessfully to have it published. She then gave it to her husband [Jan Romein](#), who wrote an article about it, titled "Kinderstem" ("A Child's Voice"), which was published in the newspaper *Het Parool* on 3 April 1946. He wrote that the diary "stammered out in a child's voice, embodies all the hideousness of fascism, more so than all the evidence at [Nuremberg](#) put together." His article attracted attention from publishers, and the diary was published in the Netherlands as *Het Achterhuis* (*The Annex*) in 1947, followed by five more printings by 1950. It was first published in Germany and France in 1950, and after being rejected by several publishers, was first published in the United Kingdom in 1952. The first American edition, published in 1952 under the title *Anne Frank: The Diary of a Young Girl*, was positively reviewed. The book was successful in France, Germany, and the United States, but in the United Kingdom it failed to attract an audience and by 1953 was out of print. Its most noteworthy success was in Japan, where it received critical acclaim and sold more than 100,000 copies in its first edition. In Japan, Anne Frank quickly was identified as an important cultural figure who represented the destruction of youth during the war.

A play by [Frances Goodrich and Albert Hackett](#) based upon the diary premiered in New York City on 5 October 1955, and later won a [Pulitzer Prize for Drama](#). It was followed by the 1959 movie *The Diary of Anne Frank*, which was a critical and commercial success. Biographer [Melissa Müller](#) later wrote that the dramatization had "contributed greatly to the romanticizing, sentimentalizing and universalizing of Anne's story." Over the years the popularity of the diary grew, and in many schools, particularly in the United States, it was included as part of the [curriculum](#), introducing Anne Frank to new generations of readers. In 1986 the [Dutch Institute](#)

[for War Documentation](#) published the "Critical Edition" of the diary. It includes comparisons from all known versions, both edited and unedited. It includes discussion asserting the diary's authentication, as well as additional historical information relating to the family and the diary itself. Cornelis Suijk—a former director of the [Anne Frank Foundation](#) and president of the [U.S. Center for Holocaust Education Foundation](#)—announced in 1999 that he was in the possession of five pages that had been removed by Otto Frank from the diary prior to publication; Suijk claimed that Otto Frank gave these pages to him shortly before his death in 1980. The missing diary entries contain critical remarks by Anne Frank about her parents' strained marriage and discuss Frank's lack of affection for her mother. Some controversy ensued when Suijk claimed publishing rights over the five pages; he intended to sell them to raise money for his foundation. The Netherlands Institute for War Documentation, the formal owner of the manuscript, demanded the pages be handed over. In 2000 the [Dutch Ministry of Education, Culture and Science](#) agreed to donate US\$300,000 to Suijk's Foundation, and the pages were returned in 2001. Since then, they have been included in new editions of the diary.

The diary has been praised for its literary merits. Commenting on Anne Frank's writing style, the dramatist [Meyer Levin](#) commended Frank for "sustaining the tension of a well-constructed novel", and was so impressed by the quality of her work that he collaborated with Otto Frank on a dramatization of the diary shortly after its publication. Meyer became obsessed with Anne Frank, which he wrote about in his autobiography *The Obsession*. The poet [John Berryman](#) called the book a unique depiction, not merely of adolescence but of the "conversion of a child into a person as it is happening in a precise, confident, economical style stunning in its honesty". In her introduction to the diary's first American edition, [Eleanor Roosevelt](#) described it as "one of the wisest and most moving commentaries on war and its impact on human beings that I have ever read." [John F. Kennedy](#) discussed Anne Frank in a 1961 speech, and said, "Of all the multitudes who throughout history have spoken for human dignity in times of great suffering and loss, no voice is more compelling than that of Anne Frank." In the same year, the [Soviet](#) writer [Ilya Ehrenburg](#) wrote of her: "one voice speaks for six million—the voice not of a sage or a poet but of an ordinary little girl."

As Anne Frank's stature as both a writer and [humanist](#) has grown, she has been discussed specifically as a symbol of [the Holocaust](#) and more broadly as a representative of persecution. [Hillary Rodham Clinton](#), in her acceptance speech for an [Elie Wiesel Humanitarian Award](#) in 1994, read from Anne Frank's diary and spoke of her "awakening us to the folly of indifference and the terrible toll it takes on our young," which Clinton related to contemporary events in [Sarajevo](#), Somalia and Rwanda. After receiving a humanitarian award from the Anne Frank Foundation in 1994, [Nelson Mandela](#) addressed a crowd in [Johannesburg](#), saying he had read Anne Frank's diary while in prison and "derived much encouragement from it." He likened her struggle against Nazism to his struggle against [apartheid](#), drawing a parallel between the two philosophies: "Because these beliefs are patently false, and because they were, and will always be, challenged by the likes of Anne Frank, they are bound to fail." Also in 1994, [Václav Havel](#) said "Anne Frank's legacy is very much alive and it can address us fully" in relation to the political and social changes occurring at the time in former Eastern Bloc countries.

[Primo Levi](#) suggested Anne Frank is frequently identified as a single representative of the millions of people who suffered and died as she did because "One single Anne Frank moves us more than the countless others who suffered just as she did but whose faces have remained in the shadows. Perhaps it is better that way; if we were capable of taking in all the suffering of all those people, we would not be able to live."^[79] In her closing message in Müller's biography of Anne Frank, Miep Gies expressed a similar thought, though she attempted to dispel what she felt

was a growing misconception that "Anne symbolises the six million victims of the Holocaust", writing: "Anne's life and death were her own individual fate, an individual fate that happened six million times over. Anne cannot, and should not, stand for the many individuals whom the Nazis robbed of their lives ... But her fate helps us grasp the immense loss the world suffered because of the Holocaust."

Otto Frank spent the remainder of his life as custodian of his daughter's legacy, saying, "It's a strange role. In the normal family relationship, it is the child of the famous parent who has the honor and the burden of continuing the task. In my case the role is reversed." He recalled his publisher's explaining why he thought the diary has been so widely read, with the comment, "he said that the diary encompasses so many areas of life that each reader can find something that moves him personally". Simon Wiesenthal expressed a similar sentiment when he said that the diary had raised more widespread awareness of the Holocaust than had been achieved during the [Nuremberg Trials](#), because "people identified with this child. This was the impact of the Holocaust, this was a family like my family, like your family and so you could understand this." In June 1999 [Time](#) magazine published a special edition titled "[Time 100: The Most Important People of the Century](#)". Anne Frank was selected as one of the "Heroes & Icons", and the writer, Roger Rosenblatt, described her legacy with the comment, "The passions the book ignites suggest that everyone owns Anne Frank, that she has risen above the Holocaust, Judaism, girlhood and even goodness and become a totemic figure of the modern world—the moral individual mind beset by the machinery of destruction, insisting on the right to live and question and hope for the future of human beings." He notes that while her courage and pragmatism are admired, her ability to analyze herself and the quality of her writing are the key components of her appeal. He writes, "The reason for her immortality was basically literary. She was an extraordinarily good writer, for any age, and the quality of her work seemed a direct result of a ruthlessly honest disposition."

Amazon.com Review

A beloved classic since its initial publication in 1947, this vivid, insightful journal is a fitting memorial to the gifted Jewish teenager who died at Bergen-Belsen, Germany, in 1945. Born in 1929, Anne Frank received a blank diary on her 13th birthday, just weeks before she and her family went into hiding in Nazi-occupied Amsterdam. Her marvelously detailed, engagingly personal entries chronicle 25 trying months of claustrophobic, quarrelsome intimacy with her parents, sister, a second family, and a middle-aged dentist who has little tolerance for Anne's vivacity. The diary's universal appeal stems from its riveting blend of the grubby particulars of life during wartime (scant, bad food; shabby, outgrown clothes that can't be replaced; constant fear of discovery) and candid discussion of emotions familiar to every adolescent (everyone criticizes me, no one sees my real nature, when will I be loved?). Yet Frank was no ordinary teen: the later entries reveal a sense of compassion and a spiritual depth remarkable in a girl barely 15. Her death epitomizes the madness of the Holocaust, but for the millions who meet Anne through her diary, it is also a very individual loss. --*Wendy Smith*

From Publishers Weekly

This startling new edition of Dutch Jewish teenager Anne Frank's classic diary?written in an Amsterdam warehouse, where for two years she hid from the Nazis with her family and friends?contains approximately 30% more material than the original 1947 edition. It completely revises our understanding of one of the most moving and eloquent documents of the Holocaust. The Anne we meet here is much more sarcastic, rebellious and vulnerable than the sensitive diarist beloved by millions. She rages at her mother, Edith, smolders with jealous resentment toward her sister, Margot, and unleashes acid comments at her roommates. Expanded entries

provide a fuller picture of the tensions and quarrels among the eight people in hiding. Anne, who died in the Bergen-Belsen concentration camp in March 1945, three months before her 16th birthday, candidly discusses her awakening sexuality in entries that were omitted from the 1947 edition by her father, Otto, the only one of the eight to survive the death camps. He died in 1980. This crisp, stunning translation provides an unvarnished picture of life in the "secret annex." In the end, Anne's teen angst pales beside her profound insights, her self-discovery and her unbroken faith in good triumphing over evil. Photos not seen by PW.

Review by E. R. Bird – Amazon Customer Review

Imagine that someday you are remembered for all eternity at a very particular time and at a very particular age. You could be remembered forever as being 25 on September the 11th or you could be remembered as being 44 when JFK was shot. It seems awfully cruel for someone to be remembered between the ages of 13 to 15. Do you remember what you were like at that age? Would you want anyone to think of you as that old for as long as your name is remembered? Such is the fate of Anne Frank. Now, I never read this book when I was young. High schools, in my experience, tend to assign the play version of this story when they want to convey Anne Frank's tale. Anne tends to be remembered as the little girl who once wrote, "I still believe that people are really good at heart" in spite of her sufferings. So I should be forgiven for expecting this book to be the dewy-eyed suppositions of a saintly little girl. Instead, I found someone with verve, complexity, and a personality that I did not always particularly like. What I discovered, was the true Anne Frank. The diary of Anne begins when she is 13 years of age and the Jews are already wearing yellow stars in Amsterdam. Anne is your usual precocious girl, flirting with boys and being impudent when she can get away with it. When at last the time comes for the Franks to go into hiding (Margot Frank, Anne's sister, has been issued an order for her removal) they do so with another family, the Van Daans. In a small floor hidden above Otto Frank's old workplace the two families are aided by faithful friends and employees. Over the course of the diary we watch and listen through Anne's eyes as, for two years, the people in the attic are put through terrible deprivations and trials. There are good times and bad, but Anne is a singularly biased narrator and her observations must usually be taken with a grain of salt. After a while you become so comfortable with Anne's observations and voice that the final page of the narrative comes as a shock when the capture of Anne and her family is finally announced.

I recently had the mixed pleasure of finding and rereading my own diary from around the age of 14. After forcing myself to look through the occasional passage here and there I was forced to conclude that for her age, Anne is a marvelous writer. She has a sense of drama, tension, and narrative that is particularly enthralling. It's painful to think about what a great writer she could have been had she lived any longer. Honestly, the Anne I met in this book showed all the worst characteristics of her age. I found her detestation of her own mother to be particularly repugnant. Then I remembered... she's an early adolescent. Of course she hates her mother! Of course she's just simply awful a lot of the time. But you can see who she's becoming, and that's what makes the book so hard to get through. You can see her growth and her character. You know that she's learning and trying to understand what it means to be a human being during World War II. It's all the more awful that this would be the age she was preserved at. The book is remarkable on so many levels. I think young teenage girls will understand Anne's plight intrinsically. Who couldn't? Who doesn't remember the rocky years of 13-15? The need for attention? The sobbing for no particular reason? By the end of the diary, Anne becomes far more philosophical. She no longer records the family's every move and action. Instead, she ponders questions like whether or not young people are lonelier than old people. Or what it means to be good. Though you may not like the protagonist of this book at all times, you come to understand and sympathize with her.

She is a remarkable author, all the more so when you consider that this diary was written for her eyes alone at the time. If I could require kids to read something in school, I think this would top the list. It probably remains the best Holocaust children's book in existence today.

Anne's profoundly powerful words and insights covered a range of topics and emotions during her two years in hiding. These few excerpts demonstrate why Anne Frank is more relevant than ever today.

On Deportations

"Our many Jewish friends and acquaintances are being taken away in droves. The Gestapo is treating them very roughly and transporting them in cattle cars to Westerbork, the big camp in Drenthe to which they're sending all the Jews....If it's that bad in Holland, what must it be like in those faraway and uncivilized places where the Germans are sending them? We assume that most of them are being murdered. The English radio says they're being gassed."

- *October 9, 1942*

On Nazi Punishment of Resisters

"Have you ever heard the term 'hostages'? That's the latest punishment for saboteurs. It's the most horrible thing you can imagine. Leading citizens--innocent people--are taken prisoner to await their execution. If the Gestapo can't find the saboteur, they simply grab five hostages and line them up against the wall. You read the announcements of their death in the paper, where they're referred to as 'fatal accidents'."

- *October 9, 1942*

"All college students are being asked to sign an official statement to the effect that they 'sympathize with the Germans and approve of the New Order.' Eighty percent have decided to obey the dictates of their conscience, but the penalty will be severe. Any student refusing to sign will be sent to a German labor camp."

- *May 18, 1943*

On Writing and Her Diary

"Mr. Bolkestein, the Cabinet Minister, speaking on the Dutch broadcast from London, said that after the war a collection would be made of diaries and letters dealing with the war. Of course, everyone pounced on my diary."

- *March 29, 1944*

"When I write, I can shake off all my cares."

- *April 5, 1944*

Describing her Despair

"I've reached the point where I hardly care whether I live or die. The world will keep on turning without me, and I can't do anything to change events anyway. I'll just let matters take their course and concentrate on studying and hope that everything will be all right in the end."

- *February 3, 1944*

"...but the minute I was alone I knew I was going to cry my eyes out. I slid to the floor in my nightgown and began by saying my prayers, very fervently. Then I drew my knees to my chest, lay my head on my arms and cried, all huddled up on the bare floor. A loud sob brought me back down to earth..."

- *April 5, 1944*

On Her Old Country, Germany

"Fine specimens of humanity, those Germans, and to think I'm actually one of them! No, that's not true, Hitler took away our nationality long ago. And besides, there are no greater enemies on earth than the Germans and Jews."

- *October 9, 1942*

On Still Believing

"It's a wonder I haven't abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are truly good at heart. It's utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquility will return once more"

- *July 15, 1944*

Anne Frank's Quotes:

"How wonderful it is that nobody need wait a single moment before starting to improve the world."

"Think of all the beauty still left around you and be happy."

"I can shake off everything as I write; my sorrows disappear, my courage is reborn."

"I've found that there is always some beauty left -- in nature, sunshine, freedom, in yourself; these can all help you."

"No one has ever become poor by giving."

"Parents can only give good advice or put them on the right paths, but the final forming of a person's character lies in their own hands."

"I don't think of all the misery, but of the beauty that still remains."

"Because paper has more patience than people. "

"The best remedy for those who are afraid, lonely or unhappy is to go outside, somewhere where they can be quite alone with the heavens, nature and God. Because only then does one feel that all is as it should be and that God wishes to see people happy, amidst the simple beauty of nature. As long as this exists, and it certainly always will, I know that then there will always be comfort for every sorrow, whatever the circumstances may be. And I firmly believe that nature brings solace in all troubles."

"Look at how a single candle can both defy and define the darkness."

"People can tell you to keep your mouth shut, but that doesn't stop you from having your own opinion."

"Whoever is happy will make others happy."

“In the long run, the sharpest weapon of all is a kind and gentle spirit.”

“Where there's hope, there's life. It fills us with fresh courage and makes us strong again.”

“In spite of everything, I still believe that people are really good at heart.”

“I don't want to have lived in vain like most people. I want to be useful or bring enjoyment to all people, even those I've never met. I want to go on living even after my death!”

“We all live with the objective of being happy; our lives are all different and yet the same.”

“Women should be respected as well! Generally speaking, men are held in great esteem in all parts of the world, so why shouldn't women have their share? Soldiers and war heroes are honored and commemorated, explorers are granted immortal fame, martyrs are revered, but how many people look upon women too as soldiers?...Women, who struggle and suffer pain to ensure the continuation of the human race, make much tougher and more courageous soldiers than all those big-mouthed freedom-fighting heroes put together!”

“Although I'm only fourteen, I know quite well what I want, I know who is right and who is wrong. I have my opinions, my own ideas and principles, and although it may sound pretty mad from an adolescent, I feel more of a person than a child, I feel quite independent of anyone.”

“A quiet conscience makes one strong!”

“Human greatness does not lie in wealth or power, but in character and goodness. People are just people, and all people have faults and shortcomings, but all of us are born with a basic goodness.”

“I think a lot, but I don't say much.”

“Memories mean more to me than dresses.”

“There's only one rule you need to remember: laugh at everything and forget everybody else! It sounds egotistical, but it's actually the only cure for those suffering from self-pity.”

“As long as this exists, this sunshine and this cloudless sky, and as long as I can enjoy it, how can I be sad?”

“You can be lonely even when you are loved by many people, since you are still not anybody's one and only.”

“Those who have courage and faith shall never perish in misery”

“Earning happiness means doing good and working, not speculating and being lazy. Laziness may look inviting, but only work gives you true satisfaction.”

“But feelings can't be ignored, no matter how unjust or ungrateful they seem.”

36 OTHER BIOGRAPHIES – READ THEM OR PURSUING 36 MORE ACTIVITIES?

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...

JACQUES CORY – AN ALTERNATIVE BIOGRAPHY – FRENCH CULTURE & SCIENCE

It is amazing how prolific is the [French](#) mind, and what gigantic was the French contribution to the world civilization on most of its facets – literature – novels, poetry, drama; arts – painting, sculpture, architecture; films – technology, directors, actors; sociology, philosophy, travel, science, humor, history, medicine, transportation, psychology, business, ethics, liberte – egalite – fraternite, humanism, democracy, law, welfare, photography, fashion, French cuisine and wines.. In my book I try to be cosmopolitan and fair as much as possible to all cultures and civilizations, but as my origins are in the European culture, I am Jewish and Israeli, and my two other leading cultures and mother tongues are French and Ladino – I put a special emphasis on all those – not because they are the best but because I know them most. I have dealt in this book very much on European culture, mainly languages and literature, Jewish and Israeli topics, quite a lot on Ladino culture, and also much on French culture. In order to give a more balanced account of the facets which compose my personality, I have chosen to devise in this chapter an alternative life, not because I don't like my present life, which is excellent in all aspects and I would not change it at all (not even the mishaps that gave me a push to innovate in new aspects), but because I would like to explore virtually what could have been my life if I have lived in France, the country I love most after Israel (j'ai deux amours - mon pays et Paris – like Josephine Baker I have two loves my country and Paris), in the 19th century and the beginning of the 20th century – the era I like most, and not in the second half of the 20th century and first half of the 21st century. As an Epicurean I show little interest in participating in the politics of the day, since doing so leads to trouble. In my life I advocated seclusion. This principle is epitomized by the phrase *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. However, in an alternative life I would opt to draw more attention on myself, not being a politician or a very important personality, but living in Paris, the center of the world, in the light, but not the spotlight. However, in this alternative life I would not seek power, and not meet the most powerful people of my times, be a leader of masses or a manager of thousands of people.

I wish therefore to have lived in the nineteenth century in France, being born on the date that Rachel was born - in February 21, 1821, a couple of months before Napoleon died on May 5 in Saint Helena, I will not have any problem in travelling all over the world, and meet whomever I chose with the full cooperation of the people I'll meet. A kind of "Back to the Past", travelling through time, without having an opportunity to change the course of events, as killing young Hitler or Stalin in order to prevent catastrophes. I would prefer to live as a grown-up, let's say 30 years old, healthy, wealthy, and I will remain at this age until I disappear, let's say on October 28, 1929, a day before the Crash, as I wouldn't want to experience the atrocities of World War II, the Holocaust, and the Great Depression. My uncle lived for more than 104 years, so 108 years is not too much to ask for, at least for my virtual biography. Why not choosing an alternative life starting on the [French Revolution of 1789](#), living through the glorious days of Napoleon, and throughout most of the 19th century until close to its end? The reason is very simple – as I loathe violence I would not want to live the bloody times of the Revolution with all its [decapitations](#), and all the public acclaim of [those monstrosities](#), the "glorious" and completely purposeless wars of [Napoleon with millions of casualties](#). I know that I'll have to experience in my lifetime the wars of 1870/1871, the First World War with millions of casualties in 1914/1918, the Crimean War of 1853/1856, revolutions of 1830, 1848, the Parisian commune of 1871, colonial wars, etc. But after World War I the French people thought that it is the last war, that it had returned to France Alsace and Lorraine, that the warmongers empires of Germany, Russia and Austro-Hungary have ceased to exist and were replaced by republics, and that a new era of democracy, social consciousness, flourishing economy, equality for women, has started.

Anyhow, this is what they thought, and that is why I have chosen to quit this alternative life before the disillusion of the Great Depression, Nazism, Fascism, Stalinism, the Spanish Civil War, the wars in Asia and in Africa, Anschluss, Munich, World War II, Hiroshima, Nagasaki...

I would chose to have an agnostic, and intellectual Parisian family that had a "[literary salon](#)", and I intend to host in my salon all the who's who in literature, painting, music, science, etc. from 1821 to 1929. I chose to live with the same wife, children, and grandchildren that I have now, as there can't be better ones in the whole world. As I chose to live in the 19th century I don't have the dilemma of living or not in Israel, as this country did not exist, nor would I be specific of my religion – I want to be agnostic, so it really does not matter from which religion came my forefathers. I chose Paris as it was in this century from the twenties of the 19th century to the twenties of the 20th century – the center of the world, at least the cultural world, it was the time of La Belle Epoque, the roaring twenties, all the who's who in painting, the most modern American authors, it seemed that Paris was a magnet to all the world's creative imagination. In this alternative life I would experience an immense progress and change in all the fields – technology, science, architecture, arts, literature, transportation, democracy, with the changes from the absolute monarchy of the Bourbons, Louis-Philippe, the Second Republic, Napoleon III, the Third Republic, rise of socialism, falling down of empires, even communism in USSR. My interest would be primarily in my fields of occupation and meeting prominent people in those fields, but not meeting politicians, unless needed for my work. However, it goes without saying that I would be a Dreyfusard, anti-racist, anti-colonialist, anti-violence unless in legitimate defense, anti-terrorism, anti-slavery, anti-isolationism, democrat, republican, multi-cultural, cosmopolitan, I would vote for humane capitalism parties somewhere in the left, I would favor globalization without exploiting weaker nations, without any active involvement in politics, and if I would meet politicians, kings, and Emperors, I would only ask them – WHY?

Why has Napoleon missed the opportunity to become the best ruler ever – if he would have chosen to become a democratic leader of France, caring for the welfare of his people, without conquering most of Europe, not even one country, without becoming a despot, causing the death of millions, the subjugation of tens of millions. Don't do harm would say an Epicurean, an ethicist, a doctor, you came from a poor family, why all those airs de grandeur, emperor – you want to compete with the corrupted Bourbons? The French people made a revolution to get rid of them, and received a worse tyrant. And the same applies to Napoleon III, to the Kaisers of Germany, to the Tzars of Russia, the Emperors of Austro-Hungaria, the absolute and obsolete kings in Europe and all over the world. And Queen Victoria, the "benevolent" mother, who ruled the "democratic" UK (without [universal suffrage](#), the right of voting to women and many segments of the population), with a neoliberal economy, with extreme poverty, with [child labor](#), with very long working hours: builders worked 64 hours a week in summer and 52 in winter, while domestic servants worked 80 hour weeks, with a horrendous colonialist policy enslaving half of the world. She retained a substantial influence in spite of the so-called democratic government, but even if not - she should have resigned, ashamed of the horrible conditions of her people as opposed to the luxury of her life. Monarchs who did almost nothing for their citizens, usurping power, while their people starved to death, with an idle aristocracy, who needed them? But the same criticism goes to presidents, prime ministers and ministers in totalitarian states and in semi-democratic or almost democratic states, with the same social and economic problems, warmonger policies, colonialism, racism, without real liberte-egalite-fraternite and humanism...

In this alternative life, I would not work in business, nor be a politician, and of course I would not want to work in the colonies, but rather be an author, an academic, and a scientist – as an author I would invent a new form of literature, books that will combine on the same topic – a

novel, poetry, drama, biography, correspondence, articles, and non fiction, possibly in several languages, similar to the scope of this book. Victor Hugo wrote excellent poetry, drama, novels, biographies, non-fiction and correspondence, but he never wrote a book that comprises all those form of literature together, and he wrote exclusively in French. This new form of literature can have a tremendous impact as it will chose the best form of expression for every topic of the book and the best language for every segment. In the nineteenth century intellectual people knew at least five to seven languages, if not more – French, English, German, Italian, Latin, Greek, Spanish, and their mother tongue – one of those or Russian, Dutch, Polish, Swedish, Portuguese, Romanian, Czech. Even in the twentieth century there are many intellectuals who are polyglots and who speak perfectly the languages that I speak only basically. In the twenty first century people know even less languages (at least until they adopt my recommendations on studying at least 5 languages at school), but they can translate automatically in an ebook texts in foreign languages, and introduce thousands of links to such books, complementing the forms of expressions with videos, films, songs, theater, lectures, photos, paintings, music, philosophy, as I have done in this book. All this in the tradition of the [Renaissance Men](#), [Encyclopedic Knowledge](#), and [Polymaths](#) of the past. I am not speaking of geniuses as Plato, Aristotle, Kant, Hegel, Bell, and of course Leonardo da Vinci, who were known to have an encyclopedic knowledge and excelled in all fields. I prefer to refer to one "contemporary" [Camille Saint-Saens \(1835-1921\)](#) who was such a polymath. He lived almost exactly as in my alternative life (born 14 years after 1821 and dying 8 years before 1929), and we could have been very good friends.

Berlioz made his well-known *bon mot* about Saint-Saëns, "He knows everything, but lacks inexperience" ("Il sait tout, mais il manque d'inexpérience"). Saint-Saëns was a musical prodigy, making his concert debut at the age of ten, and was one of the best pianist and organist of his time. But he was also one of the best composers of all times, excelling in all forms of music – concerti, symphonies, operas, chamber music, vocal music, ballets, short pieces, songs, he was a pioneer in recorded music and music for films, he wrote music for plays, sonatas, piano, organ, violin, cello, wind instruments, religious music - Oratorio, Requiem... His best-known works include [Introduction and Rondo Capriccioso](#) (1863), the [Second Piano Concerto](#) (1868), the [First Cello Concerto](#) (1872), [Danse macabre](#) (1874), the opera [Samson and Delilah](#) (1877), the [Third Violin Concerto](#) (1880), the [Third \("Organ"\) Symphony](#) (1886) and [The Carnival of the Animals](#) (1887). Saint-Saens was also a prolific writer and produced poems, a play, critical essays, and works on science, astronomy, travel and history. Saint-Saëns was outstanding in many subjects. In addition to his musical prowess, he distinguished himself in the study of French literature, Latin and Greek, divinity, and mathematics. His enthusiasms included philosophy, archaeology and astronomy, of which, particularly the last, he remained a talented amateur all his life. If I would not have to work for my living I believe that in a century or so I could master many fields of literature and science and could contribute to society intellectually with books encompassing all the forms of literature in many languages that would describe in a perfect way the biography of a personality, a novel on a whole period, as the Iliad, the Odyssey, Les Misérables, A la recherche du temps perdu, Les Rougon Macquart, La comedie humaine, Les hommes de bonne volonte, Don Quijote, [Shakespearean History Plays](#), War and Peace, Les rois maudits, etc.

I started my academic career at the age of 60 and it lasted only 10 years, but imagine that I would have an academic career that would last a century in humanistic, social, and scientific topics, how many students would I have the privilege to teach, in how many languages, on how many topics, combining in a multi-disciplinary approach literature and science. I have achieved excellent results when I combined in my teaching – literature, ethics, history, philosophy, films, plays, novels, economics, business, politics, sociology, in several languages. I have noticed that the impact on the students and the readers is much stronger if it encompasses several modes of

expression, in group dynamics with cases & role playing, and is not confined to a frontal lecture or even worse - reading from notes, from a book, making a presentation with Power Point. When I lecture I let the stream of consciousness guide me and bring me every time to a different direction, making my lectures more interesting, more spontaneous, more genuine, never the same but always with the same impact and the same topic. If I could be a polymath academic I would make research more accessible to ordinary people, approximately right and not precisely wrong as many academic papers that I read. Academic accuracy is so strenuous, rigorous (and boring) that it misses its point in many cases. I might agree that in sciences you have to be very rigorous but why be so in ethics, philosophy, political sciences, literature, and economics which is not a science at all and does not have mathematical rules as many economists would like to maintain.

In my alternative life I would like to be an academic, a professor teaching the combined three kinds of curriculums: 1. Social Sciences encompassing economics, political sciences, sociology, psychology and anthropology in a multi-disciplinary approach. 2. Humanistics encompassing literature, arts, history, philosophy, languages. 3. Sciences encompassing physics, chemistry, mathematics, biology, and engineering. I would like to encompass in a Renaissance way all those topics during a century or so and make a substantial contribution to humankind. I have already discussed earlier on my multi-disciplinary contribution to literature and Humanistics that would encompass in the same books all the forms of expression, making the book much more captivating and the message much more convincing. In Social Sciences I would revert the modern tendency to specialize in restricted segments of economics or sociology – while my view is that there is a complete harmony and cohesiveness between all the Social Sciences, especially as I think that none of them is a science and that psychology rules most of the Social Sciences and especially economics and political sciences. My contribution would be in finding the optimal way of governing a nation – to refine the Scandinavian model which did not exist in the nineteenth century (Ibsen emphasizes on that), to found all those subjects on ethics, freedom, equality, and fraternity, social cohesiveness, along the lines of the Second Republic movement and of all my books on business ethics, globalization, social justice and social responsibility.

In Sciences I would like to make a contribution in medicine – finding a cure to cancer, like [Louis Pasteur](#), who is renowned for his discoveries of the principles of [vaccination](#), [microbial fermentation](#) and [pasteurization](#). He is remembered for his remarkable breakthroughs in the causes and preventions of [diseases](#), and his discoveries have saved countless lives ever since. He reduced mortality from [puerperal fever](#), and created the first vaccines for [rabies](#) and [anthrax](#). His medical discoveries provided direct support for the [germ theory of disease](#) and its application in clinical medicine. He is best known to the general public for his invention of the technique of treating [milk](#) and [wine](#) to stop bacterial contamination, a process now called [pasteurization](#). He is regarded as one of the three main founders of [bacteriology](#), together with [Ferdinand Cohn](#) and [Robert Koch](#), and is popularly known as the "father of microbiology". I hope that this ambition does not sound like the vain talk of Beauty Queens who want to make World Peace...

I am afraid that many readers would not like the whole book and would ridicule this chapter of alternative biography, especially those readers who would not like my philosophy of life, my business ethics, my literature preferences, who would be offended of being called peacelovings, ultra-Orthodox, fundamentalists, backwards, my origins, anti-Semites and anti-Israelis. Actually, many people could be offended by this book – Scandinavians who receive the best compliments but I criticize also their leaders' attitude towards Israelis, the right-wing Israelis who may be content that I attack so harshly Islamic fundamentalists and peacelovings, that I think that it would be useless to dismantle the Israelis settlements, but would not like how I attack as well their party and their neoliberal ideology. Peacelovings and Peace Now activists, so many of them

are intellectuals, writers and academics, would call this book the ultimate expression of a dilettante, avec des airs de grandeur – nefsi kebir – presumptuous, and would not pay attention to the humane, social, and anti-racist basis of this book. Israeli patriots would call me cosmopolitan with very loose Israeli roots, who reads only superficially Hebrew literature and prefer to read French, English and Portuguese literature, because he probably thinks that the Hebrew literature is not good enough. But I have reiterated time and again how I and my family have profound roots in Israel, that I have never left it, although I had plenty of opportunities (and reasons) even for a few years as most of my friends did in Sabbaticals and alike. I have stayed in Israel during the Six Day War although I had a job in Switzerland, when our lives were all in jeopardy, and in spite of the unfair conduct of the government towards the youngs, immigrants, underprivileged. I am staying in Israel now despite the failures of Likud governments in most of their policies, without security, with an outrageous neoliberal economy, corruption, and worldwide isolation. On the contrary one of the purposes of this book is to find ways to combat this unjustified isolation. But this author, they would say would like in an alternative biography to be French, not even Jewish. He would like to meet Camille Saint-Saens and Victor Hugo, instead of wanting to be a Zionist in the earlier days of Zionism or a colon in Palestine, also in the nineteenth century.

As a matter of fact – this chapter of an alternative biography is a fantasy, as of course it would not happen, but what point is it to have a phantasy on a more of the same basis? Most of my cultural approach and foundations, my cosmopolitan background, my predilections, would culminate in this alternative biography. Why is it so bad to prefer in an alternative life to contribute much more to society in all its forms – social, intellectual, scientific? To meet in order to promote my ideas and learn alternate ideas the most important personalities of this century in all the fields of interest that I have? I have already mentioned that there are people who prefer to die young as shahids and meet 72 virgins in heaven. I have already mentioned that I prefer to read 72 novels, 72 plays, 72 biographies, etc. in this world or in the other world (if it exists) where I could meet 720 prominent authors, 72 prominent personalities, as 72 virgins is too boring and also... exhausting, while reading books, watching plays and films, meeting interesting people, and visiting new countries is never tiring and always exhilarating. This is exactly what I consider in my alternative biography, on top of that I would like to make a much more striking contribution to humankind to the modest (some would say negligible) contribution that I made in this world – although I believe that being a good citizen paying all his taxes, serving his country, a good husband, good father and grandfather, good boss, good in my business and academic career, on top of that writing so many books, is quite an achievement, not as important as in my alternative biography, but much more meaningful than most of the lives of the people I know.

In the last 40 years from 1889 to 1929 of my alternative life, I would like to meet the prominent authors and read their books, namely: William Faulkner's [*The Sound and the Fury*](#); Ernest Hemingway's [*A Farewell to Arms*](#); Alfred Döblin's [*Berlin Alexanderplatz*](#); Erich Maria Remarque's [*All Quiet on the Western Front*](#); D. H. Lawrence's [*Lady Chatterley's Lover*](#); Bertholt Brecht's [*The Threepenny Opera*](#); Federico Garcia Lorca's [*Gypsy Ballads*](#); Final instalment of Marcel Proust's [*In Search of Lost Time*](#); Virginia Woolf's [*To the Lighthouse*](#); Arthur Conan Doyle's [*The Case-Book of Sherlock Holmes*](#); Sinclair Lewis's [*Elmer Gantry*](#); Ernest Hemingway's [*The Sun Also Rises*](#); Sean O'Casey's play [*The Plough and the Stars*](#); Franz Kafka's *Das Schloß* ([*The Castle*](#)); F. Scott Fitzgerald's [*The Great Gatsby*](#); W. Somerset Maugham's [*The Painted Veil*](#); Virginia Woolf's [*Mrs. Dalloway*](#); Franz Kafka's *Der Prozeß* ([*The Trial*](#)); Mikhail Bulgakov's [*Heart of a Dog*](#); André Gide's [*The Counterfeiters*](#); John Dos Passos's [*Manhattan Transfer*](#); Thomas Mann's *Der Zauberberg* ([*The Magic Mountain*](#)); Jaroslav Hašek's [*The Good Soldier Švejk*](#); James Joyce's [*Ulysses*](#); T. S. Eliot's [*The Waste Land*](#); Hermann Hesse's [*Siddhartha*](#); Luigi Pirandello's play, [*Six Characters in Search of an Author*](#); F. Scott Fitzgerald's [*This Side of*](#)

[*Paradise*](#); D. H. Lawrence's [*Women in Love*](#); Sinclair Lewis's [*Main Street*](#); Sigmund Freud's [*Beyond the Pleasure Principle*](#); W. Somerset Maugham's [*The Moon and Sixpence*](#); Albert Einstein's [*Relativity*](#); James Joyce's [*A Portrait of the Artist as a Young Man*](#); Franz Kafka's [*The Metamorphosis*](#); D. H. Lawrence's [*Sons and Lovers*](#); George Bernard Shaw's [*Pygmalion*](#); Guillaume Apollinaire's [*Alcools*](#); Thomas Mann's [*Death in Venice*](#); Gaston Leroux's [*The Phantom of the Opera*](#); 11th edition of [*Encyclopædia Britannica*](#) published, Rabindranath Tagore's [*Raja*](#); Death of [*Leo Tolstoy*](#), Anatole France's *L'île des Pingouins* ([*Penguin Island*](#)); August Strindberg's [*The Ghost Sonata*](#); Maxim Gorky's [*The Mother*](#); Death of [*Henrik Ibsen*](#); Henry James's [*The Golden Bowl*](#); M. R. James's [*Ghost Stories of an Antiquary*](#); Jack London's [*The Sea-Wolf*](#); William Henry Hudson's [*Green Mansions*](#); Władysław Reymont's [*The Peasants*](#); Anton Chekhov's play [*The Cherry Orchard*](#) first performed; Death of [*Anton Chekhov*](#), Henry James's [*The Ambassadors*](#); Jack London's [*The Call of the Wild*](#); André Gide's [*The Immoralist*](#); Maxim Gorky's [*The Lower Depths*](#); [*Henry James' The Wings of the Dove*](#); Arthur Conan Doyle's [*The Hound of the Baskervilles*](#); Leo Tolstoy's [*The Power of Darkness*](#); Death of [*Émile Zola*](#); Thomas Mann's [*Buddenbrooks*](#); Anton Chekhov's [*Three Sisters*](#); Rudyard Kipling's [*Kim*](#); August Strindberg's [*A Dream Play*](#); L. Frank Baum's [*The Wonderful Wizard of Oz*](#); Joseph Conrad's [*Lord Jim*](#); Theodore Dreiser's [*Sister Carrie*](#); Death of [*Oscar Wilde*](#); [*The Lady with the Dog*](#) - [*Anton Chekhov*](#); [*The Interpretation of Dreams*](#) - [*Sigmund Freud*](#); [*When We Dead Awaken*](#) - [*Henrik Ibsen*](#); [*Paris*](#) - [*Émile Zola*](#); [*The War of the Worlds*](#) - [*H. G. Wells*](#); [*The Turn of the Screw*](#) - [*Henry James*](#); [*To Damascus*](#) - [*August Strindberg*](#); [*Uncle Vanya*](#) - [*Anton Chekhov*](#); [*Dracula*](#) - [*Bram Stoker*](#); [*Divagations*](#) - [*Stéphane Mallarmé*](#); [*The Invisible Man*](#) - [*H. G. Wells*](#); [*The Seagull*](#) - [*Anton Chekhov*](#); [*Inferno \(Strindberg\)*](#) - [*August Strindberg*](#); [*The Time Machine*](#) - [*H. G. Wells*](#); [*Jude the Obscure*](#) - [*Thomas Hardy*](#); [*Quo Vadis*](#) - [*Henryk Sienkiewicz*](#); [*The Importance of Being Earnest*](#) - [*Oscar Wilde*](#); [*The Jungle Books*](#) - [*Rudyard Kipling*](#); [*The Prisoner of Zenda*](#) - [*Anthony Hope*](#); [*Pan*](#) - [*Knut Hamsun*](#); [*The Adventures of Sherlock Holmes*](#) - [*Sir Arthur Conan Doyle*](#); [*Children of the Ghetto*](#) - [*Israel Zangwill*](#); [*Gunga Din*](#) - [*Rudyard Kipling*](#); [*Chitra*](#) - [*Rabindranath Tagore*](#); [*Diary of a Pilgrimage*](#) - [*Jerome K. Jerome*](#); [*Tess of the d'Urbervilles*](#) - [*Thomas Hardy*](#); "The Picture of [*Dorian Gray*](#)" - [*Oscar Wilde*](#); [*Hedda Gabler*](#) - [*Henrik Ibsen*](#); [*Hunger*](#) - [*Knut Hamsun*](#); [*Thus Spoke Zarathustra*](#) - [*Friedrich Nietzsche*](#); [*The Child of Pleasure*](#) - [*Gabriele d'Annunzio*](#); [*Three Men in a Boat*](#) - [*Jerome K. Jerome*](#); [*A Connecticut Yankee in King Arthur's Court*](#) - [*Mark Twain*](#).

Most of all, I would like to meet the interesting authors and personalities, some of them mentioned above: Ibsen, Strindberg, d'Annunzio, Nietzsche, Twain, Kipling, Conan Doyle, Wilde, Shaw, Jerome, Tagore, Freud, Thomas Mann, Heinrich Mann, Zola, Chekhov, Lorca, Mallarmé, Wells, Gide, Gorky, France, Lawrence, Joyce, James, Kafka, Einstein, Apollinaire, Scott Fitzgerald, Pirandello, Hasek, Tolstoy, Proust, Lewis, O'Casey, Hemingway, Brecht, Woolf, Faulkner, Remarque, Blasco Ibanez, Dos Passos, Somerset Maugham, London, Maupassant, Gilbert and Sullivan, Dostoevsky, Verne, Dumas pere et fils, George Eliot, Disraeli, Lewis Carroll, Rimbaud, Flaubert, Marx, Dickens, Hugo, Gautier, Turgenev, Darwin, Baudelaire, Thackeray, Gaskell, Melville, Poe, the sisters Brontë, the brothers Goncourt, Balzac, Andersen, Gogol, Lermontov, Stendhal, Pushkin, Mickiewicz, Musset, Vigny, Goethe, Scott, Manzoni, Heine, Coopert, Shelley and Byron just before their death, Machado de Assis, Herzl after having published *Altneuland*, Shai Agnon after having published some of his stories, Eça de Queiroz, Martí, de Pereda, Galdos, Zorilla, and many of the other authors mentioned in my Survey on Modern Literature, from Europe, America, Asia, Africa, Australia, Arabs, Jews...

And I would want to meet until 1929 at least as youngsters Jean-Paul Sartre, André Malraux, Jean Anouilh, read the first novels - *Climats*, *Les silences du Colonel Bramble*, and biographies – George Sand, Disraeli, Shelley, by [*Andre Maurois*](#), read [*Thérèse Desqueyroux*](#) by François Mauriac, [*Antigone*](#) by Jean Cocteau, [*Topaze*](#) and [*Marius*](#) by Marcel Pagnol. I would want to meet

also political and social authors who were themselves outstanding personalities: first of all the authors on the Dreyfus Affair: Georges Clemenceau who wrote *Des Juges – Affaire Dreyfus*, and also *La mellee sociale*, Jean Jaures who wrote *Les Preuves – L’Affaire Dreyfus*, and also *Vers la republique sociale*, Colonel/General Georges Picquart who wrote *L’Affaire Picquart devant la cour de cassation*, Charles Peguy – one of my favorite authors who wrote *L’Argent* (that I read) and *Cahiers*, and of course Emile Zola – who wrote *L’Affaire Dreyfus – La verite en marche*. Other historical and military authors who became important statesmen were: Winston Churchill who wrote *The River War* and *Savrola*, Charles de Gaulle who wrote *L’ennemi et le vrai ennemi*, Theodor Roosevelt who wrote *The Winning of the West*, Trotsky wrote *The War and the International*, Rosa Luxemburg wrote *The Accumulation of Capital*, Gandhi wrote *Hind Swaraj*, Lenin wrote *Materialism and Empirio-Criticism & The Development of Capitalism in Russia*.

Probably, the people that I would meet would like to meet me also, because of my reputation, my salon, my donations, my inventions, my books, even Kafka... I would like to meet prominent film directors and actors as [David Wark Griffith](#), [Charles Chaplin](#), [Mack Sennett](#), [Mauritz Stiller](#), [Ernst Lubitsch](#), [Buster Keaton](#), [Douglas Fairbanks](#), [Erich von Stroheim](#), [Greta Garbo](#), [Cecil B. DeMille](#), etc., theater actresses as Rachel and Sarah Bernhard and actors, famous composers and musicians, as Beethoven, Chopin, Liszt, Brahms, Schumann, Grieg, Mendelssohn, Tchaikowsky, Offenbach, Verdi, Puccini, Rossini, Mahler, Gounod, Saint-Saens, Bizet, Paganini, Debussy, Ravel, Berlioz, Arthur Rubinstein, etc., famous sculptors as Rodin, architects and city planners as Le Corbusier, Gustave Eiffel, and the Baron Haussmann, painters as Delacroix, [Courbet](#), [Honoré Daumier](#), [Claude Monet](#), Manet, [Edgar Degas](#), [Pierre-Auguste Renoir](#), [Camille Pissarro](#), [Pablo Picasso](#), [Toulouse-Lautrec](#), [Gauguin](#), Seurat, Van Gogh (and buy from him 100 paintings), Turner, etc. I would like to meet as well the most prominent scientists and inventors of my "generations" – Einstein, Marie Curie, Niepce, Daguerre, Melies, Becquerel, Foucault, Pasteur, Breguet, Michelin, Bleriot, Renault... I would like to be wealthy in order not to be worried by pecunary considerations, but not for living an extravagant life and build golden castles in the desert, just to live as I live now in the upper Middle Class. To have enough money to do what I like, write what I like without worrying if the book would be published or not, as I could publish my books on my own, finance my inventions on my own, without having to live on the meager university's grants and salaries. I would like to travel all over the world, meet Livingstone in Africa, visit India, Japan, and China, South America, all Europe and the US, Canada, Philippines, Indonesia, South Africa, Egypt, Morocco, Algeria, Australia, Nigeria, and Palestine.

I have written at length in this chapter on my literature achievements in my alternative life, and in this book on my economic/socio-capitalistic ideology which would have a central role in my alternative life, but as I aspire to scientific achievements in my alternative life in France, I would like to emphasize now more on this topic, as in this century some of the most [important inventions](#) were discovered in Paris/France, and I bring here the most important French inventions in the last 2 centuries, while most of inventions in modern times were in US & UK.

airship	1852	Henri Giffard
balloon, hot-air	1783	Joseph & Étienne Montgolfier
bikini	1946	Louis Réard
Braille system	1824	Louis Braille

<u>canning, food</u>	1809	Nicolas Appert
<u>concrete, reinforced</u>	1867	Joseph Monier
<u>dry cleaning</u>	1855	Jean Baptiste Jolly
<u>engine, internal-combustion</u>	1859	Étienne Lenoir
<u>food processor</u>	1971	Pierre Verdon
<u>Fresnel lens</u>	1820	Augustin-Jean Fresnel
<u>glass, safety</u>	1909	Édouard Bénédictus
<u>guillotine</u>	1792	Joseph-Ignace Guillotin
<u>hypodermic syringe</u>	1853	Charles Gabriel Pravaz
<u>margarine</u>	1869	Hippolyte Mège-Mouriès
<u>metric system of measurement</u>	1795	French Academy of Sciences
<u>neon lighting</u>	1910	Georges Claude
<u>parachute, modern</u>	1797	André-Jacques Garnerin
<u>pasteurization</u>	1864	Louis Pasteur
<u>photography</u>	1837	Louis-Jacques-Mandé Daguerre
<u>rayon</u>	1884	Louis-Marie-Hilaire Bernigaud, count of Chardonnet
<u>scuba gear</u>	1943	Jacques Cousteau, Émile Gagnan
<u>sewing machine</u>	1841	Barthélemy Thimonnier
<u>sonar</u>	1915	Paul Langevin
<u>stethoscope</u>	1819	René-Théophile-Hyacinthe Laënnec

Penicillin (1896) - In 1896, the French medical student Ernest Duchesne originally discovered the antibiotic properties of Penicillium, however his research went mostly unnoticed. It took until 1928 for Scottish biologist Alexander Fleming to re-discovered penicillin. Penicillin enabling doctors to fight bacterial infections, save lives, and cure syphilis, gangrene and tuberculosis.

Marie Curie's achievements included the development of the theory of *radioactivity* (a term that she coined), techniques for isolating radioactive [isotopes](#), and the discovery of two elements, [polonium](#) and [radium](#). Under her direction, the world's first studies were conducted into the treatment of [neoplasms](#), using radioactive isotopes. She founded the [Curie Institute in Paris](#).

From the Wikipedia we can learn about the hundreds of the most important [French inventions](#): **The best cultural innovation:** [Gothic art](#) in the mid-12th century, [Rococo](#) in the early 18th century, [Clavecin électrique](#), earliest surviving electric-powered musical instrument, in 1759 by [Jean-Baptiste Thillaie Delaborde](#). The [Roulette](#) was developed in 18th century France from a primitive form created by [Blaise Pascal](#) (17th century). In 1843, Louis and [François Blanc](#) introduced the single 0 style roulette wheel. **Photography:** [Photolithography](#) and the first photographic image ever produced in 1822 by [Nicéphore Niépce](#) ([Saône-et-Loire](#)), [Daguerreotype](#) by [Nicéphore Niépce](#) and [Louis Daguerre](#), [Hércules Florence](#) coined *photographie* in 1834, French word at the origin of the English word *photography*. The [Cabaret](#) by [Rodolphe Salis](#) in 1881 in Paris. The [Cinema](#) developed from chronophotography: First [motion picture camera](#) and first projector by [Louis Le Prince](#), Frenchman who worked in the United Kingdom and the United States. The [Cinematograph](#) by [Léon Bouly](#) (1892). First commercial, public screening of cinematographic films by [Auguste and Louis Lumière](#) in Paris on 28 December 1895. [Georges Méliès](#): first filmmaker to use the [stop trick](#), or substitution, [multiple exposures](#), [time-lapse](#) photography, [dissolves](#), and hand-painted color in his films. His most famous film, [A Trip to the Moon](#) (*Le voyage dans la Lune*), in 1902, was the first [science fiction](#) film and the most popular movie of its time (another of his production, *Le Manoir du diable* is also sometimes considered as the first horror movie). Developments of the modern [Piano](#) (invented by the Italian [Bartolomeo Cristofori](#)): [Pleyel et Cie](#) (double piano), [Sébastien Érard](#) (double escapement action), [Jean-Louis Boisselot](#) ([sostenuto pedal](#)), [Henri Fourneaux](#) ([Player piano](#)). [Ondes Martenot](#) in 1928 by [Maurice Martenot](#) (electronic musical instrument).

The best scientific inventions: [Oxygen](#) by [Antoine Lavoisier](#) in 1778. [Hydrogen](#) by [Antoine Lavoisier](#) in 1783. The first extensive [list of elements](#) (see [periodic table](#)) by [Antoine Lavoisier](#) in 1787. [Chromium](#) by [Louis-Nicolas Vauquelin](#) in 1797. Appertization or [Canning](#) by [Nicolas Appert](#) in 1809. [Polyvinyl chloride](#) in 1838 by [Henri Victor Regnault](#) (but the PVC will only be plasticized industrially nearly a century later). [Photovoltaic effect](#) by [A. E. Becquerel](#) in 1839. [Pasteurization](#) by [Louis Pasteur](#) and [Claude Bernard](#) in April 1862. Production of [Liquid oxygen](#) by [Louis Paul Cailletet](#) in 1877 (at the same time but with another method than [Raoul Pictet](#)). [Artificial silk](#) by [Hilaire de Chardonnet](#) in 1884. [Fluorine](#) by [Henri Moissan](#) in 1886. [Aluminium electrolysis](#) in 1886 by [Paul Héroult](#) (at the same time but independently from American [Martin Hall](#)). [Viscose](#) by [Hilaire de Chardonnet](#) in [Échirolles](#) in 1891. Chemical [Bleach](#) by [Claude Berthollet](#) and [Antoine Germain Labarraque](#) (with the [Swedish](#) chemist [Karl Wilhelm Scheele](#) and [Scottish](#) chemist [Charles Tennant](#)). [Polonium](#) by [Pierre](#) and [Marie Curie](#) in July 1898. [Radium](#) by [Pierre](#) and [Marie Curie](#) in December 1898. [Laminated glass](#) by the French chemist [Edouard Benedictus](#) in 1903. [Neon lighting](#) by [Georges Claude](#) in 1910. [Cartesian Coordinate System](#) by [René Descartes](#) in 1637 (and independently by [Pierre de Fermat](#) at the same period). The [calculator](#) by [Blaise Pascal](#) ([Pascaline](#)) in 1642. (see also [Adding machine](#)). [Probability theory](#) by [Pierre de Fermat](#) and [Blaise Pascal](#) in the seventeenth century (with [Gerolamo Cardano](#) and [Christiaan Huygens](#)). [Réaumur scale](#) by [René Antoine Ferchault de Réaumur](#) in 1730. The [conservation of mass](#) by [Antoine Lavoisier](#) (18th century). Modern [hydrometer](#) by [Jacques Charles](#). [Metric system](#) during the [French Revolution](#), and several measures used in physics in the SI. [Laplace's equation](#), [Laplace operator](#), [Laplace transform](#), [Laplace distribution](#). The [Gay-Lussac Scale](#) used by [hydrometers](#) and [alcoholometers](#) by [Joseph Louis Gay-Lussac](#) (after an idea of [Jacques Charles](#)). [Polariscope](#) and discovery of Rotary polarization by [François Arago](#). He

invented the first polarization filter in 1812. [Dynamometer](#) by [Gaspard de Prony](#) ([de Prony brake](#)) in 1821. [Electrometer](#) by [Jean Peltier](#). [Foucault pendulum](#) by [Léon Foucault](#) (who also developed and named the [Gyroscope](#)) in February 1851 in the Meridian of the Paris Observatory. [Ocean thermal energy conversion](#) in 1881 by [Jacques-Arsène d'Arsonval](#) (first OTEC plant in 1930 in Cuba by his student [Georges Claude](#)). [Radioactivity](#) by [Henri Becquerel](#) in 1896. Theoretical foundations and mathematical framework of [Special relativity](#) by [Henri Poincaré](#), before [Albert Einstein](#) used his work in 1905. [Integral imaging](#) by [Gabriel Lippmann](#) in 1908.

Medicine and Biology inventions: [Ligature](#) of [arteries](#) in 1565 by [Ambroise Paré](#). [Blood transfusion](#) by [Jean-Baptiste Denys](#) on June 15, 1667. and first modern transfusion by Émile Jeanbrau on October 16, 1914 (after the first non-direct transfusion performed on March 27, 1914 by the Belgian doctor Albert Hustin). Modern [dentistry](#) by [Pierre Fauchard](#) (*father of modern dentistry*, early eighteenth century). Modern [Cataract surgery](#) by [Jacques Daviel](#) in 1748 (even if early cataract surgery already existed in the antiquity). Here I would like to mention that when I had my cataract surgery in 1996 in Israel the technology has reached the highest probability of success – 97%, but I didn't want to take any risks – so I went to "the best surgeon", with a private surgery at a private hospital and at a very high cost, and guess what – the so-called best surgeon succeeded to fail in the brackets of 3%, did not reckon his mistake, mislead me, I almost lost my eye because of his malpractice... Discovery of [Osmosis](#) in 1748 by [Jean-Antoine Nollet](#). The word "osmosis" descends from the words "endosmose" and "exosmose", which were coined by French physician [René Joachim Henri Dutrochet](#) (1776–1847) from the Greek words ἐνδον (*endon* : within), ἔξω (*exo* : outside), and ὁσμος (*osmos* : push, impulsion). [Stethoscope](#) in 1816 by [René Laennec](#) at the [Necker-Enfants Malades Hospital](#) in [Paris](#). Medical [Quinine](#) in 1820 by [Joseph Bienaimé Caventou](#). [Codeine](#) first isolated in 1832 by [Pierre Robiquet](#). [Aspirin](#) in 1853 by [Charles Frédéric Gerhardt](#). [Hypodermic needle](#) in 1853 by [Charles Pravaz](#). Incubator or [Neonatal intensive care unit](#) in 1881 by [Étienne Stéphane Tarnier](#). His student, [Pierre-Constant Budin](#), followed in Tarnier's footsteps, creating [perinatology](#) in the late 1890s. [Rabies vaccine](#) by [Louis Pasteur](#) and [Émile Roux](#) in 1885. [Antibiotics](#) by [Louis Pasteur](#) and [Jean Paul Vuillemin](#) (by means of natural antibiosis; modern artificial antibiotics were developed later by the British [Alexander Fleming](#)). [Tuberculosis vaccine](#) by [Albert Calmette](#) and [Camille Guérin](#) in 1921 (BCG). And after 1929 - the Insuline pump, head and face transplantation, telesurgery...

Transportation inventions: [Taxi](#) by Nicolas Sauvage in Paris in 1640 (first documented but maybe existed earlier). [Steamboat](#) by [Denis Papin](#). A boat with the world's first [internal combustion engine](#) was developed in 1807 by fellow Frenchman [Nicéphore Niépce](#). [Automobile](#) by [Nicolas-Joseph Cugnot](#) in 1769. [Hot Air Balloon](#) (later, [Aerostat](#) and [Airship](#)) by [Jean-François Pilâtre de Rozier](#), [François Laurent d'Arlandes](#), the [Montgolfier brothers](#) and [Jacques Charles](#) (who also invented the first hydrogen-filled balloon). [Parachute](#) in the late 18th century by [Louis-Sébastien Lenormand](#). [Compressed air vehicle](#) and [Pneumatic motor](#) by Andraud and Tessie of Motay in Chaillot on July 9, 1840, improved by [Louis Mékarski](#) in 1843 in Nantes (see [Mekarski system](#) and [Compressed air car](#)). [Airplane](#) : First glider to fly higher than its point of departure, by [Jean-Marie Le Bris](#) in 1856. First manned, powered, heavier-than-air flight of a significant distance on October 9, 1890 by [Clément Ader](#). First [aileron](#) built by [Robert Esnault-Pelterie](#) in 1904. Modern design of ailerons by [Henri Farman](#). First aircraft design with the modern monoplane tractor configuration of aircraft by [Louis Bleriot](#) in 1908. In 1909, he completed the first flight across a large body of water in a [heavier-than-air](#) craft, when he crossed the [English Channel](#). He also is credited as the first person to make a working [monoplane](#). [Injector](#) by [Henri Giffard](#) in 1858. [Internal combustion engine](#) between 1859 and 1861 by [Alphonse Beau de Rochas](#) and Belgian-born [Étienne Lenoir](#) in Paris. [Submarine](#) : The first submarine not relying on human power was the French [Plongeur](#) (meaning *diver*), launched in

1863, and using compressed air at 180 [psi](#) (1241 [kPa](#)). [Bicycle](#) in 1864 by [Pierre Michaux](#) and [Pierre Lallement](#) (endless power-transmitting chain invented by Jacques de Vaucanson in 1770 and applied to bicycles by J. F. Tretz). Gunpowder powered [ornithopter](#) by [Gustave Trouvé](#) in 1870. First manned [balloon mail](#) during the [Siege of Paris](#) (1871). First [outboard motorboat](#) by [Gustave Trouvé](#) around 1870, patented in May 1880. [Inflatable tyres](#) for [cars](#) by [Édouard Michelin](#) in 1895. [Scooter](#) (1902) and [Moped](#). [V8 engine](#) by [Léon Levavasseur](#) in 1902. Modern [automobile Drum brake](#) in 1902 by [Louis Renault](#). [Helicopter](#) : in 1907, the two first flying helicopters were experimented independently by [Louis Breguet](#) and [Paul Cornu](#). [Seaplane](#) by [Gabriel Voisin](#) in June 1905 (non-autonomous) and by [Henri Fabre](#) in 1910 (autonomous : [Fabre Hydravion](#)). [Ramjet](#) by [René Lorin](#) in 1913, and much later the [Concorde](#) by [Aérospatiale](#) and the [British Aircraft Corporation](#) (1969). I flew several times on the Concorde and it is indeed a miracle – how you can leave Paris at noon after being at your office in the morning, arrive at half past eight in the morning to New York, have a full day negotiations in New York, and return at night to Paris. The only problem with the Concorde is that I was the only passenger ever who did not enjoy their gourmet meals (I ate vegetarian), their exceptional wines (I had water), their cheeses (I am allergic to lactose), their coffee (I don't drink coffee), as we say in Ladino/Turkish – vender joyas a bahjavanés – to sell jewels to peasants, not a [connoisseur](#) or a feinschmecker!

Clothing: [Jacquard loom](#), a mechanical [loom](#), invented by [Joseph Marie Jacquard](#) in 1801, that simplifies the process of manufacturing textiles with complex patterns such as [brocade](#), [damask](#), and [matelasse](#). [Denim Textile](#) (French town of [Nîmes](#), from which 'denim' *de Nîmes* gets its name). The [Sewing machine](#) by [Barthélemy Thimonnier](#) in 1830. Modern [bra](#) by [Herminie Cadolle](#) in 1889. [Little black dress](#) by [Coco Chanel](#) in the 1920s. [Polo shirt](#) by [René Lacoste](#) in 1926. Modern [Bikini](#) by [Louis Réard](#) in 1946. Classic modern [pencil skirt](#) by [Christian Dior](#) in the late 1940s. [A-line](#) by [Yves Saint Laurent](#) in 1958 (term first used in 1955 by Christian Dior). Modern [Raincoat](#) (not to confuse with the older British [trench-coat](#)) by [Guy Cotten](#) in 1960. **Food and Cooking:** [Steam digester](#) by [Denis Papin](#) in 1679. [Cafetière](#) : [Percolation](#) (method used by [Coffee percolator](#)) by [Jean-Baptiste de Belloy](#) in 1800 and the [French press](#) (another method to make coffee). [Canning](#) (chemistry section). [Absorption refrigerator](#) by [Ferdinand Carré](#) in 1858. [Margarine](#) by [Hippolyte Mège-Mouriès](#) in 1869 after the discovery of margaric acid by [Michel Eugène Chevreul](#) in 1813. [Clementine](#) in 1902 by [Clément Rodier](#). [Food processor](#) by Pierre Verdun between 1963 and 1971. [Crêpe](#) ([List of French dishes](#)). [Coq au vin](#). [Champagne](#) and other [French wines](#). 400 distinct types of French cheese : [List of French cheeses](#). [Baguette](#), [Cassoulet](#), [Foie gras](#), [Escargot](#), [Frog legs](#), [Ratatouille](#), [Camembert](#) by [Marie Harel](#).

Weapons and Military: [Corvette](#), a small, maneuverable, lightly armed warship that appeared in the 1670s. [Bayonet](#) (from [French](#) *baïonnette*). Modern [military uniform](#) in the mid 17th century. [Floating battery](#), first used during the [Great Siege of Gibraltar](#) in September 1782. [Mass conscription](#) or [Levée en masse](#) during the [French Revolution](#). [Corps](#) by [Napoleon](#) in 1805. [Carabine à tige](#) by [Louis-Étienne de Thouvenin](#) (improvement of an earlier invention by [Henri-Gustave Delvigne](#)) before 1844. [Minié rifle](#) by [Claude-Étienne Minié](#), first reliable (easy to load) [muzzle-loading rifle](#) in 1849. In the artillery, from 1859, the [La Hitte](#) rifled guns were a considerable improvement over the previous smooth-bore guns which had been in use, able to shoot at 3,000 meters either regular shells, ball-loaded shells or grapeshot. They appear to have been the first case of usage of rifled cannons on a battlefield. First naval [periscope](#) in 1854 by [Hippolyte Marié-Davy](#). [Épée](#), the modern derivative of the dueling sword, used for fencing. [Smokeless gunpowder](#) (modern [nitrocellulose](#)-based) : [Poudre B](#) by [Paul Marie Eugène Vieille](#) in 1884. It was first used to load the [Lebel Model 1886 rifle](#) (invented by [Nicolas Lebel](#)), making it the first military firearm to use smokeless powder ammunition. It is also the first rifle to use [full metal jacket bullets](#) as its standard ammunition. First [Air force](#) in 1910. [Sonar](#), first

ultrasonic submarine detector using an electrostatic method (and first practical military sonar) in 1916-1917 by [Paul Langevin](#) (with Constantin Chilowsky). [Tanks](#) : developed at the same time (1915-1916) in France and in Great Britain. France was the second country to use tanks on the battlefield (after Great Britain). in 1916, the first practical light tank, the [Renault FT](#) with the first full 360° rotation turret became, for [Steven Zaloga](#) "the world's first modern tank".

Communication and Computers: [Optical Telegraph](#) by [Claude Chappe](#) in 1792. Modern [pencil](#) by [Nicolas-Jacques Conté](#) in 1795. [Paper machine](#) by [Louis-Nicolas Robert](#) in 1799. [Fresnel lens](#) by [Augustin-Jean Fresnel](#). [Jean-François Champollion](#) first deciphered the [Rosetta Stone](#) (1822): modern understanding of [Egyptian hieroglyphs](#). [Braille](#) in 1825 by [Louis Braille](#), a blind Frenchman: first digital form of writing. [Pencil sharpener](#) by Bernard Lassimone in 1828. Therry des Estwaux created an improved mechanical sharpener in 1847. [Baudot code](#) by [Émile Baudot](#) in 1870 and a [multiplexed printing telegraph](#) system that used his code and allowed multiple transmissions over a single line. [Bic Cristal](#) in 1949. [Computer-aided manufacturing](#) by [Pierre Bézier](#) in 1971 as an engineer at [Renault](#). [Micral](#), earliest commercial, non-kit personal computer based on a microprocessor, by [André Truong Trong Thi](#) and François Gernelle in June 1972. [Datagrams](#) and [CYCLADES](#) in 1972-1973 by [Louis Pouzin](#) (which inspired [Bob Kahn](#) and [Vinton Cerf](#) when they invented the [TCP/IP](#) several years later). [Smart Card](#) by Roland Moreno in 1974 after the automated chip card. [Minitel](#) in 1980. [Camera phone](#) by [Philippe Kahn](#) in 1997. Several [Programming languages](#) (non-exhaustive list): [Prolog](#) ([Logic programming](#)) by a group around [Alain Colmerauer](#) in 1972 in [Marseille](#). [LSE](#), Langage Symbolique d'Enseignement, a French, pedagogical, programming language designed in the 1970s at [Supélec](#). [Ada](#) ([multi-paradigm](#)) by [Jean Ichbiah](#) (who also created [LIS](#) and [Green](#)) in 1980. [Caml](#) ([OCaml](#) by [Xavier Leroy](#), [Damien Doligez](#)) developed at [INRIA](#) and formerly at [ENS](#) since 1985. [Eiffel](#) ([object-oriented](#)) by [Bertrand Meyer](#) in 1986. [STOS BASIC](#) on the [Atari ST](#) in 1988 and [AMOS BASIC](#) on the [Amiga](#) in 1990 by [François Lionet](#) and [Constantin Sotiropoulos](#) (dialects of [BASIC](#)). Several [keyboards](#) : [AZERTY](#) - last decade of 19th century. [FITALY](#) by [Jean Ichbiah](#) in 1996.

Sports: [Jeu de paume](#), precursor of tennis, in the 12th century. The first autonomous diving suit, the precursor to today's scuba gear, is developed by Paul Lemaire d'Augerville in 1824. First documented [cycling race](#), a 1,200 metre race held on May 31, 1868 at the Parc of [Saint-Cloud](#), [Paris](#). The first [cycle race](#) covering a distance between two cities was [Paris–Rouen](#) (see [History of cycling](#)). FIFA World Cup by [Jules Rimet](#), FIFA former president. UEFA Euro Cup by [Henri Delaunay](#). Summer Olympic Games by [Pierre de Coubertin](#). [International Olympic Committee](#) by [Pierre de Coubertin](#) on 23 June 1894. On 22 July 1894 the newspaper [Le Petit Journal](#) organised the world's first competitive motor race from [Paris to Rouen](#). The first finisher was Count [Jules-Albert de Dion](#) but his steamer was ineligible, so the 'official' victory was awarded to [Albert Lemaître](#) driving his 3 hp petrol engined [Peugeot](#). [Pétanque](#) in 1907. [Triathlon](#) in the 1920s near Paris (Joinville-le-Pont, Meulan and Poissy). The [Aqua-lung](#), first [Scuba Set](#) (in open-circuit) by [Emile Gagnan](#) and [Jacques-Yves Cousteau](#) in 1943. [Parkour](#) in the 1980s.

Miscellaneous: [Carcel burner](#) in 1800. Developments of [battery](#): [Dry cell battery](#) by [Gaston Planté](#) in 1859 (first practical storage lead-acid battery). In 1866, [Georges Leclanché](#) patented the carbon-zinc wet cell battery called the [Leclanché cell](#). [Interchangeable parts](#) by [Honoré Blanc](#). [Binoculars](#) (using [roof prisms](#)) in 1870 by Achille Victor Emile Daubresse. Artificial [Cement](#) by [Louis Vicat](#). [Hairdryer](#) in 1879 by Alexandre Godefroy. Modern [Dry cleaning](#) in 1855 by [Jean Baptiste Jolly](#). [Reinforced concrete](#) by [Joseph Monier](#) in 1849 and [patented](#) in 1867. [Guillotine](#). Hydraulic [Shock absorber](#). [Letterbox](#). Modern [Safe](#). [Photolithography](#). [Power transformer](#). [Flax spinning frame](#). [Waste container](#) by [Eugène Poubelle](#). [Ball bearing](#) by [Jules Suriray](#), a Parisian bicycle mechanic, on 3 August 1869. [Criminology](#) by [Eugène François Vidocq](#).

3. 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.

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. Cory 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. (**Cory Read previously - 200+ plays**)

Cory has 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 Verdager, 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 Hirschheim, 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 Diamant, 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.

This part of the book on plays is dedicated to the professors of business ethics, and primarily to Professor Henri-Claude de Bettignies, my mentor, to Henk Van Luijk and Itzhak Saporta. It is dedicated as well to my family, who like Dr. Stockmann's family supported me through all the ordeals: Petra, Ejlif and Morten, and their Israeli counterparts: Shirley, Joseph and Amir, but most of all to my wife Ruthy, who like Stockmann's wife Katherine, was the family's cornerstone.

4. 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, Strindberg, 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 Antigone 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!

5. 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

And the minor-aged widow,
Whose name everyone knows,
Woke up and was violated

Mackie welches war dein Preis?

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 wisst 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 Doomsday 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 nicht 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 bleibt 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.

6. 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 review of the play by Joshua Sobol, one of the leading world playwrights, and the analysis of the book 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 Cory's 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 and activist 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, etc.

[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/neccessary?...
- 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. In his review of the play in the New York Times, [Frank Rich](#) described it as a "tedious stage treatment of the Holocaust." 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. (Conclusion)

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.

One of the great triumphs of “Alexandrian Summer” is the richness of its evocation of this city and the multiple cultures pressed together within it. We meet characters from every aspect of society: those women playing cards on the Sabbath while gossiping about their children’s chances of landing good Jewish wives; belly dancers who taunt and tease and sell their bodies to the men at the seaside clubs; British diplomats paternalistically celebrating the Orientalism of the place; a skinny little Italian kid whose job it is to light the gas lamps each night and “[doesn’t] even get off his bike, but instead pedal[s] his way from lamp to lamp, naively believing that at the same time God [is] riding his heavenly bike in much the same fashion, lighting the stars in the sky.” However saturated the story is with sociological and historical facts about Alexandria, what drives the action is Goren’s adoration and longing for this lost place and the freedoms it afforded the people living within it. After a brief evocation of memory in which Goren, as author, imagines himself walking up to his old home, knocking on the door and asking the Arab servant who answers if his former self is home, the story takes the form of slowly accumulating memory.

At first the book presents itself as a Jewish-Egyptian response to the Mediterranean summer idyll genre, so familiar from the films of Eric Rohmer and his imitators in the French art cinema of the 1970s and ’80s. Each short chapter evokes a moment from the lives of the two families sharing the house: the author’s own and the glamorous, cosmopolitan Hamdi-Ali’s, there for the summer so that their eldest son, the glamorous jockey David, can compete in the annual horse races around which much of Alexandria’s excitement swirls. Characters rise into focus and then recede. A sultry eroticism pervades. We watch as Goren’s younger self, now called Robby, and Victor Hamdi-Ali, the aggressive, neglected second son of the family, explore their pubescent sexuality together. We watch David pursue Robby’s petulant sister Anabella, and we watch Anabella alternately tease and rebuke him. Each character is given a brief, loving portrait.

For all his love for these characters, Goren doesn’t flinch at the hypocrisies that a more defensive writer would gloss over: the way that, even though they’re treated as not quite equal to the other cultures in the city, they believe themselves to be better than the rest; the casually racist attitudes they have toward Arabs. In fact, his skepticism of these attitudes is at the heart of the book. As the story builds, and David triumphs in a race against the legendary Bedouin jockey Ahmed Al-Tal’ooni, a central metaphor begins to take shape. David, the prince of the Hamdi-Ali clan, has been chosen to represent the hopes of all the Jews of Egypt. If he can keep winning against this Goliath, he will be king. It’s a classic story of Jewish ascendancy, ironically inverted by the historical fact that in Egypt at this time, the Jews had already lost - they just didn’t know it yet. When, inevitably, David (who, in this iteration, doesn’t have the drive to carry the hopes of his people on his shoulders) begins to falter, the story starts to center on his father, Joseph, and Goren’s true vision comes into focus. Joseph’s real name is Yusef. He was raised in Turkey and, though he keeps this secret, born Muslim.

He converted to Judaism to please his wife, about whom he says, “You are my family, you are my tradition, you are my homeland.” He represents an alternative to the winner-take-all mythos of David and Goliath — a unity between the Arab and the Jew - and he is the true hero of this story. As goes his fortune, so does Goren’s hope for a pluralistic, cosmopolitan, outward-looking Judaism. By the time the beleaguered rabbi makes his appearance late in the book, “Alexandrian Summer” comes to embody the cyclical pattern of Jewish experience, the way that in good times, Jews assimilate into the cultures in which they find themselves and in bad they cling to their beleaguered heritage and hope against hope that the mob passes them by. In Alexandria, Egypt, in the summer of 1951, Goren’s characters cling to the former even as events force them to

prepare for the latter. They may comprehend that their future is in Israel, but their hearts will remain forever in Egypt. (read also - [Andre Aciman's Introduction](#) of the novel).

Reviews

"Helps show why postwar Alexandria inspires nostalgia and avidity in seemingly everyone who knew it ... The result is what summer reading should be: fast, carefree, visceral, and incipiently lubricious." — *The New Yorker*

"Luminous ... One of the great triumphs of *Alexandrian Summer* is the richness of the evocation of this city and the multiple cultures pressed within it, A sultry eroticism pervades." *The Forward*

"Alexandria, a lush paradise by the sea, comes to antic, full-bodied life ... Gormezano Goren's characters are vividly depicted as they grow up or grow older in a city of conflicting loyalties, riven by resentment, ready to revolt. Readers will be transported." — *Publishers Weekly*

"This novel recalls one gloriously golden summer in a cosmopolitan city on the verge of upheaval ... Fluidly written and soberly enticing." — *Library Journal*

"Engaging and varied ... a refreshing and nuanced portrayal of the Jewish diaspora in Egypt." — *The Times Literary Supplement*

"Densely layered ... a love letter to the lush paradise of Alexandria." — *Moment Magazine*

"A gifted writer ... Gormezano Goren defines the city and its ambiance in lush, sensuous terms ... He also describes so well the Diaspora Jew's knack for downplaying the danger of gathering storms of hatred, a tendency not limited to Alexandria or to any particular era of exile." — *The Jerusalem Post*

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. ...

Prof. Meir Heth was a Professor at the Law School of the College of Management for 15 years. Prof. Heth has an extensive background in business, law and economics. He served at The Bank of Israel since 1962 in various positions, including Senior Economist from 1962 to 1968, Supervisor of Banks from 1969 to 1975 and Senior Advisor to the Governor from 1975 to 1977. Prof. Heth serves as Chairman of Leumi Securities and Investments. He served as Chairman of the Board of Teva Pharmaceuticals Industries from 1994 to 2002 and Psagot Ofek Investment House Ltd. from 1995 to 2007. He served as Chairman of the Board of Bank Leumi Le'Israel Ltd. He served as Chairman of Bank Leumi USA (Formerly Bank Leumi Trust Company of New York) from 1987 to 1989. From 1978 to 1986, he served as Chairman of the Tel Aviv Stock Exchange. Prof. Heth serves as a Director at Ofek Securities & Investments and Psagot Ofek Investment House Ltd. He serves as Director of The Jerusalem Foundation. He served as a Director of NILIT Ltd. since 1987. He served as a Director of Bank Leumi USA. He served as a Director of Teva Pharmaceutical Industries Ltd. since 1977. Prof. Heth holds a BA, MJur and PhD in Economics and Law from the Hebrew University of Jerusalem and an LLM in Law from Harvard University.

7. 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* premièred 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](#)/Univeral 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 sternen) (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:

- 1972–84 Actors Training School, Seminar Hakibutzim – Lecturer on Aesthetics
- 1972–84 Beit Zvi Actors Training School – Workshop Director: Writing Drama
- 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
- 2001–02
- 2003 [Bezalel](#) School of Architecture – Ethics and Art
- Ben Gurion University Beer Sheva
- 2012 [University of Washington](#) – Guest Faculty: Playwriting

8. ANALYSIS- A. 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 *Le Châli*. 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.

9. 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 Comédie Française, 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...

10. 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 stockman, 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! (*samler dem om sig og siger fortrolig*) 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 *trøstsig, 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* featuring Wallace Shawn.

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.

11. MODERN PLAYS IN OTHER LANGUAGES: PIRANDELLO, LORCA, STRINDBERG, CHEKHOV, PLAYS/TRANSLATIONS IN LADINO, CATALAN, PORTUGUESE, LATIN, HAITIAN, ROMANIAN, ICELANDIC, ESPERANTO, ASTURIAN, RUMANTSCH, GASCON

11.1 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, Billetdoux, 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...

11.2 SEI PERSONAGGI IN CERCA D'AUTORE/SIX CHARACTERS IN SEARCH OF AN AUTHOR BY LUIGI PIRANDELLO IN ITALIAN AND ENGLISH

Thus, one of the first books that I read in Italian was *Sei personaggi in cerca d'autore*/Six characters in search of an author, by Luigi Pirandello. It is one of my favorite plays, as in plays in contrast to music and art, I enjoy most avant garde plays. I bring here the final scene, which is easy to understand, and I could read the play without the assistance of a dictionary or translation. There is only one problem, as you can notice the translation is not identical to the original...

Costernazione generale. La Madre, spaventata, cercherà di interporsi, di separarli.

La madre (c.s.). Per carità! Per carità!

Il padre (senza lasciarlo). Devi obbedire! Devi obbedire!

Il figlio (colluttando con lui e alla fine buttandolo a terra presso la scaletta, tra l'orrore di tutti). Ma che cos'è codesta frenesia che t'ha preso? Non ha ritegno di portare davanti a tutti la sua vergogna e la nostra! Io non mi presto! non mi presto! E interpreto così la volontà di chi non volle portarci sulla scena!

Il capocomico. Ma se ci siete venuti!

Il figlio (additando il Padre). Lui, non io!

Il capocomico. E non è qua anche lei?

Il figlio. C'è voluto venir lui, trascinandoci tutti e prestandosi anche a combinare di là insieme con lei non solo quello che è realmente avvenuto; ma come se non bastasse, anche quello che non c'è stato!

Il capocomico. Ma dica, dica lei almeno che cosa c'è stato! Lo dica a me! Se n'è uscito dalla sua camera, senza dir nulla?

Il figlio (dopo un momento d'esitazione). Nulla. Proprio, per non fare una scena!

Il capocomico (incitandolo). Ebbene, e poi? che ha fatto?

Il figlio (tra l'angosciata attenzione di tutti, muovendo alcuni passi sul palcoscenico). Nulla... Attraversando il giardino... S'interromperà, fosco, assorto.

Il capocomico (spingendolo sempre più a dire, impressionato dal ritegno di lui). Ebbene? attraversando il giardino?

Il figlio (esasperato, nascondendo il volto con un braccio). Ma perché mi vuol far dire, signore? È orribile!

La Madre tremerà tutta, con gemiti soffocati, guardando verso la vasca.

Il capocomico (piano, notando quello sguardo, si rivolgerà al Figlio con crescente apprensione). La bambina?

Il figlio (guardando davanti a sè, nella sala). Là, nella vasca...

Il padre (a terra, indicando pietosamente la Madre). E lei lo seguiva, signore!

Il capocomico (al Figlio, con ansia). E allora, lei?

Il figlio (lentamente, sempre guardando davanti a sè). Accorsi; mi precipitai per ripescarla... Ma a un tratto m'arrestai, perché dietro quegli alberi vidi una cosa che mi gelò: il ragazzo, il ragazzo che se ne stava lì fermo, con occhi da pazzo, a guardare nella vasca la sorellina affogata.

La Figliastra, rimasta curva presso la vasca a nascondere la Bambina, risponderà come un'eco dal fondo, singhiozzando perdutoamente. Pausa.

Feci per accostarmi; e allora...

Rintronerà dietro gli alberi, dove il Giovinetto è rimasto nascosto, un colpo di rivoltella.

La madre (con un grido straziante, accorrendo col Figlio e con tutti gli Attori in mezzo al subbuglio generale). Figlio! Figlio mio!

E poi, fra la confusione e le grida sconnesse degli altri:

Ajuto! Ajuto!

Il capocomico (tra le grida, cercando di farsi largo, mentre il Giovinetto sarà sollevato da capo e da piedi e trasportato via, dietro la tenda bianca). S'è ferito? s'è ferito davvero?

Tutti, tranne il Capocomico e il Padre, rimasto per terra presso la scaletta, saranno scomparsi dietro il fondalino abbassato, che fa da cielo, e vi resteranno un po' parlottando angosciosamente, poi, da una parte e dall'altra di esso, rientreranno in iscena gli Attori.

La prima attrice (rientrando da destra, addolorata). È morto! Povero ragazzo! È morto! Oh che cosa!

Il primo attore (rientrando da sinistra, ridendo). Ma che morto! Finzione! finzione! Non ci creda!

Altri attori da destra. Finzione? Realtà! realtà! È morto!

Altri attori da sinistra. No! Finzione! Finzione!

Il padre (levandosi e gridando tra loro). Ma che finzione! Realtà, realtà, signori! realtà!

E scomparirà anche lui, disperatamente, dietro il fondalino.

Il capocomico (non potendone più). Finzione! realtà! Andate al diavolo tutti quanti! Luce! Luce! Luce!

D'un tratto, tutto il palcoscenico e tutta la sala del teatro sfolgoreranno di vivissima luce. Il capocomico rifiaterà come liberato da un incubo, e tutti si guarderanno negli occhi, sospesi e smarriti.

Ah! Non m'era mai capitata una cosa simile! Mi hanno fatto perdere una giornata!

Guarderà l'orologio.

Andate, andate! Che volete più fare adesso? Troppo tardi per ripigliare la prova. A questa sera!

E appena gli Attori se ne saranno andati, salutandolo:

Ehi, elettricista, spegni tutto!

Non avrà finito di dirlo, che il teatro piomberà per un attimo nella più fitta oscurità.

Eh, perdio! Lasciami almeno accesa una lampadina, per vedere dove metto i piedi!

Subito, dietro il fondalino, come per uno sbaglio d'attacco, s'accenderà un riflettore verde, che proietterà, grandi e spiccate, le ombre dei Personaggi, meno il Giovinetto e la Bambina. Il Capocomico, vedendole, schizzerà via dal palcoscenico, atterrito. Contemporaneamente si spegnerà il riflettore dietro il fondalino, e si rifarà sul palcoscenico il notturno azzurro di prima. Lentamente, dal lato destro della tela verrà prima avanti il Figlio, seguito dalla Madre con le braccia protese verso di lui; poi dal lato sinistro il Padre. Si fermeranno a metà del palcoscenico, rimanendo lì come forme trasognate. Verrà fuori, ultima, da sinistra, la Figliastra che correrà verso una delle scalette; sul primo scalino si fermerà un momento a guardare gli altri tre e scoppierà in una stridula risata, precipitandosi poi giù per la scaletta; correrà attraverso il corridoio tra le poltrone; si fermerà ancora una volta e di nuovo riderà, guardando i tre rimasti lassù; scomparirà dalla sala, e ancora, dal ridotto, se ne udrà la risata. Poco dopo calerà la tela.

FINE

[The MOTHER, frightened, tries to separate them.]

The Mother [pleading]. Please! please!

The Father [not leaving hold of the SON]. You've got to obey, do you hear?

The Son [almost crying from rage]. What does it mean, this madness you've got? [They separate.] Have you no decency, that you insist on showing everyone our shame? I won't do it! I won't! And I stand for the will of our author in this. He didn't want to put us on the stage, after all!

The Manager. Man alive! You came here . .

The Son [indicating FATHER]. He did! I didn't!

The Manager. Arent't you here now?

The Son. It was his wish, and he dragged us along with him. He's told you not only the things that did happen, but also things that have never happened at all.

The Manager. Well, tell me then what did happen. You went out of your room without saying a word?

The Son. Without a word, so as to avoid a scene!

The Manager. And then what did you do?

The Son. Nothing . . . walking in the garden . . . [*Hesitates for a moment with expression of gloom.*]

The Manager [*coming closer to him, interested by his extraordinary reserve*]. Well, well . . . walking in the garden . . .

The Son [*exasperated*]. Why on earth do you insist? It's horrible! [*The MOTHER trembles, sobs, and looks towards the fountain.*]

The Manager [*slowly observing the glance and turning towards the SON with increasing apprehension*]. The baby?

The Son. There in the fountain . . .

The Father [*pointing with tender pity to the MOTHER*]. She was following him at the moment . . .

The Manager [*to the SON anxiously*]. And then you . . .

The Son. I ran over to her; I was jumping in to drag her out when I saw something that froze my blood . . . the boy standing stock still, with eyes like a madman's, watching his little drowned sister, in the fountain! [*The STEP-DAUGHTER bends over the fountain to hide the CHILD. She sobs.*] Then . . . [*A revolver shot rings out behind the trees where the BOY is hidden.*]

The Mother [*with a cry of terror runs over in that direction together with several of the ACTORS amid general confusion*]. My son! My son! [*Then amid the cries and exclamations one hears her voice.*] Help! Help!

The Manager [*pushing the ACTORS aside while THEY lift up the BOY and carry him off.*] Is he really wounded?

Some Actors. He's dead! dead!

Other Actors. No, no, it's only make believe, it's only pretence!

The Father [*with a terrible cry*]. Pretence? Reality, sir, reality!

The Manager. Pretence? Reality? To hell with it all! Never in my life has such a thing happened to me. I've lost a whole day over these people, a whole day!

Curtain.

11.3 LA CASA DE BERNARDA ALBA/THE HOUSE OF BERNARDA ALBA BY FEDERICO GARCIA LORCA IN SPANISH AND ENGLISH

I enjoy very much reading Federico Garcia Lorca in Spanish, he is one of my favorite playwrights, and I've seen many of his plays, but unfortunately not in Spain. One of his best plays is La casa de Bernarda Alba/The House of Bernarda Alba, here we bring the final scene:

Aparece Bernarda. Sale en enaguas con un mantón negro.)

Bernarda: Quietas, quietas. ¡Qué pobreza la mía, no poder tener un rayo entre los dedos!

Martirio: *(Señalando a Adela.)* ¡Estaba con él! ¡Mira esas enaguas llenas de paja de trigo!

Bernarda: ¡Esa es la cama de las mal nacidas! *(Se dirige furiosa hacia Adela.)*

Adela: *(Haciéndole frente.)* ¡Aquí se acabaron las voces de presidio! *(Adela arrebató un bastón a su madre y lo parte en dos.)* Esto hago yo con la vara de la dominadora. No dé usted un paso más. ¡En mí no manda nadie más que Pepe!

(Sale Magdalena.)

Magdalena: ¡Adela!

(Salen la Poncia y Angustias.)

Adela: Yo soy su mujer. *(A Angustias.)* Entérate tú y ve al corral a decírselo. Él dominará toda esta casa. Ahí fuera está, respirando como si fuera un león.

Angustias: ¡Dios mío! Bernarda: ¡La escopeta! ¿Dónde está la escopeta? *(Sale corriendo.)*

(Aparece Amelia por el fondo, que mira aterrada, con la cabeza sobre la pared. Sale detrás Martirio.)

Adela: ¡Nadie podrá conmigo! *(Va a salir.)*

Angustias: *(Sujetándola.)* De aquí no sales con tu cuerpo en triunfo, ¡ladrona! ¡deshonra de nuestra casa!

Magdalena: ¡Déjala que se vaya donde no la veamos nunca más!

(Suena un disparo.)

Bernarda: *(Entrando.)* Atrévete a buscarlo ahora.

Martirio: *(Entrando.)* Se acabó Pepe el Romano.

Adela: ¡Pepe! ¡Dios mío! ¡Pepe! *(Sale corriendo.)*

La Poncia: ¿Pero lo habéis matado?

Martirio: ¡No! ¡Salió corriendo en la jaca!

Bernarda: No fue culpa mía. Una mujer no sabe apuntar.

Magdalena: ¿Por qué lo has dicho entonces?

Martirio: ¡Por ella! Hubiera volcado un río de sangre sobre su cabeza.

La Poncia: Maldita.

Magdalena: ¡Endemoniada!

Bernarda: Aunque es mejor así. *(Se oye como un golpe.)* ¡Adela! ¡Adela!

La Poncia: *(En la puerta.)* ¡Abre!

Bernarda: Abre. No creas que los muros defienden de la vergüenza.

Criada: *(Entrando.)* ¡Se han levantado los vecinos!

Bernarda: *(En voz baja, como un rugido.)* ¡Abre, porque echaré abajo la puerta! *(Pausa. Todo queda en silencio)* ¡Adela! *(Se retira de la puerta.)* ¡Trae un martillo! *(La Poncia da un empujón y entra. Al entrar da un grito y sale.)* ¿Qué?

La Poncia: *(Se lleva las manos al cuello.)* ¡Nunca tengamos ese fin!

(Las hermanas se echan hacia atrás. La Criada se santigua. Bernarda da un grito y avanza.)

La Poncia: ¡No entres!

Bernarda: No. ¡Yo no! Pepe: irás corriendo vivo por lo oscuro de las alamedas, pero otro día caerás. ¡Descolgarla! ¡Mi hija ha muerto virgen! Llevadla a su cuarto y vestirla como si fuera doncella. ¡Nadie dirá nada! ¡Ella ha muerto virgen! Avisad que al amanecer den dos clamores las campanas.

Martirio: Dichosa ella mil veces que lo pudo tener.

Bernarda: Y no quiero llantos. La muerte hay que mirarla cara a cara. ¡Silencio! *(A otra hija.)* ¡A callar he dicho! *(A otra hija.)* Las lágrimas cuando estés sola. ¡Nos hundiremos todas en un mar de luto! Ella, la hija menor de Bernarda Alba, ha muerto virgen. ¿Me habéis oído? ¡Silencio, silencio he dicho! ¡Silencio!

Día viernes 19 de junio, 1936.

Telón rápido.

(Bernarda appears. She is wearing petticoats and a black shawl.)

BERNARDA: Quiet. Quiet. A pity I haven't a lightning bolt in my hand!

MARTIRIO: (*Pointing at Adela*) She was with him! Look at her petticoat covered with straw!

BERNARDA: A bed of straw is the bed of a whore! (*She approaches Adela angrily.*)

ADELA: (*Confronting her*) That's enough of your gaoler's voice! (*She takes hold of her mother's walking stick and breaks it in half.*) That's how I treat the tyrant's rod. Don't take another step. No one but Pepe can command me!

(*Magdalena appears.*)

MAGDALENA: Adela!

(*La Poncia and Angustias enter.*)

ADELA: I'm his woman. (*To Angustias*) Listen, go into the yard and tell him so. He'll rule this whole household. He's there now, breathing like a lion.

ANGUSTIAS: Dear God!

BERNARDA: The shotgun! Where's the shotgun? (*She exits in haste*)

(*Amelia enters upstage, looking on in terror, her head against the wall. Martirio exits.*)

ADELA: No one can stop me! (*She starts to exit.*)

ANGUSTIAS: (*Restraining her*) You'll not leave here in triumph, you thief, to dishonour our house!

MAGDALENA: Let her go: so that we'll never have to see her again!

(*A gunshot is heard.*)

BERNARDA: (*Entering*) Go on, look for him now if you dare!

MARTIRIO: (*Entering*) That's the last of Pepe el Romano.

ADELA: Pepe! My God! Pepe! (*She rushes out.*)

LA PONCIA: Did you finish him off?

MARTIRIO: No! He galloped off on his horse!

BERNARDA: It wasn't for want of trying. But we women are poor shots.

MAGDALENA: Why say such things, then!

MARTIRIO: For her benefit! I'd like to pour a whole river of blood over her head.

LA PONCIA: You witch.

MAGDALENA: You she-devil!

BERNARDA: It's better this way. (*A thud is heard.*) Adela! Adela!

LA PONCIA: (*At the door.*) Open up!

BERNARDA: Open up now. Don't think this house can hide your shame.

SERVANT: (*Entering*) You've woken the neighbours.

BERNARDA: (*In a low harsh voice*) Open the door, before I break it down! (*Pause. Total silence.*) Adela! (*She moves away from the door.*) Bring an axe! (*La Poncia pushes open the door and goes inside. She utters a scream and reappears.*) What is it?

LA PONCIA: (*Clasping her hands to her throat*) Pray God none of us may end like that!

(*The sisters shrink back. The servant crosses herself. Bernarda gives a cry and steps forward.*)

LA PONCIA: Don't go in!

BERNARDA: No. No, I shall not! Pepe: you may have fled for your life now through the dark branches, but one day you'll be brought low. Cut her down! My daughter died a virgin! Carry her to her room and dress her as a maiden. No one will dare say a word! She died a virgin! Tell them to ring the bells twice at dawn.

MARTIRIO: She was a thousand times fortunate: to have had him.

BERNARDA: And no tears. Death must be stared straight in the face. Silence! (*To another daughter*) Silence, I say! (*To another*) You can shed tears when you're alone. We'll drown ourselves in a sea of mourning! She, the youngest of Bernarda Alba's daughters died a virgin. Do you hear? Silence, Silence I say! Silence!

Curtain

Federico del Sagrado Corazón de Jesús García Lorca, known as **Federico García Lorca** (5/6/1898 – 19/8/1936) was a Spanish poet, playwright, and theatre director. García Lorca achieved international recognition as an emblematic member of the [Generation of '27](#). The Generation of '27 was a group consisting of mostly poets who introduced the tenets of European movements (such as symbolism, futurism, and surrealism) into Spanish literature. He was executed by [Nationalist](#) forces at the beginning of the [Spanish Civil War](#). His body has never been found. In 2008, a Spanish judge opened an investigation into Lorca's death. The García Lorca family eventually dropped objections to the excavation of a potential gravesite near [Alfacar](#), but no human remains were found. While touring with *La Barraca*, García Lorca wrote his now best-known plays, 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. He called for a rediscovery of the roots of European theatre and the questioning of comfortable conventions such as the popular drawing room comedies of the time. His work challenged the accepted role of women in society and explored taboo issues of homoeroticism and class. García Lorca wrote little poetry in this last period of his life, declaring in 1936, "theatre is poetry that rises from the book and becomes human enough to talk and shout, weep and despair." Although Lorca's artwork doesn't receive attention he was also a keen artist.

11.4 FROEKEN JULIE/MISS JULIE BY AUGUST STRINDBERG IN SWEDISH & ENGLISH

Strindberg was for me a revelation. I love Ibsen, as he appeals to my brains, he is intellectual, a social fighter, but Strindberg is a master in the language of theater, he grasps you by the guts, something similar to the juxtaposition of Arthur Miller versus Tennessee Williams. In Miss Julie, nothing happens, or rather everything happens in the mind of Miss Julie, a modern masterpiece.

Det ringer två skarpa slag i klockan; Fröken störtar upp; Jean byter om rock.

JEAN

Greven är hemma! -Tänk om Kristin ---
Går till talröret; knackar och lyss

FRÖKEN

Nu har han varit i chiffonjén?

JEAN

Det är Jean! herr greve!
Lyss (*Obs.: åskådaren hör icke vad greven talar.*)
Ja, herr greven!
Lyss.
Ja, herr greven! Straxt!
Lyss.
-Genast, herr greven!
Lyss.
-Jaha! Om en halv timme!

FRÖKEN

ytterligt ängslig.
Vad sa han? Herre Jesus, vad sa han?

JEAN

Han begärde sina stövlar och sitt kaffe om en halvtimme!

FRÖKEN

Alltså om en halv timme! åh, jag är så trött; jag förmår ingenting, förmår inte ångra mig, inte fly, inte stanna, inte leva - inte dö! Hjälp mig nu! Befall mig, och jag ska lyda som en hund! Gör mig den sista tjänsten, rädda min ära, rädda hans namn! Ni vet vad jag skulle vilja, men inte vill, vill det, ni, och befall mig utföra det!

JEAN

Jag vet inte - men nu kan jag inte heller - jag förstår inte - det är alldeles som om den här rocken gjorde att - jag inte kan befalla över er - och nu, sen greven talte till mig - så - jag kan inte redogöra för det riktigt - men - ah det är den djävla drängen som sitter i ryggen på mig! -Jag tror att om greven kom ner nu- och befallde mig skära halsen av mig, så skulle jag göra det på stället.

FRÖKEN

Låtsas då att ni är han, och jag är ni! - ni kunde ju spela nyss så bra, när ni låg på knä - då var ni adelsmannen - eller - har ni aldrig varit på teatern och sett magnetisören -

Jakande gest av Jean.

han säger åt subjektet: tag kvasten; han tar den; han säger: sopa, och den sopar---

JEAN

Då måste ju den andre sova!

FRÖKEN

extatisk.

Jag sover redan - hela rummet står som en rök för mig och ni ser ut som en järnkamin som liknar en svartklädd man i hög hatt - och era ögon lysa som kolen när elden går ut - och ert ansikte är en vit fläck som falaskan -

Solskenet har nu fallit in på golvet och lyser på Jean.

- det är så varmt och gott -

Hon gnuggar händerna som om hon värmdes framför en eld.

- och så ljust - och så lugnt!

JEAN

tar rakkniven och sätter i hennes hand.

Där är kvasten! Gå nu medan det är ljust - ut på logen - och ...

Viskar i hennes öra

FRÖKEN

vaken.

Tack! Nu går jag till vila! Men säg nu bara - att de främsta också kunna få nådens gåva. Säg det, om ni också inte tror det!

JEAN

De främsta? Nej, det kan jag inte! -Men vänta - fröken Julie -nu vet jag! -Ni är ju icke längre bland de främsta - då ni är bland de - yttersta!

FRÖKEN

Det är sant. -Jag är bland de allra yttersta; jag är den yttersta! åh! - Men nu kan jag icke gå - Säg en gång till att jag skall gå!

JEAN

Nej, nu kan inte jag heller! Jag kan inte!

FRÖKEN

Och de främsta skola vara de yttersta!

JEAN

Tänk inte, tänk inte! Ni tar ju all min kraft från mig också, så att jag blir feg - vad, jag tyckte klockan rörde sig! -Nej! Ska vi sätta papper i den! -- Att vara så rädd för en ringklocka! -Ja men det är inte bara en klocka - det sitter någon bakom den - en hand sätter den i rörelse - och något annat sätter handen i rörelse - men håll för örona bara - håll för örona! Ja så ringer han ändå värre! - ringer bara ända tills man svarar - och då är det för sent! och så kommer länsman - och så...

Två starka ringningar i klockan.

Jean far tillsammans; därpå rätar han upp sig.

Det är rysligt! Men det finns intet annat slut! -Gå!

Fröken går bestämt ut genom dörren. Riddå.

[Two sharp rings on bell are heard. Julie starts to her feet. Jean changes his coat.]

JEAN. The Count—has returned. Think if Kristin has— [Goes up to speaking tube and listens.]

JULIE. Now he has seen the desk!

JEAN [Speaking in the tube]. It is Jean, Excellency. [Listens]. Yes, Excellency. [Listens]. Yes, Excellency,—right away—immediately, Excellency. Yes—in half an hour.

JULIE [In great agitation]. What did he say? In Heaven's name, what did he say?

JEAN. He wants his boots and coffee in a half hour.

JULIE. In half an hour then. Oh, I'm so tired—I'm incapable of feeling, not able to be sorry, not able to go, not able to stay, not able to live—not able to die. Help me now. Command me—I will obey like a dog. Do me this last service—save my honor. Save his name. You know what I have the will to do—but cannot do. You will it and command me to execute your will.

JEAN. I don't know why—but now I can't either.—I don't understand myself. It is absolutely as though this coat does it—but I can't command you now. And since the Count spoke to me—I can't account for it—but oh, it is that damned servant in my back—I believe if the Count came in here now and told me to cut my throat I would do it on the spot.

JULIE. Make believe you are he—and I you. You could act so well a little while ago when you knelt at my feet. Then you were a nobleman—or haven't you ever been at the theatre and seen the hypnotist—[Jean nods] He says to his subject "Take the broom," and he takes it; he says, "Sweep," and he sweeps.

JEAN. Then the subject must be asleep!

JULIE [Ecstatically]. I sleep already. The whole room is like smoke before me—and you are like a tall black stove, like a man clad in black clothes with a high hat; and your eyes gleam like the hot coals when the fire is dying; and your face a white spot like fallen ashes. [The sunshine is coming in through the windows and falls on Jean. Julie rubs her hands as though warming them before a fire]. It is so warm and good—and so bright and quiet!

JEAN [Takes razor and puts it in her hand]. There is the broom, go now while it's bright—out to the hay loft—and—[He whispers in her ear.]

JULIE [Rousing herself]. Thanks. And now I go to rest. But tell me this—the foremost may receive the gift of Grace? Say it, even if you don't believe it.

JEAN. The foremost? No, I can't say that. But wait, Miss Julie—you are no longer among the foremost since you are of the lowliest.

JULIE. That's true, I am the lowliest—the lowliest of the lowly. Oh, now I can't go. Tell me once more that I must go.

JEAN. No, now I cannot either—I cannot.

JULIE. And the first shall be last— — —

JEAN. Don't think. You take my strength from me, too, so that I become cowardly.—What—I thought I heard the bell!— — No! To be afraid of the sound of a bell! But it's not the bell—it's someone behind the bell, the hand that sets the bell in motion—and something else that sets the hand in motion. But stop your ears, stop your ears. Then he will only ring louder and keep on ringing until it's answered—and then it is too late! Then come the police and then—[Two loud rings on bell are heard, Jean falls in a heap for a moment, but straightens up immediately.] It is horrible! But there is no other way. Go!

[Countess Julie goes out resolutely.] CURTAIN.

11.5 ТРИ СЕСТРЫ, TRI SESTRY, THREE SISTERS BY ANTON CHEKHOV IN RUSSIAN AND ENGLISH

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. Gesher, 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...

Входит Н а т а ш а .

Н а т а ш а (*горничной*). Что? С Софочкой посидит Протопопов, Михаил Иванович, а Бобика пусть покатает Андрей Сергееч. Столько хлопот с детьми... (*Ирине.*) Ты завтра уезжаешь, Ирина,— такая жалость. Останься еще хоть недельку. (*Увидев Кулыгина, вскрикивает; тот смеется и снимает усы и бороду.*) Ну вас совсем, испугали! (*Ирине.*) Я к тебе привыкла и расстаться с тобой, ты думаешь, мне будет легко? В твою комнату я велю переселить Андрея с его скрипкой — пусть там пилит! — а в его комнату мы поместим Софочку. Дивный, чудный ребенок! Что за девчурочка! Сегодня она посмотрела на меня своими глазками и — «мама»!

К у л ы г и н . Прекрасный ребенок, это верно.

Н а т а ш а . Значит, завтра я уже одна тут. (*Вздыхает.*) Велю прежде всего срубить эту еловую аллею, потом вот этот клен. По вечерам он такой страшный, некрасивый... (*Ирине.*) Милая, совсем не к лицу тебе этот пояс... Это безвкусица. Надо что-нибудь светленькое. И тут везде я велю понасажать цветочков, цветочков, и будет запах... (*Строго.*) Зачем здесь на скамье валяется вилка? (*Проходя в дом, горничной.*) Зачем здесь на скамье валяется вилка, я спрашиваю? (*Кричит.*) Молчать!

К у л ы г и н . Разошлась!

За сценой музыка играет марш; все слушают.

О л ь г а . Уходят.

Входит Ч е б у т ы к и н .

М а ш а . Уходят наши. Ну, что ж... Счастливым им путь! (*Мужу.*) Надо домой... Где моя шляпа и тальма...

К у л ы г и н . Я в дом отнес... Принесу сейчас. (*Уходит в дом.*)

О л ь г а . Да, теперь можно по домам. Пора.

Ч е б у т ы к и н . Ольга Сергеевна!

О л ь г а . Что?

Пауза.

Что?

Ч е б у т ы к и н . Ничего... Не знаю, как сказать вам... (*Шепчет ей на ухо.*)

О л ь г а (*в испуге*). Не может быть!

Ч е б у т ы к и н . Да... такая история... Утомился я, замучился, больше не хочу говорить... (*С досадой.*) Впрочем, все равно!

М а ш а . Что случилось?

О л ь г а (*обнимает Ирину*). Ужасный сегодня день... Я не знаю, как тебе сказать, моя дорогая...

И р и н а . Что? Говорите скорей: что? Бога ради! (*Плачет.*)

Ч е б у т ы к и н . Сейчас на дуэли убит барон.

И р и н а . Я знала, я знала...

Ч е б у т ы к и н (*в глубине сцены садится на скамью*). Утомился... (*Вынимает из кармана газету.*) Пусть поплачут... (*Тихо напевает.*) Та-ра-ра-бумбия... сижу на тумбе я... Не все ли равно!

Три сестры стоят, прижавшись друг к другу.

М а ш а . О, как играет музыка! Они уходят от нас, один ушел совсем, совсем навсегда, мы останемся одни, чтобы начать нашу жизнь снова. Надо жить... Надо жить...

И р и н а (*кладет голову на грудь Ольге*). Придет время, все узнают, зачем все это, для чего эти страдания, никаких не будет тайн, а пока надо жить... надо работать, только работать! Завтра я поеду одна, буду учить в школе и всю свою жизнь отдам тем, кому она, быть может, нужна. Теперь осень, скоро придет зима, засыплет снегом, а я буду работать, буду работать...

О л ь г а (*обнимает обеих сестер*). Музыка играет так весело, бодро, и хочется жить! О, боже мой! Пройдет время, и мы уйдем навеки, нас забудут, забудут наши лица, голоса и сколько нас было, но страдания наши перейдут в радость для тех, кто будет жить после нас, счастье и мир настанут на земле, и помянут добрым словом и благословят тех, кто живет теперь. О, милые сестры, жизнь наша еще не кончена. Будем жить! Музыка играет так весело, так радостно, и, кажется, еще немного, и мы узнаем, зачем мы живем, зачем страдаем... Если бы знать, если бы знать!

Музыка играет все тише и тише; К у л ы г и н , веселый, улыбающийся, несет шляпу и тальму. А н д р е й везет другую колясочку, в которой сидит Бобик.

Ч е б у т ы к и н (*тихо напевает*). Тара... ра... бумбия... сижу на тумбе я... (*Читает газету.*) Все равно! Все равно!

О л ь г а . Если бы знать, если бы знать!

Занавес

[Enter NATASHA.]

NATASHA. [To the maid] What? Mihail Ivanitch Protopopov will sit with little Sophie, and Andrey Sergeyevitch can take little Bobby out. Children are such a bother.... [To IRINA] Irina, it's such a pity you're going away to-morrow. Do stop just another week. [Sees KULIGIN and

screams; he laughs and takes off his beard and whiskers] How you frightened me! [To IRINA] I've grown used to you and do you think it will be easy for me to part from you? I'm going to have Andrey and his violin put into your room—let him fiddle away in there!—and we'll put little Sophie into his room. The beautiful, lovely child! What a little girlie! To-day she looked at me with such pretty eyes and said "Mamma!"

KULIGIN. A beautiful child, it's quite true.

NATASHA. That means I shall have the place to myself to-morrow. [Sighs] In the first place I shall have that avenue of fir-trees cut down, then that maple. It's so ugly at nights.... [To IRINA] That belt doesn't suit you at all, dear.... It's an error of taste. And I'll give orders to have lots and lots of little flowers planted here, and they'll smell.... [Severely] Why is there a fork lying about here on the seat? [Going towards the house, to the maid] Why is there a fork lying about here on the seat, I say? [Shouts] Don't you dare to answer me!

KULIGIN. Temper! temper! [A march is played off; they all listen.]

OLGA. They're going.

[CHEBUTIKIN comes in.]

MASHA. They're going. Well, well.... Bon voyage! [To her husband] We must be going home.... Where's my coat and hat?

KULIGIN. I took them in... I'll bring them, in a moment.

OLGA. Yes, now we can all go home. It's time.

CHEBUTIKIN. Olga Sergeyevna!

OLGA. What is it? [Pause] What is it?

CHEBUTIKIN. Nothing... I don't know how to tell you.... [Whispers to her.]

OLGA. [Frightened] It can't be true!

CHEBUTIKIN. Yes... such a story... I'm tired out, exhausted, I won't say any more.... [Sadly] Still, it's all the same!

MASHA. What's happened?

OLGA. [Embraces IRINA] This is a terrible day... I don't know how to tell you, dear....

IRINA. What is it? Tell me quickly, what is it? For God's sake! [Cries.]

CHEBUTIKIN. The Baron was killed in the duel just now.

IRINA. [Cries softly] I knew it, I knew it....

CHEBUTIKIN. [Sits on a bench at the back of the stage] I'm tired.... [Takes a paper from his pocket] Let 'em cry.... [Sings softly] "Tarara-boom-deay, it is my washing day...." Isn't it all the same!

[The three sisters are standing, pressing against one another.]

MASHA. Oh, how the music plays! They are leaving us, one has quite left us, quite and for ever. We remain alone, to begin our life over again. We must live... we must live....

IRINA. [Puts her head on OLGA's bosom] There will come a time when everybody will know why, for what purpose, there is all this suffering, and there will be no more mysteries. But now we must live... we must work, just work! To-morrow, I'll go away alone, and I'll teach and give my whole life to those who, perhaps, need it. It's autumn now, soon it will be winter, the snow will cover everything, and I shall be working, working....

OLGA. [Embraces both her sisters] The bands are playing so gaily, so bravely, and one does so want to live! Oh, my God! Time will pass on, and we shall depart for ever, we shall be forgotten; they will forget our faces, voices, and even how many there were of us, but our sufferings will turn into joy for those who will live after us, happiness and peace will reign on earth, and people will remember with kindly words, and bless those who are living now. Oh dear sisters, our life is not yet at an end. Let us live. The music is so gay, so joyful, and, it seems that in a little while we shall know why we are living, why we are suffering.... If we could only know, if we could only know!

[The music has been growing softer and softer; KULIGIN, smiling happily, brings out the hat and coat; ANDREY wheels out the perambulator in which BOBBY is sitting.]

CHEBUTIKIN. [Sings softly] "Tara... ra-boom-deay.... It is my washing-day."... [Reads a paper] It's all the same! It's all the same!

OLGA. If only we could know, if only we could know! Curtain.

Anton Pavlovich Chekhov ([Russian](#): Анто́н Па́влович Че́хов, 29 January 186 – 15 July 1904) was a Russian [playwright](#) and short story writer who is considered to be among the greatest writers of short fiction in history. His career as a playwright produced four classics and his best short stories are held in high esteem by writers and critics. Along with [Henrik Ibsen](#) and [August Strindberg](#), Chekhov is often referred to as one of the three seminal figures in the birth of early modernism in the theater. Chekhov practiced as a [medical doctor](#) throughout most of his literary career: "Medicine is my lawful wife", he once said, "and literature is my mistress." Chekhov renounced the theatre after the disastrous reception of [The Seagull](#) in 1896, but the play was revived to acclaim in 1898 by [Constantin Stanislavski's Moscow Art Theatre](#), which subsequently also produced Chekhov's [Uncle Vanya](#) and premiered his last two plays, [Three Sisters](#) and [The Cherry Orchard](#). These four works present a challenge to the acting ensemble as well as to audiences, because in place of conventional action Chekhov offers a "theatre of mood" and a "submerged life in the text". Chekhov had at first written stories only for financial gain, but as his artistic ambition grew, he made formal innovations which have influenced the evolution of the modern short story. He made no apologies for the difficulties this posed to readers, insisting that the role of an artist was to ask questions, not to answer them. Although Chekhov did not fully realize it at the time, Chekhov's plays, such as "The Seagull" (written in 1895), "Uncle Vanya" (written in 1897), "The Three Sisters" (written in 1900), and "The Cherry Orchard" (written in 1903) served as a revolutionary backbone to what is common sense to the medium of acting to this day: an effort to recreate and express the "realism" of how people truly act and speak with each other and translating it to the stage in order to manifest the human condition as accurately as possible in hopes to make the audience reflect upon their own definition of what it means to be human, warts and all. This philosophy of approaching the art of acting has stood not only steadfast, but as the cornerstone of acting for much of the 20th century to this day. Mikhail Chekhov considered *Ivanov* a key moment in his brother's intellectual development and literary career. From this period comes an observation of Chekhov's that has become known as "[Chekhov's gun](#)", a dramatic principle that requires that every element in a narrative be necessary and irreplaceable, and that everything else be removed.

11.6 DRAMA IN LADINO – TRANSLATION INTO ENGLISH, YOSEF AVRAAAM PAPO –
TRANSLATION OF ATHALIE BY RACINE– FRENCH & LADINO, THE ORIGINAL PLAY
LA VINYA DE NAVOT/THE VINEYARD OF NAVOT IN LADINO, POEM TO RUTHY

We wrote about the famous play Dybbuk in the Yiddish chapter and brought texts in Yiddish and English. But also in Ladino there was a great [effervescence in the US](#), Israel and other countries. I already wrote how the first book that I read in Ladino was *Romeo i Julieta* in a translation in Rashi letters made in Greece. In the 1930s, one of the overriding concerns of the Sephardic colony was the escalating violence against the European Jewish people by the Nazis and their collaborators. *La Vara*, at the time the Nazis rose to power, was the only surviving Ladino newspaper in the United States, and is thus a major source chronicling the involvement of American Sephardic Jews in Holocaust relief efforts. Esther Cohen's community expressed its distress about Nazi persecution of Jews through a performance in June of 1938, sponsored by a number of New Lots Sephardic organizations to benefit the United Palestine Fund. The play, *Baron Lenzer of Germany*, was based on issues of assimilation within German Jewish society and was directed by Cohen's husband, Victor, and R. Albert Nahoum. Esther Cohen played the role of a servant employed in the house of Baron Lenzer, an assimilated German Jew. In one scene, she recited a dirge bemoaning Nazi brutality and pleading for the repatriation of the Jewish people in the land of Israel. Cohen, who composed the lyrics herself, sang the solo to the tune of "Eli, Eli" and, as *La Vara* reported, "moved the audience intensely." The verses, transliterated and translated from the Ladino, read as follows:

Diós de los sielos, arekoje tu puevlo,

Aronjados por los Romanos,

Matados por los Jermanos.

Dámos libertad, dámos un lugar para repozar.

Diós de los sielos, estamos mucho sufriendo,

Mándamos un regmidor, mándamos la salvación.

Dámos libertad, damos un lugar para repozar.

Diós de los sielos, perdónamos nuestros yeros.

Mira a tus kreados, arastando i yorando,

Mira a Hitler ke se está vengando,

Dámos libertad, dámos un lugar para repozar.

God of the heavens, restore life unto Your people,

Thrown out by the Romans, Murdered by the Germans.

Grant us liberty, grant us a place of respite.

God of the heavens, we suffer greatly!

Send us a savior, send us salvation!

Grant us liberty, grant us a place of respite.

God of the heavens, pardon our errors,

Look upon Your creatures, wandering and wailing,

Look upon Hitler, who is wreaking his vengeance.

Grant us liberty, grant us a place of respite.

And here we bring an extract of a translation made by Yosef Avraam Papo to *Athalie* by Racine, which was the basis for his monumental play *La Vinya de Navot* (the vineyard of Navot). I read the play which I have in my library in Rashi letters. Papo was from Ruschuk, Bulgaria (we visited the town in our trip to the Balkans and spoke there of [Elias Canetti](#), another prominent Sephardi Jew born in this famous town who received the Nobel Prize but who wrote in German – I read one of his books *Auto-da-Fe*). Papo lived between 1865 to 1923 and besides translating *Athalie* by Racine (see below), he translated other plays from French as *Shaul* by Lamartine, and wrote besides *La Vinya de Navot* – the play *Miriam la Hashmonea*. *La Vinya de Navot* by Papo is in verses, but Racine's influence is only in the composition of the protagonists and the construction of the action.

<p>[Shena tersera]</p> <p>[Yeoyada:] enteramente aboreser la verdad. Vos amostraran la virtud en una afroza imaje, Siendo eyos supieron azer trazayerar mizmo el mas savio de los reyes. Prometed, dunke, sovre este livro i delante todos estos testimonios Ke el Dio sera siempre el primo de vuestros kudios, Ke seresh sev[e]ro kon los malos, i el abrigo de los buenos, Entre el prove i vos, tomaresh el Dio por justador. En akodrandovos mi ijo ke</p> <p>Komo eyos un dia fuistesh prove, i komo eyos guerfano. Yoash: (djurando sovre el livro) Yo prometo de observar todo lo ke la Ley ordena. Mi Dio kastigadme siriozamente si yo vos abandono i me olvido de vuestra Ley. Yeoyada: Venid rey a untarvos kon la azeite Santa, I vos Jozabet, aparesid, venid mostradvosh entre nozotros.</p> <p>Shena kuatrena Yoash, Yeoyada, Jozabet, Zeharia, Shelomit, Azaria, Yishmael, tres kapos de los Leviyim i el koro Jozabet: O rey, ijo de David! Yoash: O mi unika madre! Zeharia, ven abrasar a tu ermano! Jozabet: Mi ijo, enkorvate a los pies de tu rey. Yeoyada: Ijikos, puedrash vozotros amarvos siempre este modo. Jozabet: (a Yoash) Ya savesh vos kuala sangre vos a dado la vida?</p> <p>Yoash: O si, ya se mizmo kuala mano me keria matar, i ke es gracias a vuestras asistencia ke yo bivo.</p>	<p>Acte IV Scène III</p> <p>Yoad: Ils vous feront enfin haïr la vérité, Vous peindront la vertu sous une affreuse image. Hélas! ils ont des rois égaré le plus sage. Promettez sur ce livre, et devant ces témoins, Que Dieu sera toujours le premier de vos soins; Que sévère aux méchants, et des bons le refuge, Entre le pauvre et vous, vous prendrez Dieu pour juge. Vous souvenant mon fils, que caché sous ce lin, Comme eux vous fûtes pauvre, et comme eux orphelin Joas: Je promets d'observer ce que la loi m'ordonne Mon Dieu, punissez-moi si je vous abandonne . Joad: Venez: de l'huile sainte il faut vous consacrer Paraissez. Josabet: vous pouvez vous montrer .</p> <p>Acte IV Scène IV Joas, Joad, Josabet, Zacharie, Azarias, Etc., Salomith, Le Choeur</p> <p>Josabet: Ô Roi, fils de David! Joas: O mon unique mère! Venez, cher Zacharie, embrasser votre frère. Josabet: (à Zacharie) Aux pieds de votre roi prosternez-vous, mon fils. Joad: (pendant qu'ils s'embrassent) Enfants, ainsi toujours puissiez-vous être unis! Josabet: (à Joas) Vous savez donc quel sang vous a donné la vie?</p> <p>Joas: Et je sais quelle main sans vous me l'eût ravie</p>
--	--

The monumental book of Elena Romero on the Sephardi theater was published in three parts in Madrid 1979: [El Teatro de los Sefardies Orientales](#). Romero found 201 dramas en Ladino – 91 original plays, 64 – translated plays, 45 – works in Ladino that their origin is not known. She found 44 authors, 28 translators and 5 (including Papo) who were original authors and translators as well. I bring below an extract of La Vinya de Navot in Ladino written in Latin alphabet, although it was written originally in Rashi writing, which today is very difficult to read. The extract is the last scene, which is an ode to the king and queen who reign in justice and vanquished malice and evil. As you can see it is in verse, in the classical style of Racine.

Todos

Biva el rey! Biva la reina! Biva la djustisia!

Abasho la inikuidad! Abasho la malisia!

(forman un kortejo para irsen al palasio, el rey i la reina adelante i todos detrás van rodeando por la esena i kantando en kaminando avagar avagar a la luz del pigal en boz de שאו שערים ראשיכם)

Dio alto i temerozo, djusto i maraviozo,

Te rendemos a millones gracias i alavaciones!

Nuestra tierra destruyida, nase, torna a la vida.

Por gozar kon su rey nuevo, ke es muy bravo mansevo. (gritan)

Biva el rey! Biva la reina! Biva la djustisia!

Abasho la inikuidad! Abasho la malisia! (kantan en boz de "שובב ציון")

Kanta Israel por tu rehmission,

Ya vino goel para tu nasion.

Nuestro Dio fiel, kon su bendision,

Ara korrer miel dientro de Shomron.

Nos alegrara kon el nuevo rey

I nos atara kon su santa ley.

Nos kontentara kon su dulce fey.

Torna nos dira: "Tu mi pueblo sey!"

Kanta Israel por tu rehmission

Ya vino goel para tu nasion! (gritan)

Biva el rey! Biva la reina! Biva la djustisia!

Abasho la inikuidad! Abasho la malisia! (kantan en boz de "צור שוכן עלי שמים")

Efrayim kon grande gozo, kanta este dia ermozo!

Vate para la kampanya, i grita en la montanya

Ke dios te tiro su sanya i te rindio muy orocho.

Efrayim, kon grande gozo, kanta este dia ermozo!

Ye'hu en Dios se arima, i atrae su estima,

Kon una reina sublima, forma un par muy glorioso

Efrayim, kon grande gozo, kanta este dia ermozo! (gritan)

Biva el rey! Biva la reina! Biva la djustisia!

Abasho la inikuidad! Abasho la malisia!

[Fin]

Finally, I would like to bring here my humble contribution to Ladino poetry, the poem "Onde estas mujer kerida" – "Where are you beloved wife", that I wrote to my wife Ruthy on the occasion of her birthday on 18/1/2000, that was published in [Aki Yerushalayim in 2005](#), in Ladinokomunita, and on other occasions, in which I praise all her merits – how she assists her dying father at the hospital, her bereaved mother, her children, her grandson, her pupils, how she visits the tumb of her grandmother, how she cares for everybody in innumerable good deeds...

Ma por ti marido kerido – But for you dear husband

Tengo la mas grande mitsva – I do the greatest "mitsva"/good deed (in Ladino, Yiddish, Hebrew)
 Amarte sin fin – loving you forever
 En siendo siempre fiel. – and being always faithful.

I si no tengo mucho tiempo para ti – And if I don't have much time for you
 Ke sepas que sos todo mi mundo - you should know that you are all my world
 I si ago tantas mitsvot para todos – and if I do so many "mitsvot"/good deeds for everybody
 Es para rengrasiar a Dios ke me regalo a ti !– it is to thank God who gave you as a present to me.

איפה את אשתי היקרה? Onde estas mujer kerida?

איפה את אשתי היקרה? Onde estas mujer kerida?

מלאכי, אהובתי, אייך? Andjel, amor, onde estas?

רגע אחד אני עם אבי Un momento esto kon mi padre

הגוסס בבית החולים, Ke esta hazino en el eshpital,

מסייעת לו, מאכילה אותו, Lo ayudo, le do a komer,

מלטפת אותו, מנחמת אותו. Le ago karizias, lo konsolo.

ברגע הבא מבקרת אני את אמי En el otro vijito a mi madre

שנותרה לבדה בביתה, Ke esta sola en kaza,

על מנת לחזק אותה Para konfortarla

ולנסוך בה אומץ רוח. I darle koraje.

אחר כך אני הולכת לכלתי Despues me vo a mi nuera

שילדה אמש פג בטרם עת, Ke pario ayer un ijo tempranero,

ואני מלמדת אותה מה עליה לעשות I la embezo ke deve azer

בעתות קשות אלה. En este tiempo difisil.

אני הולכת גם כן לבני Me vo tambien a mi ijo

מביאה לו אוכל Traerle a komer

מכבסת את בגדיו Lavarle la ropa

מנקה את ביתו. Limpiarle la kaza.

אך עלי גם לעבוד Ma tengo tambien ke lavorar

ולחנך את תלמידי Y ensenyar a los elevos

לאהוב אותם כמו את ילדי Amarles komo mis ijos

לתת להם את נשמת. Darles mi alma.

איני שוכחת לבקר No ulvido vijitar

את קברה של סבתי La tomba de mi nona

מביאה לה פרחים Meterle flores

מדליקה לה נרות נשמה. Insindiendo kandelas de neshama.

עושה מצוות רבות Aziendo muchas mitsvot

בשבוע אחד En una semana

שאחרות עושות Ke otras azen

במשך חיים שלמים En una vida entera...

אבל עבורך בעלי היקר Ma por ti marido kerido

אני עושה את המצווה הגדולה מכולן : Tengo la mas grande mitsva

לאהוב אותך ללא קץ Amarte sin fin

ולהישאר תמיד נאמנה לך. En siendo siempre fiel.

ואם אין לי זמן רב להקדיש לך I si no tengo mucho tiempo para ti

עליך לדעת שאתה כל עולמי Ke sepas que sos todo mi mundo

ואם עושה אני כה הרבה מצוות עבור כולם I si ago tantas mitsvot para todos

זה בשביל להודות לאל על שהעניק לי אותך במתנה ! Es para rengrasiar a Dios ke me regalo a ti

יעקב קורי Jacques Cory

11.7 ON THE LANGUAGE CATALAN, TERRA BAIXA BY ANGEL GUIMERA IN CATALAN AND SPANISH

Àngel Guimera is one of [the most renowned playwrights](#) in Catalan. The literary career of Àngel Guimerà (1845 – 1924) is closely linked with the consolidation of the political and cultural movement known as the *Renaixença*. He was one of its most outstanding figures, both in its creative aspects, especially in theatre, and as an activist championing Catalan language and literature. He was steadfast in his militant support for Catalan nationalism at the time, a man of peace and supporter of – very often idealised – confraternity in years of great social tension. He did not dodge contentious issues, from anarchist attacks through to more genuinely Christian positions than those taken by the official Church at the time. He always showed his concern about the forms of injustice and hypocrisy that condition human life, all of which made him a popular writer, admired by a very broad spectrum of society. We bring here an extract of his play *Terra Baixa* with a translation into Spanish (there are also translations into Italian and German). I have in my library several books by Guimera and I have read his play *Mar i Cel*.

Catalan is a [Romance language](#) named for its origins in [Catalonia](#), in what is northeastern [Spain](#) and adjoining parts of [France](#). It is the national and only official language of [Andorra](#),^[5] and a co-official language of the Spanish [autonomous communities](#) of [Catalonia](#), the [Balearic Islands](#), and the [Valencian Community](#) (where the language is known as [Valencian](#), and there exist regional standards). It also has semi-official status in the city of [Alghero](#) on the [Italian](#) island of [Sardinia](#). It is also spoken with no official recognition in parts of the Spanish autonomous communities of [Aragon](#) ([La Franja](#)) and [Murcia](#) ([Carche](#)), and in the historic French region of [Roussillon/Northern Catalonia](#), roughly equivalent to the [department](#) of [Pyrénées-Orientales](#). According to the Statistical Institute of Catalonia in 2008 the Catalan language is the second most commonly used in Catalonia, after [Spanish](#), as a native or self-defining language. The Generalitat of Catalunya spends part of its annual budget on the promotion of the use of Catalan in Catalonia and in other territories. There are 4.1 million native speakers of Catalan in Catalonia, Valencia provinces, Balearic Islands, Andorra, etc., and 5.1 million speakers as a second language. It is amazing how the Catalonians have succeeded to establish this language as the most spoken language in Catalonia, if we remember that Franco banned the language. It can be compared to the renaissance of the Hebrew language in Israel, and the Irish people have a lot to learn from the Catalonians as their success in instituting Irish as a spoken language is so low.

Catalan evolved from [Vulgar Latin](#) around the eastern [Pyrenees](#) in the 9th century. During the [Low Middle Ages](#) it saw a golden age as the literary and dominant language of the [Crown of Aragon](#), and was widely used all over the [Mediterranean](#). The union of Aragon with the other territories of [Spain](#) in 1479 marked the start of the decline of the language. In 1659 Spain ceded [Northern Catalonia](#) to [France](#), and Catalan was banned in both states in the early 18th century. 19th-century Spain saw a [Catalan literary revival](#), which culminated in the 1913 orthographic standardization, and the officialization of the language during the [Second Spanish Republic](#) (1931–39). However, the [Francoist dictatorship](#) (1939–75) banned the language again. Since the [Spanish transition to democracy](#) (1975–1982), Catalan has been recognized as an official language, language of education, of mass media, all of which have contributed to its increased prestige. There is no parallel in Europe of such a large, [bilingual](#), [non-state](#) speech community.

Terra Baixa
Àngel Guimerà

Terra Baixa**ESCENA VIII**

[...]

MARTA: Manelic!... Que... el dinar ja és a taula.

MANELIC: Ah, sí; el dinar. El dinar. (*S'ha acostat a la taula i comença a llescar pa. Mentrestant la Marta ha anat a la llar. A part.*) I que no costa gaire, no, de degollar a un home! I an ella... an ella menos!... (*Se troba amb la mirada de la Marta que torna.*) Si ella no em mirava! Ah! (*Llença la ganiveta sobre la taula.*)MARTA: Posa-te'n tu, Manelic. (*Ell se'n posa: després ella. Pausa; mengen.*)MANELIC (*a part*): Qui fos golut com allà dalt! Perquè els goluts no pateixen. Si no em pot passar res per aquí dintre!MARTA (*baixet*): Ai, Déu meu! Ajudeu-me!MANELIC (*a part*): Pst! Que l'ajudin! (*Va a enraonar i s'atura.*)MARTA: Què? Digue-ho! Què anaves a dir? (*Va cap an ell.*)MANELIC (*apartant-la amb lo braç*): Res, res, aparta't!

MARTA: Parla un cop a la vida! Jo t'ho demano, per...

MANELIC (*sarcàstic*): Per qui m'ho demanes?

MARTA: Per... per...

MANELIC: Per ell? Per qui? (*Esperant que ella diga.*) I quin fàstic que em fa aquesta dona! Eh! Afarta't tu sola! (*S'aixeca.*) Jo me'n torno a les meves muntanyes! (*Se'n va cap a la porta.*)

MARTA: No, Manelic, no! I escolta'm!... I perdona'm!

MANELIC (*molt exaltat*): Que et perdoni? Ira de Déu!... Què t'havia fet, jo? Enraona! Per què m'havies d'enganyar a mi? Per què?

MARTA: Perquè no era ningú, jo! Que era sense voluntat, obeïa! I ni t'havia mirat mai!

Ni t'estimava! Ni sabia què era tenir voluntat per un altre!

MANELIC: Doncs per què t'has casat amb mi, i no et vas casar amb aquell home!

Digue-ho! (*Rabiós sempre.*) Que no sé jo el perquè, i em consumo, i em torno boig per saber-ho! (*Corrent a ella.*) Per què? Per què? Respon-me!

MARTA: Ah, això no! Que tu m'avorriries encara més del que m'avorreixes!

MANELIC: Avorrir-te? Matar-te hauria de fer jo, que és sols lo que mereixes!

MARTA: Oh, sí, matar-me, sí; que això és lo que desitjo!

MANELIC: No, no; abans anar-me'n. Anar-me'n d'aquí per a sempre!

MARTA (*rabiosa per aturar-lo*): És que no goses a parlar-me! No, no; no t'atreveïxes!(*Anant darrera d'ell desesperada.*) És que em tens por; me tens por, a mi!

Covard! Por! Por!

MANELIC (*aturant-se*): Que...! Que jo et tinc por? (*A l'aturar-se ell, ella canvia de cop plorant perquè es quedí.*)MARTA: Parla'm! Insulta'm! Pega'm! Mes no te'n vagis! (*S'abraça als seus genolls sanglotant.*)

MANELIC: Deixa'm anar, que això és un toll de misèries! Eh! Rebolca-t'hi!

(*Desprenent-se d'ella i anant cap a la porta. Ella cau apoiant-se en un braç a terra.*)MARTA (*per aturar-lo, rabiosa i plorant*): Sí, Sí; amb el que jo estimo! (*Agenollada avança cap a la porta.*) Que t'he enganyat a tu! I tu no em castigues!(*En Manelic s'atura. A part.*) No se'n va, no! (*Alt, suplicant.*) Manelic! (*Ell, que ha dubtat, va a sortir.*) I sóc tota de l'altre!... ¡I de tu no ho sóc, no ho sóc!MANELIC (*tornant enrera, amenaçant-la amb lo puny*): Que callis! Calla! Calla!(*La Marta s'ha alçat.*)MARTA (*satisfeta de que ell no se'n vagi*): I t'he enganyat jo, i estic contenta d'haver-te enganyat! I mira: me n'en ric de tu, com tothom, mira! (*Riu com boja.*) Sí, sí,

me n'en ric! I encara espero l'altre! (*Ell corre cap a la taula i agafa la ganiveta.*)

MANELIC: Pel nom de Déu que aquí mateix...!

MARTA (*corrent a agafar-lo pel braç esquerre*): Sí, sí, t'enganyo! Encara t'enganyo! Que vindrà l'altre! (*Arrenca una rialla feréstega.*)

MANELIC (*alçant la ganiveta*): Que et mataré!

MARTA (*rient i plorant*): Mata'm! Mata'm! A que no em mates!

MANELIC: Què anava a fer! No puc, no!

MARTA (*refermant-s'hi al veure que s'aparta*): Ah, covard! Que ja es veu que t'has venut per diners! (*Agafant-se a Manelic perquè la fereixi.*)

MANELIC: Doncs té! Maleïda! (*Ferint-la en un braç.*)

MARTA: Ah! (*Satisfeta.*) A la fi!

MANEUC (*llençant lo ganivet amb espant*): Oh, Déu meu! Què he fet jo!

MARTA: És sang! Sang meva! I tu has sigut!... (*Sostenint-se a la taula.*) Oh, quin goig!

Si ric! Mira com ric! I ara ric d'alegria!

MANELIC: Maleït jo! Maleït jo cent cops, que sóc com les bèsties salvatgines!

(*Quedant assegut en una cadira i rebregant-se el cap entre les mans.*)

Àngel Guimerà, *Terra Baixa*. Guimerà, Àngel. *Terra baixa*, a *Teatre*. Barcelona: Edicions 62, 1979, p. 201-205.

Terra Baixa

Àngel Guimerà

Tierra Baja

MARTA:Manelic... que la comida ya está en la mesa.

MANELIC: ¡Ah, sí, la comida! ¡La comida! (*Manelic se acerca a la mesa y empieza a cortar el pan. Mientras tanto Marta se dirige al hogar.*)

MANELIC: ¡Y no cuesta mucho degollar a un hombre...! ¡Y a ella menos, mucho menos! (*Tropieza con la mirada de Marta que se acerca. Aparte.*)

¡Si no fuese! ¡Ah! (*Arroja el cuchillo sobre la mesa.*)

MARTA: Sírvete, Manelic.(*Manelic se sirve y después Marta. Pausa. Comen.*)

MANELIC:(*Aparte.*) ¡Ah, quién estuviera hambriento como allá arriba! ¡Porque los hambrientos no sufren! ¡Si no me puede pasar nada por aquí dentro!

MARTA (*En voz baja.*)¡Ah, Dios mío, ayúdame!

MANELIC (*Aparte.*) ¡Je! ¡Que la ayude! (*Manelic se dispone a hablar pero se calla.*)

MARTA ¿Qué? ¡Habla! ¿Qué ibas a decir? (*Se le acerca.*)

MANELIC (*Apartándola con el brazo.*) ¡Nada, nada! ¡Aparta!

MARTA ¡Habla una vez en la vida...! Te lo pido, por...

MANELIC (*Sarcástico.*) ¿Por quién me lo pides?

MARTA Por... por...

MANELIC ¿Por... él? ¿Por quién? (*Esperando la respuesta de Marta.*)¿Qué asco me da esta mujer! ¡Ea! ¡Hártate tú sola...! (*Se levanta.*) ¡Yo me vuelvo para mis montañas...! (*Se dirige hacia la puerta.*)

MARTA ¡No! ¡Manelic, no! ¡Y escúchame! ¡Y perdóname...!

MANELIC (*Exaltado.*) ¿Que te perdone? ¡Ira de Dios! ¿Qué te había hecho yo? ¡Habla! ¿Por qué me tuviste que engañar? ¿Por qué?

MARTA ¡Porque yo no era nadie! ¡Que era una mujer sin voluntad y obedecía! ¡Y no te había mirado jamás! ¡Ni te quería! ¡Ni sabía lo que era tener cariño por otro!

MANELIC Entonces, ¿por qué te casaste conmigo y no te casaste con aquel hombre? ¡Dilo! (*Cada vez más furioso.*) ¡Que no sé por qué, y me consumo y estoy loco por saberlo! (*Avanza rápido hacia Marta.*)

¿Por qué? ¿Por qué? ¡Contesta!

MARTA ¡Ah, eso sí que no! ¡Eso no! ¡Que me odiarías todavía más de lo que me odias!

MANELIC ¿Odiarte? ¡Lo que yo debería hacer es matarte que es lo único que mereces!

MARTA ¡Oh, sí, matarme, sí! ¡Eso es lo que quiero!

MANELIC ¡No, no! ¿Prefiero irme, irme de aquí para siempre...!

MARTA (*Furiosa para retenerle.*) ¡Pero si no te atreves a hablarme! ¡No, no; no te atreves! (*Le persigue desesperada.*) ¡Y es que me tienes miedo, miedo, me tienes miedo a mí!

¡Cobarde! ¡Miedo! ¡Miedo!

MANELIC *Se detiene.* ¿Qué? ¿Qué yo tengo miedo? (*Cuando Manelic se detiene, Marta rompe a llorar para que se quede.*)

MARTA ¡Háblame! ¡Insúltame! ¡Pégame! ¡Pero no te vayas! (*Se abraza a las rodillas de Manelic sollozando.*)

MANELIC ¡Déjame ir porque todo esto no es más que un charco de miserias! ¡Ah! ¡Revuélcate en él! (*Manelic se desprende de Marta y se dirige hacia la puerta. Marta cae apoyando un brazo en el suelo.*)

MARTA (*Para retenerle, furiosa, mientras ríe y llora.*) ¡Sí, sí, como el que yo quiero! (*Arrodillada se dirige hacia la puerta.*) ¡Sí, te he engañado! ¡Y tú no me castigas! (*Manelic se detiene y Marta dice aparte:*) ¡No se va! *Suplicando.*) ¡Manelic! (*Manelic que estaba dudando parece que va a cruzar la puerta.*)

¡Y soy para el otro! ¡Y no soy para ti! ¡No lo soy!

MANELIC (*Retrocede y la amenaza con el puño.*) ¡Calla! ¡Calla! ¡Calla! (*Marta se ha levantado.*)

MARTA (*Satisfecha porque logra que Manelic no se vaya.*) ¡Y te he engañado yo! ¡Y estoy contenta de haberte engañado!

¡Y mira, me río de ti, como todo el mundo, mira! (*Ríe como una loca.*) ¡Sí, sí, me río! ¡Y todavía espero al otro! (*Manelic corre hacia la mesa y agarra el cuchillo.*)

MANELIC ¡En nombre de Dios que aquí mismo...!

MARTA (*Corre a sujetarle el brazo izquierdo.*) ¡Sí, sí, te engaño! ¡Sigo engañándote! ¡Y ahora vendrá el otro! (*Estalla en una carcajada feroz.*)

MANELIC (*Levanta el cuchillo.*) ¡Te mataré!

MARTA (*Ríe y llora.*) ¡Mátame! ¡Mátame! Por qué no me matas?

MANELIC ¡Iba a hacerlo! ¡Pero no puedo!

MARTA (*Afirmándose al ver que Manelic se aparta.*)

¡Ah, cobarde! ¡Bien se ve que te has vendido por dinero! (*Se agarra a Manelic para que la hiera.*)

MANELIC ¡Pues torna, maldita! (*La hiere en un brazo.*)

MARTA ¡Ah! (*Satisfecha.*) ¡Por fin!

MANELIC (*Arrojando el cuchillo con espanto.*) ¡Dios mío! ¡Qué he hecho!

MARTA ¡Es sangre! ¡Sangre mía! ¡Y has sido tú...! (*Agarrándose a la mesa.*) ¡Oh, qué alegría! ¡Pero si estoy riendo!

¡Mira como río! ¡Y ahora río de alegría!

MANELIC ¡Maldito de mí! ¡Maldito de mí que soy como las fieras salvajes! (*Cae sentado en una silla, apretujándose la cabeza entre las manos.*)

Traduït per Francisco Madrid

Àngel Guimerà, *Tierra Baja*. Buenos Aires: Poseidon, 1943, p.142-155.

11.8 FREI LUIS DE SOUSA BY ALMEIDA GARRETT IN PORTUGUESE

João Baptista da Silva Leitão de Almeida Garrett, Viscount of Almeida Garrett (February 4, 1799 – December 9, 1854) was a Portuguese poet, playwright, novelist and politician. He is considered to be the introducer of the Romantic movement in Portugal. He is regarded as one of history's greatest Romanticists and a true revolutionary and humanist. In 1843, Garrett published *Romanceiro e Cancioneiro Geral*, a collection of folklore; two years later, he wrote the first volume of his historical novel *O Arco de Santana* (fully published in 1850, it took inspiration from Victor Hugo's *The Hunchback of Notre Dame*). *O Arco de Santana* signified a change in Garrett's style, leading to a more complex and subjective prose with which he experimented at length in *Viagens na Minha Terra* (*Travels in My Homeland*, 1846), which I read. His innovative manner was also felt in his poem collections *Flores sem Fruto* (*Flowers without Fruit*, 1844) and *Folhas Caídas* (*Fallen Leaves*) 1853). Almeida Garrett ended his relationship with Luísa Midosi and divorced in 1835 (who later remarried Alexandre Desiré Létrillard) to join 17-year-old Adelaide Deville Pastor in 1836 – she was to remain his partner until her early death in 1839, causing him to break, and leaving a daughter named Maria Adelaide (who later married and had issue), whose early life tragedy and illegitimacy inspired her father in order to write the play *Frei Luís de Sousa*. I read the play, an excellent play, a real masterpiece, we bring here the last scene. In this scene Maria, an adolescent of 12 years but adult in her behavior enters into the church, recognizes and goes to her parents who embrace her. Maria questions the sanctity of the ceremonies in church, she asks "what kind of God is he who takes away a daughter from her parents". She says "kill me if you wish so but don't separate me from my parents". She complains that she is told that "this child is the outcome of crime and sin". She begs her parents to deny that as she was born out of love. Finally, Maria dies of shame...

SCENA XI

O PRIOR DE BEMFICA, _o_ ARCEBISPO, MANUEL DE SOUSA, MAGDALENA,
etc.

MARIA, _que entra precipitadamente pela igreja em estado de completa alienação; traz umas roupas brancas, desalinhadas e caídas, os cabelos soltos, o rosto macerado, mas inflamado com as rosetas ethicas, os olhos desvairados; pára um momento, reconhece os pais e vai direita a elles.--Espanto geral: a cerimonia interrompe-se_.

Maria. Meu pae, meu pae, minha mãe! levanta-vos, vinde. (_Toma-os pelas mãos; elles obedecem machinalmente, veem ao meio da scena: confusão geral_.)

Magdalena. Maria! minha filha!

Manuel. Filha, filha!... Oh, minha filha!... (_Abraçam-se ambos n'ella_.)

Maria, _separando-se com elles da outra gente, e trazendo-os para a bôcca da scena_. Esperae: aqui não morre ninguém sem mim. Que quereis fazer? Que cerimoniaes são éstas? Que Deus é esse que está n'esse altar, e quer roubar o pae e a mãe a sua filha?--(_Para os circumstantes_) Vós quem sois, espectros fataes?... quereis-m'os tirar dos meus braços?... Esta é a minha mãe, este é o meu pae... Que me importa a mim com o outro? Que morrêsse ou não, que esteja com os mortos ou com os vivos--que se fique na cova ou que resuscite agora para me matar?... Matte-me, matte-me, se quer, mas deixe-me este pae, ésta mãe, que são

meus.--Não ha mais do que vir ao meio de uma familia e dizer: «Vós não sois marido e mulher?... e ésta filha do vosso amor, ésta filha criada ao collo de tantas meiguices, de tanta ternura, ésta filha é...»--Mãe, mãe, eu bem o sabia... nunca t'o disse, mas sabia-o: tinha-m'o ditto aquelle anjo terrivel que me apparecia todas as noites para me não deixar dormir... aquelle anjo que descia com uma espada de chammas na mão, e a atravessava entre mim e ti, que me arrancava dos teus braços quando eu adormecia n'elles... que me fazia chorar quando meu pae ia beijar-me no teu collo.--Mãe, mãe, tu não hasde morrer sem mim... Pae, dá ca um panno da tua mortalha... dá ca, eu quero morrer antes que elle venha: (_incolhendo-se no hábito do pae_) quero-me esconder aqui, antes que venha esse homem do outro mundo dizer-me na minha cara e na tua--aqui deante de toda ésta gente: «Essa filha é a filha do crime e do peccado!...» Não sou; dize, meu pae, não sou... dize a essa gente toda, dize que não sou. (_Vai para Magdalena_) Pobre mãe! tu não podes... coitada!... não tens ánimo...--nunca mentiste?... Pois mente agora para salvar a honra de tua filha, para que lhe não tirem o nome de seu pae.
 Magdalena. Misericordia, meu Deus!
 Maria. Não queres? Tu tambem não, pae?--Não querem. E eu heide morrer assim... e elle vem ahi...

SCENA XII

MARIA, MAGDALENA, MANUEL; o ROMEIRO e TELMO _que apparecem no fundo da
 scena sahindo detrás do altar-mór_.

Romeiro, _para Telmo_. Vai, vai; ve se ainda é tempo: salva-os, salva-os, que ainda podes... (_Telmo dá alguns passos para deante_.)
 Maria, _apontando para o romeiro_. É aquella voz, é elle, é elle.--Já não é tempo... Minha mãe, meu pae, cobri-me bem éstas faces, que morro de vergonha... (_Esconde o rosto no seio da mãe_) morro, morro... de vergonha... (_Cá e fica morta no chão. Manuel de Sousa e Magdalena prostram-se ao pé do cadaver da filha_.)
 Manuel, _depois de algum espaço, levânta-se de joelhos_. Minha irman, rezemos por alma... incommendemos a nossa alma a este anjo que Deus levou para si.--Padre prior, podeis-me lançar aqui o escapulario?
 Prior, _indo buscar os escapularios ao altar-mór e tornando_. Meus irmãos, Deus afflige n'este mundo áquelles que ama. A coroa de glória não se dá senão no céu.
 (_Toca o orgam; e cá e panno_.)

João Baptista da Silva Leitão de Almeida Garrett, Viscount of Almeida Garrett (4 February 1799 – 9 December 1854) was a [Portuguese](#) poet, [playwright](#), [novelist](#) and [politician](#). He is considered to be the introducer of the [Romantic movement](#) in Portugal. He is regarded as one of history's greatest Romanticists and a true revolutionary and humanist. Garrett divorced in 1835 to join 17-year-old Adelaide Deville Pastor in 1836 – she was to remain his partner until her early death in 1839, causing him to break, and leaving a daughter named Maria Adelaide (who later married and had issue), whose early life tragedy and illegitimacy inspired her father in order to write the play *Frei Luís de Sousa*.

11.9 MEDEA BY SENECA IN LATIN AND ENGLISH

One of my favorite plays (though not my favorite heroine) is Medea by Seneca. I have seen it several times in Israel and read it in the Latin original with a translation. We bring here the English translation and the Latin original of the last scene, the most horrifying scene of drama.

Medea Congere extremum tuis natis, Iason, funus ac tumulum strue: coniunx socerque iusta iam functis habent a me sepulti; gnatus hic fatum tulit, hic te uidente dabitur exitio pari.	1000
Iason Per numen omne perque communes fugas torosque, quos non nostra uiolauit fides, iam parce nato. si quod est crimen, meum est: me dedo morti; noxium macta caput.	1005
Medea Hac qua recusas, qua doles, ferrum exigam. i nunc, superbe, uirginum thalamos pete, relinque matres.	
Iason Vnus est poenae satis.	
Medea Si posset una caede satiari manus, nullam petisset. ut duos perimam, tamen nimium est dolori numerus angustus meo. in matre si quod pignus etiamnunc latet, scrutabor ense uiscera et ferro extraham.	1010
Iason Iam perage coeptum facinus, haut ultra precor, moramque saltem supplicis dona meis.	1015
Medea Perfruere lento scelere, ne propera, dolor: meus dies est; tempore accepto utimur.	
Iason Infesta, memet perime.	
Medea Misereri iubes. bene est, peractum est. plura non habui, dolor, quae tibi litarem. lumina huc tumida alleua, ingrate Iason. coniugem agnoscis tuam? sic fugere soleo. patuit in caelum uia: squamosa gemini colla serpentes iugo summissa praebent. recipe iam gnatos, parens; ego inter auras aliti curru uehar.	1020 1025
Iason Per alta uade spatia sublime aetheris, testare nullos esse, qua ueheris, deos.	

Medea. Pile high the funeral pyre of thy sons, And rear their tomb. To Creon and thy wife I have already paid the honors due. This son is dead, and this shall soon be so, And thou shalt see him perish.

Jason. By the gods, By our sad flight together, and the bond I have not willingly forsaken, spare Our son! If there is any crime, 'tis mine; Put me to death, strike down the guilty one.

Medea. There where thou askest mercy, and canst feel The sting, I thrust the sword. Go, Jason, seek Thy virgin bride, desert a mother's bed.

Jason. Let one suffice for vengeance.

Medea. Had it been That one could satisfy my hands with blood, I had slain none. But two is not enough.

Jason. Then go, fill up the measure of thy crime, I ask for nothing but that thou should'st make A speedy end.

Medea. Now, grief, take slow revenge; It is my day; haste not, let me enjoy.

[Kills the other child.]

Jason. Slay me, mine enemy!

Medea. Dost thou implore My pity? It is well! I am avenged. Grief, there is nothing more that thou canst slay! Look up, ungrateful Jason, recognize Thy wife; so I am wont to flee. The way Lies open through the skies; two dragons bend Their necks, submissive to the yoke. I go In my bright car through heaven. Take thy sons!

[She casts down to him the bodies of her children, and is borne away in a chariot drawn by dragons.]

Jason. Go through the skies sublime, and going prove That the gods dwell not in the heavens you seek.

In [Greek mythology](#), **Medea** ([Greek](#): Μήδεια, *Mēdeia*, [Georgian](#): მედეა, *Medea*) is a sorceress who was the daughter of [King Aeëtes](#) of [Colchis](#), niece of [Circe](#), granddaughter of the sun god [Helios](#), and later wife to the hero [Jason](#), with whom she had two children, [Mermeros](#) and [Pheres](#). In [Euripides](#)'s play *Medea*, Jason leaves Medea when [Creon](#), king of [Corinth](#), offers him his daughter, [Glauce](#). The play tells of Medea avenging her husband's betrayal by killing their children. The myths involving Jason have been interpreted as part of a class of myths that tell how the Hellenes of the distant heroic age, before the [Trojan War](#), faced the challenges of the pre-Greek "[Pelasgian](#)" cultures of mainland Greece, the Aegean and Anatolia. [Jason](#), [Perseus](#), [Theseus](#), and above all [Heracles](#), are all "[liminal](#)" figures, poised on the threshold between the old world of [shamans](#), [chthonic](#) earth deities, and the new [Bronze Age](#) Greek ways. Medea figures in the myth of Jason and the [Argonauts](#), a myth known best from a late literary version worked up by [Apollonius of Rhodes](#) in the 3rd century BC and called the *Argonautica*. However, for all its self-consciousness and researched archaic vocabulary, the late epic was based on very old, scattered materials. Medea is known in most stories as an enchantress and is often depicted as being a priestess of the goddess [Hecate](#) or a witch. The myth of Jason and Medea is very old, originally written around the time [Hesiod](#) wrote the *Theogony*. It was known to the composer of the *Little Iliad*, part of the [Epic Cycle](#). **Senecan tragedy** refers to a set of [ancient Roman tragedies](#). Ten of these [plays](#) exist, of which most likely eight were written by the [Stoic](#) philosopher and politician [Lucius Annaeus Seneca](#). The group includes *Hercules Furens*, *Medea*, *Troades*, *Phaedra*, *Agamemnon*, *Oedipus*, *Phoenissae*, *Thyestes*, *Hercules Oetaeus*, and *Octavia*. *Hercules Oetaeus* is generally considered not to have been written by Seneca, and *Octavia* is certainly not. In the mid-16th century, [Italian humanists](#) rediscovered these works, making them models for the revival of tragedy on the [Renaissance](#) stage. The two great, but very different, dramatic traditions of the age — [French neoclassical tragedy](#) and [Elizabethan tragedy](#) — both drew inspiration from Seneca. Usually, the Senecan tragedy focuses heavily on supernatural elements. Although many of the Senecan tragedies adapt the same Greek myths as tragedies by [Sophocles](#), [Aeschylus](#), and [Euripides](#), scholars tend not to view Seneca's works as direct adaptations of the Attic works, as Seneca's approach to the myths differs significantly from the Greek poets and often contains themes familiar from his philosophical writings. It is possible that Seneca's tragic style was more directly influenced by [Augustan literature](#).

11.10 MOUCHE DEFAS – A TRANSLATION/ADAPTATION OF TARTUFFE BY MOLIERE IN HAITIAN AND ENGLISH

I enjoy much reading translations and adaptations of plays in languages as Ladino, Haitian or Romanian. I've read the Haitian translation and adaptation of Moliere's Tartuffe – Mouche Defas by J. Lyonel Desmarattes, that has become quite a classic in Haiti and pupils are being examined on the text in Haitian and not in French, on which it is based and is of course the original language of the play by Moliere. I have read several times and seen many times Tartuffe on the stage at the Comedie Francaise, in Israel, and here I give the first scene in Haitian and English. It goes without saying that Desmarattes has decided to adapt not only the play but its names as well. While the English text is rhymed as the French original, Haitian's text... is also rhymed...

Ak 1

Sen 1. Tant Foufoun, Neli. Monfi, Maryan, Sebyen, Dorin.

Tant Foufoun: Vit, an n pati, Fifot; twop pou mwen nan kay sa a!

Neli (I ap swiv Tant Foufoun): Men, moun p ap ka suiv ou pou jan w ap kouri la a.

Tant Foufoun: Pa okipe w, belfi m; ou pa beswen al pi lwen;

Non, non, pa bay tet ou tout traka sa a pou mwen.

Neli: Sa w ap di la manman? La a, se devwa m m ap fe...

Men, pouki w ap pati? Di mwen non, silvouple.

Tant Foufoun: Se paske isit la, tout bagay tet anba;

Le m pale, voyez vous, peseswa pa fe m ka.

Wi, m ap kite kay la, e franchman m pa regret;

Mwen montre n jan moun viv, nou viv tankouwe bet.

Pesonn pa krenn pesonn, chak moun s' on espike,

Chakenn ap pale anpil, chakenn s' on komande.

Dorin: Si se sa...

Tant Foufoun: Pe la fout! (Ak Neli) O! O! gade yon bon!

Pou on restavek, mache, li depase lebon!

Sel plezi l, se antre nan koze k pa gade l...

Monfi: Sepandan...

Tant Foufoun: Al laba! E "sepandan" dehel!

Ou pa menm vo on bagay, espes de enbesil;

Enbesil, ou tande! Se mwen, grann ou, ki di l.

Plizye fwa m di papa w ou s' on move sije,

Sel sa w ka fe li, se ba li tet chaje.

Maryan: Dapre mwen...

Tant Foufoun: O! Seye ti Maryan, ti pope

Ki pa kraze ze, ki pa ka menm pale!

Pwoveb la gen rezon: w a we dlo ap domi,

Ou va al prese janbe l, men ou tou, men mouri.

ACT I

SCENE I

Madame Pernelle and her servant Flipote, Elmiere, Mariane, Dorine, Damis, Cleante

Mme. Pernelle. Let's go, Flipote, let's go. I hate this place.

Elmiere. I can't keep up, you rush at such a pace.

Mme. Pernelle. Peace, my dear, peace; come no farther.

I don't wish to cause you any bother.

Elmire. What duty demands, I insist on giving.

But, mother, what has caused your hasty leaving?

Mme. Pernelle. I just can't stand the way your household runs . . .

And no one cares what I wish to have done.

Oh, yes, I leave your household quite dissatisfied

For all my wise advice has been defied . . .

And nobody respects me, and everybody shouts,

And truly this is a home for the king of louts!

Dorine. If . . .

Mme. Pernelle. You, my dearie, are a bold lassy,

A little brazen and very sassy,

You butt into everything to speak your mind.

Damis. But . . .

Mme. Pernelle. You, grandson, are a fool of the worst kind.

It is I, your grandmother, that pronounce this edict

And to my son, your father, I have oft predicted

That you'll turn out to be a worthless wastrel,

And give him in life a foretaste of Hell.

Mariane. I think . . .

Mme. Pernelle. My lord, his sister! You seem so discreet

And so untainted, so very sweet,

But the stillest waters are filled with scum,

And your sly ways earn my revulsion.

Tartuffe, or The Impostor, or The Hypocrite ([French](#): *Tartuffe, ou l'Imposteur*, first performed in 1664, is one of the most famous theatrical [comedies](#) by [Molière](#). The characters of Tartuffe, Elmire, and Orgon are considered among the greatest classical theatre roles. Molière wrote *Tartuffe* in 1664. Almost immediately following its first performance that same year at the [Versailles fêtes](#), it was [censored](#) by [King Louis XIV](#), probably due to the influence of the [archbishop of Paris](#), Paul Philippe Hardouin de Beaumont de Péréfixe, who was the King's confessor and had been his [tutor](#). While the king had little personal interest in suppressing the play, he did so because, as stated in the official account of the fête: "...although it was found to be extremely diverting, the king recognized so much conformity between those that a true devotion leads on the path to heaven and those that a vain ostentation of some good works does not prevent from committing some bad ones, that his extreme delicacy to religious matters can not suffer this resemblance of vice to virtue, which could be mistaken for each other; although one does not doubt the good intentions of the author, even so he forbids it in public, and deprived himself of this pleasure, in order not to allow it to be abused by others, less capable of making a just discernment of it." As a result of Molière's play, contemporary French and English both use the word "tartuffe" to designate a hypocrite who ostensibly and exaggeratedly feigns virtue, especially religious virtue. The play is written entirely in 1,962 twelve-syllable lines ([alexandrines](#)) of [rhyming couplets](#). Though *Tartuffe* was received well by the public and even by Louis XIV, it immediately sparked conflict amongst many different groups who were offended by the play. The factions opposed to Molière's work included part of the hierarchy of the French Roman Catholic Church, members of upper-class French society, and the illegal underground organization called the [Compagnie du Saint-Sacrement](#). *Tartuffe*'s popularity was cut short when the [Archbishop of Paris](#) issued an edict threatening excommunication for anyone who watched, performed in, or read the play

11.11 TARTUFFE BY MOLIERE IN ROMANIAN AND FRENCH

And to continue the fun, we bring here from my library another text of Tartuffe, this time in Romanian, who has also affinities with French literature as Haitian one. It goes without saying that the Romanian text is rhymed as the French text, thanks to the translation of A. Toma. The English translation of the same text was given in the previous chapter, we chose to bring here the original version in French, which is rhymed and perfect, in short – impossible to translate. We could continue the fun by giving the Ladino translation of *Le malade imaginaire* by Moliere: *El hacino imaginado*, but as I've given above many texts of plays and translations in Ladino, I'll skip it this time. Moliere and Shakespeare are undoubtedly the playwrights who were most translated in dozens of languages and were staged all over the world in the last centuries.

Actul I

Scena 1

Doamna Pernelle, Elmira, Mariana, Cleant, Damis, Dorina, Flipota

Doamna Pernelle: Plecam, Flipota, haidem; sa scap de ei o data.

Elmira: Dar mergi asa de iute: abia potis fi urmata.

Doamna Pernelle: Las', nora draga, lasa; prea multe osteneli,

Ramii. Fasoane de-astea nu-mi tin de cald, te-nseli.

Elmira: Cinstirea cuvenita ti-am dat-o toti, imi pare;

En nu-nteleg sau, mama, ce-i graba de plecare?

Doamna Pernelle: Nu pot privi rostul gospodaresc de-aici,

Nici unuia nu-i pasa, tu, om batrin, ce zici.

Da, da, va plec din casa eu mare-amaraciune:

Vi-i greu de-un sfat al mamei, din datini vechi si bune;

La voi sfiala nu e: toti mari, toti dau din miini,

Aici – curat povestea! E satul fara ciini.

Dorina: Pai, vezi...

Doamna Pernelle: Sa fii la locu-ti, ma rog, esti fata-n casa.

Dar cam neobrazata; din scaun sari pe masa;

Ti-e nelipsit cuvintul, ca martie din post.

Damis: Dar...

Doamna Pernelle: Tu, In doua vorbe sa-ti spun ce esti: un prost;

Da, fatul meu, da-mi dreptul s-o spune, caci ti-s bunica;

Lui taica-tau intr-una ti prevesteam: "Sa stii ca

Micutul pierde-vara, dragut si rasfatat,

Ti-o face zile-amare, si-o creste-un zvinturat".

Mariana: Eu cred...

Doamna Pernelle: O Doamna..., sor'sa! – te stiu – mironosita,

Mielusa fara vina, abia deschizi gurita!

Dar mai viclene ape sint cele care tac

Si tu, pe-ascuns, calci drumuri ce nu-mi prea sint pe plac.

ACTE I.

SCÈNE PREMIÈRE - Madame Pernelle et Flipote sa servante,
Elmire, Mariane, Dorine, Damis, Cléante.

MADAME PERNELLE.

Allons, Flipote, allons, que d'eux je me délivre.

ELMIRE.

Vous marchez d'un tel pas qu'on a peine à vous suivre.

MADAME PERNELLE.

Laissez, ma bru, laissez, ne venez pas plus loin :

Ce sont toutes façons dont je n'ai pas besoin.

ELMIRE.

De ce que l'on vous doit envers vous on s'acquitte,

Mais ma mère, d'où vient que vous sortez si vite ?

MADAME PERNELLE.

C'est que je ne puis voir tout ce ménage-ci,

Et que de me complaire on ne prend nul souci.

Oui, je sors de chez vous fort mal édifiée :

Dans toutes mes leçons j'y suis contrariée,

On n'y respecte rien, chacun y parle haut,

Et c'est tout justement la cour du roi Pétaut.

DORINE.

Si....

MADAME PERNELLE.

Vous êtes, mamie, une fille suivante

Un peu trop forte en gueule, et fort impertinente :

Vous vous mêlez sur tout de dire votre avis.

DAMIS.

Mais....

MADAME PERNELLE.

Vous êtes un sot en trois lettres, mon fils.

C'est moi qui vous le dis, qui suis votre grand'mère ;

Et j'ai prédit cent fois à mon fils, votre père,

Que vous preniez tout l'air d'un méchant garnement,

Et ne lui donneriez jamais que du tourment.

MARIANE.

Je crois....

MADAME PERNELLE.

Mon Dieu, sa soeur, vous faites la discrète,

Et vous n'y touchez pas, tant vous semblez doucette ;

Mais il n'est, comme on dit, pire eau que l'eau qui dort,

Et vous menez sous chape un train que je hais fort.

Molière responded to criticism of *Tartuffe* in 1667 with his *Lettre sur la comédie de l'Imposteur*. He sought to justify his play and his approach to comedy in general by underlining the comedic value of the juxtaposition of good and bad, right and wrong, and wisdom and folly. These humorous elements in turn were intended to highlight what is actually rational. In his *Lettre* he wrote: "The comic is the outward and visible form that nature's bounty has attached to everything unreasonable, so that we should see, and avoid, it. To know the comic we must know the rational, of which it denotes the absence and we must see wherein the rational consists . . . incongruity is the heart of the comic . . . it follows that all lying, disguise, cheating, dissimulation, all outward show different from the reality, all contradiction in fact between actions that proceed from a single source, all this is in essence comic."

11.12 ON THE LANGUAGE ESPERANTO, THE TEMPEST BY WILLIAM SHAKESPEARE IN ESPERANTO AND ENGLISH

Shakespeare is [the playwright who was translated](#) into most languages and one of his favorite plays is The Tempest, I have read the play and seen it on stage and in films. As I always am looking on curiosities, I bring here an extract of one of the books in my library, a rare translation into Esperanto by Kalman Kalocsay, the final scene of the play, with the English original also. Until now [twenty works by Shakespeare](#) have been translated into Esperanto, this is one of the earliest. I haven't read it yet in Esperanto, as I read now other texts by Balzac in this language.

Esperanto is a [constructed international auxiliary language](#), the most widely spoken constructed language in the world. Its name derives from *Doktoro Esperanto* ("[Esperanto](#)" translates as "one who hopes"), the pseudonym under which physician and linguist [L. L. Zamenhof](#) published the first book detailing Esperanto, the [Unua Libro](#), on 26 July 1887. Zamenhof's goal was to create an easy-to-learn, politically neutral language that would transcend nationality and foster peace and international understanding between people with different languages. Up to 2,000,000 people worldwide fluently or actively speak Esperanto, including perhaps 2,000 [native speakers](#) who learned Esperanto from birth. Esperanto has a notable presence in 120 countries. Its usage is highest in Europe, East Asia, and South America. [lernu!](#), the most popular online learning platform for Esperanto, reported 150,000 registered users in 2013, and sees between 150,000 and 200,000 visitors each month. With about 218,000 articles, [Esperanto Wikipedia](#) is the 32nd-largest Wikipedia as measured by the number of articles, and the largest Wikipedia in a constructed language. On 22 February 2012, [Google Translate](#) added Esperanto as its 64th language.¹ On 28 May 2015, the language learning platform [Duolingo](#) launched an Esperanto course for English speakers. As of 21 August 2015, over 100,000 users had signed up.

The first [World Congress of Esperanto](#) was organized in France in 1905. Since then, congresses have been held in various countries every year, with the exceptions of years during the world wars. Although no country has adopted Esperanto officially, Esperanto was recommended by the [French Academy of Sciences](#) in 1921 and recognized [by UNESCO in 1954](#), which recommended in 1985 that international [non-governmental organizations](#) use Esperanto. Esperanto was the 32nd language accepted as adhering to the "[Common European Framework of Reference for Languages](#)" in 2007. Esperanto is currently the language of instruction of the [International Academy of Sciences](#) in [San Marino](#) (no comments...). Esperanto is seen by many of its speakers as an alternative or addition to the growing use of [English](#) throughout the world, offering a language that is easier to learn than English. Personally, I don't think so, and with all due respect to Esperanto which is very difficult to learn, much more than English and Spanish, and of course than Interlingua, it is much more beneficial to adopt English as an international language than Esperanto, as English is already spoken by more than a billion people, it has one of the best literatures in the world from Shakespeare to Scott Fitzgerald, the language of business, law...

Kalibano: Ve, oni min mortpincos.

Alonso: Cu ne Stefan', mia drinkul-servisto?

Sebastiano: Li ankau nun ebrias. Sed se kie

li havas do la vinon?

Alonso: Kaj Trinkolo,

sternig-matura! Ej, de kie do

la sankta fluido, kiu ilin oras?

Kiel vi venis en la pekilon?

Trinkolo: Mi estis en tia peklo, de kiam mi vin vidis laste, ke tio, mi timas, neniam eliros el miaj ostoj. Mi ne devas timi, ke musovoj en mi larvigos.

Sebastiano: Nu, kiel nun, Stefano?

Stefano: Oj, ne tusu min: mi estas ne Stefano, sed kramfo.

Prospero: Vi volis esti la reĝo de la insulo, marodulo!

Stefano: Nu, tiam mi estus reĝo en ruboj.

Alonso (montrante al Kalibano)

Strangajon tian mi neniam vidis.

Prospero: Misfortuna kaj figure kaj anime.

Tuj, marodulo, en kabanon mian

kun la kompanoj, kaj volante, ke mi

pardonu vin, balau tie orde!

Kalibano: Mi faros tion, kaj de nun mi sagos,

ciel klopodos gajni vian placon.

Azen' triopa ja mi estis, preni

por dio ci drinkulon, kaj adori

lin, folan stupidulon.

Prospero: For, for, iru!

Alonso: For de ci ties, kaj remetitu tiun

pakajon tien, kie vi ĝin trovis.

Sebastiano: Pli guste, stelis.

Exeunt Kalibano, Stefano kaj Trinkolo

Prospero: Sir', mi invitas vian altan moston

kaj sekvantaron al ci mia povra

kabano por ci nokto. Mi konsumos

ci tempon – parte – per rakonto tia,

kiu, sendube, helpos ĝin rapide

forpasi. Mian vivo-historion

mi diros, kaj po unu la eventojn,

de kiam mi alvenis ci insulon.

Kaj vin matene mi sur vian siron

kondukos, poste portos al Napolo,

kie ankoraŭ mi esperas vidi

la nuptofeston de ci nia paro

tiom amata. Kaj de tie mi

jam min retiros al mia Milano,

kaj tie ĉiu tria penso estos

al mi la tombo.

Alonso: Mi sopiras audi

vivihistorion vian, nepre tre

orel-allogan.

Prospero: Mi rakontos cion,

promesas mildan maron, bonan venton,

rapidekspedajn velojn por atingi

vian regfloton – Ariel, kokido,

ĵen task ankoraŭ, poste pasu inter

la elementojn. Estu do libera

kaj vivu gaje. – Tien ci, mi petas. Exeunt

CALIBAN. I shall be pinch'd to death.

ALONSO. Is not this Stephano, my drunken butler?

SEBASTIAN. He is drunk now; where had he wine?

ALONSO. And Trinculo is reeling ripe; where should they
Find this grand liquor that hath gilded 'em?

How cam'st thou in this pickle?

TRINCULO. I have been in such a pickle since I saw you
last that, I fear me, will never out of my bones. I
shall not fear fly-blowing.

SEBASTIAN. Why, how now, Stephano!

STEPHANO. O, touch me not; I am not Stephano, but a
cramp.

PROSPERO. You'd be king o' the isle, sirrah?

STEPHANO. I should have been a sore one, then.

ALONSO. [Pointing to CALIBAN] This is as strange a thing
as e'er I look'd on.

PROSPERO. He is as disproportioned in his manners

As in his shape. Go, sirrah, to my cell;

Take with you your companions; as you look

To have my pardon, trim it handsomely.

CALIBAN. Ay, that I will; and I'll be wise hereafter,

And seek for grace. What a thrice-double ass

Was I to take this drunkard for a god,

And worship this dull fool!

PROSPERO. Go to; away!

ALONSO. Hence, and bestow your luggage where you found it.

SEBASTIAN. Or stole it, rather.

Exeunt CALIBAN, STEPHANO, and TRINCULO

PROSPERO. Sir, I invite your Highness and your train

To my poor cell, where you shall take your rest

For this one night; which, part of it, I'll waste

With such discourse as, I not doubt, shall make it

Go quick away-the story of my life,

And the particular accidents gone by

Since I came to this isle. And in the morn

I'll bring you to your ship, and so to Naples,

Where I have hope to see the nuptial

Of these our dear-belov'd solemnized,

And thence retire me to my Milan, where

Every third thought shall be my grave.

ALONSO. I long

To hear the story of your life, which must

Take the ear strangely.

PROSPERO. I'll deliver all;

And promise you calm seas, auspicious gales,

And sail so expeditious that shall catch

Your royal fleet far off. [Aside to ARIEL] My Ariel, chick,

That is thy charge. Then to the elements

Be free, and fare thou well!-Please you, draw near.

Exeunt

11.13 ROMEO AND JULIET BY WILLIAM SHAKESPEARE IN ICELANDIC & ENGLISH

And another translation of Shakespeare – this time Romeo and Juliet translated into Icelandic. I had the privilege and joy to see the play at the [Shakespeare's Globe](#) in London. This was truly a unique experience, as seeing Moliere's Georges Dandin or Tartuffe at the Comedie Francaise in Paris, Death of a Salesman or Annie Get Your Gun on Broadway, Die Dreigroschen Oper by Brecht and Weill at the Berliner Ensemble in Berlin, or Ghetto by Sobol at the Haifa Theater in Israel. In all those theaters the play that I saw was performed at the same theater or replica where the original play was performed. I did not have the opportunity to read plays in Icelandic and I had to count on the Projekt Runeberg to find the play, but I read sagas and other works in Icelandic and even stories by Andersen. I could have brought here other plays as Un ludo de sonios or a Dream Play, a translation of one of the best plays that I have read, by Strindberg, into Interlingua, which I purchased and read. I could have brought original plays in Gascon as L'amic de Pinsaguel by Maria-Jo Hustaix-Etcheverry, Andromaka by Racine in Albanian which my wife thought that it was senseless to buy as I don't intend to learn Albanian but I was very pleased to see that I could understand at least a few words. Plays by Goldoni in Veneto, plays by Pol Greisch in Luxembourgish, Suiker by Hugo Claus in Flemish/Dutch that I am reading together with his book The sorrows of Belgium – Het verdriet van Belgie (I am in page 90...). Plays in Greek by Sophocles – Oedipus the King, Electra by Euripides and Lysistrata by Aristophanes, that I am reading with a translation slowly slowly. Translations into Dutch of Ibsen's The pillars of community, A doll's house, Ghosts and An enemy of the people, that I am reading with a translation into French or English, plays in Asturianu that I read with pleasure, plays in Provencal, Rumantsch, Ukrainian, etc., and of course many of the hundreds of plays in all the languages that I brought as examples here in this book. As I don't want that the book would be too bulky, I prefer to stop here, and strongly recommend the reader to learn all those languages, read plays in all the languages or their translations, and go to the theater or see the films of the plays in cinema, on TV or on DVD, as I have done, with an outstanding collection of DVDs of the best performances of the plays in English, French and Hebrew, but also in other languages as well, and that I bring here in this book for those who want to purchase the DVDs or watch the plays or the films on the Internet, as it maybe difficult to watch Hello Dolly with Barbra Streisand on the Internet, but it is very easy to watch all the Comedie Francaise's performances of the comedies by Moliere on the Internet free of charge, which is a treat for the intellectuals.

Ldr.\ Eg tala stuttort, þar eð styttra andrúms

eg spái mér en sæmi mærd og mælg.

Hinn myrti Rómeó var maður Júlfa,

hin myrta Júlfa trúföst kona Rómeós;

eg gipti þau, og þeirra brúðkaupsdagur

varð dauðadagur Tíbalts; þetta fall hans

það flæmdi burtu brúðgumann úr staðnum,

og því grét Júlía, ekki afdrif Tíbalts.

(Til Kapúletts.)

Nú komuð þér og vilduð hugga hana,

og festuð hana' og vilduð fá með valdi

hún giptist Parls; ærð og utan við sig

fór hún til mín og bað mig ráð að brugga

að frelsa sig frá seinni giptingunni,

og kvaðst sig ella myrða í klefa mínum ;

þá tók eg til míns fróðleiks, fann upp svefn- lyf

og færði henni, sem þá óðar dugði,

sem ætlað var; hún hneig sem liðið lík.
 1 millibili reit eg bréf til Rómeós
 og bað hann koma þessa þrauta-nótt
 að taka hana' úr hennar lánsgröf með mér,
 því áhrif drykksins áttu þá að hætta.
 En bróðir Jón, sero bréfið skyldi flytja,
 fékk hindrun, svo að hann kom með það aptur
 f gærðag seint; eg gekk þá einn á stað
 í sama mund og sett' eg henni að vakna,
 að frelsa hana' úr frænda sinna grafreit,
 og hugði' að leyna henni' f klefa mínum
 unz fengist stund að finna bónda hennar;
 en þá eg kom og örstutt dvöl var eptir
 af svefni hennar, sé eg báða dauða,
 hinn tryggva Rómeó og hinn prúða Parfs;
 þá sezt hún upp; eg sárbið hana' að koma
 og bera Drottins kross með kjarki' og þreki,
 en þá kom hark, sem hræddi mig 1 burtu;
 en hún svo óð og hamslaus vildi' ei fylgja,
 og hefur meitt sig sjálfa, að það sýnist.
 Eg veit ei meira. Hennar hjónaband
 veit fósttran. Nú, nú, finnist eg þá sekur
 f nokkru þessu, býð eg fram f bætur
 hið gamla llf mitt, litlu fyrir tímann,
 að dæmast eptir dómi strangra laga.

FursLi I>ú hefur jafnan verið haldinn helgur.
 Nú, Rómeós þjónn, hvað veit hann satt að
 segja?

Ballh.: Eg flutti Rómeó fregn um andiát Júlíu;
 frá Mantúu hann hleypti þá með hraða
 unz hingað kom og innað þessum grafreit;
 hann bað mig færa föður sfnun bréf,
 og bjó sig til að brjóta þessa hvelving,
 og kvaðst mig drepa, ef eg ekki flýði.

Furst: Fá þú mér bijefið, eg vil sjá þess efni. —
 En hvar er greifans sveinn, er sótti vörð-
 inn?

Sveinn: Hann kom með blóm að breiða' á leiði Júlíu
 og bauð mér standa fjarri, sem eg gjörði;
 þá kemur einn með ljós að brjóta' upp leiðið
 og rétt á eptir ræðst minn herra' á manninn,
 og hljóp eg þá að hrópa' á varðmennina.

Furst: Og bréfið sannar sögu mannsins alla,
 það segir enn hann hafi keypt sér eitur
 af lyfjasala' og ætli' að halda hingað

og fylgja Hfs og liðinn sinni Júlíu. —
 Nú, miklu Qandmenn, Montag! Kapúlett!
 sjá, hversu Drottinn hegnir ykkar hatri,
 hann hefur ykkar gleði steyppt með elsku!
 og* eg\ sem þoldi ykkar vonða fjandskap,
 hef misst tvofrændur: öllum hlaut að hefnast.

Kap.: Ó, bróðir, Montag, bjóð mér þína hönd,
 eg bið um dóttur minnar forlagseyri
 og heimta' ei meir.

Mont.\ En meira vil eg gjalda;
 úr skíru gulli skal hún hljóta varða,
 og meðan nokkur nefnir Verónsborg
 skal hvergi finnast mynd á vengi víðu
 eins vegsamleg og Júlíu hinnar fríðu!

Kap.\ f>íns sonar mynd skal hennar standa hjá,
 svo heiptarfórnir beggja megi sjá!

Fursh'- Oss færir þessi dagur dapran frið
 og drottning ljóssins felur hryggva brá.
 Vér skulum enn þá eigast meira við
 og einn skal laun, en hinn skal refsing fá.
 því engum raunir auðnan þyngri bjó
 en ungri Júlíu og Rómeó.

Friar.
 I will be brief, for my short date of breath
 Is not so long as is a tedious tale.
 Romeo, there dead, was husband to that Juliet;
 And she, there dead, that Romeo's faithful wife:
 I married them; and their stol'n marriage day
 Was Tybalt's doomsday, whose untimely death
 Banish'd the new-made bridegroom from this city;
 For whom, and not for Tybalt, Juliet pin'd.
 You, to remove that siege of grief from her,
 Betroth'd, and would have married her perforce,
 To County Paris:—then comes she to me,
 And with wild looks, bid me devise some means
 To rid her from this second marriage,
 Or in my cell there would she kill herself.
 Then gave I her, so tutored by my art,
 A sleeping potion; which so took effect
 As I intended, for it wrought on her
 The form of death: meantime I writ to Romeo
 That he should hither come as this dire night,
 To help to take her from her borrow'd grave,
 Being the time the potion's force should cease.

But he which bore my letter, Friar John,
 Was stay'd by accident; and yesternight
 Return'd my letter back. Then all alone
 At the prefixed hour of her waking
 Came I to take her from her kindred's vault;
 Meaning to keep her closely at my cell
 Till I conveniently could send to Romeo:
 But when I came,—some minute ere the time
 Of her awaking,—here untimely lay
 The noble Paris and true Romeo dead.
 She wakes; and I entreated her come forth
 And bear this work of heaven with patience:
 But then a noise did scare me from the tomb;
 And she, too desperate, would not go with me,
 But, as it seems, did violence on herself.
 All this I know; and to the marriage
 Her nurse is privy: and if ought in this
 Miscarried by my fault, let my old life
 Be sacrific'd, some hour before his time,
 Unto the rigour of severest law.

Prince.

We still have known thee for a holy man.—
 Where's Romeo's man? what can he say in this?

Balthasar.

I brought my master news of Juliet's death;
 And then in post he came from Mantua
 To this same place, to this same monument.
 This letter he early bid me give his father;
 And threaten'd me with death, going in the vault,
 If I departed not, and left him there.

Prince.

Give me the letter,—I will look on it.—
 Where is the county's page that rais'd the watch?—
 Sirrah, what made your master in this place?

Boy.

He came with flowers to strew his lady's grave;
 And bid me stand aloof, and so I did:
 Anon comes one with light to ope the tomb;
 And by-and-by my master drew on him;
 And then I ran away to call the watch.

Prince.

This letter doth make good the friar's words,
 Their course of love, the tidings of her death:
 And here he writes that he did buy a poison
 Of a poor 'pothecary, and therewithal

Came to this vault to die, and lie with Juliet.—
 Where be these enemies?—Capulet,—Montague,—
 See what a scourge is laid upon your hate,
 That heaven finds means to kill your joys with love!
 And I, for winking at your discords too,
 Have lost a brace of kinsmen:—all are punish'd.

Capulet.
 O brother Montague, give me thy hand:
 This is my daughter's jointure, for no more
 Can I demand.

Montague.
 But I can give thee more:
 For I will raise her statue in pure gold;
 That while Verona by that name is known,
 There shall no figure at such rate be set
 As that of true and faithful Juliet.

Capulet.
 As rich shall Romeo's by his lady's lie;
 Poor sacrifices of our enmity!

Prince.
 A glooming peace this morning with it brings;
 The sun for sorrow will not show his head.
 Go hence, to have more talk of these sad things;
 Some shall be pardon'd, and some punished;
 For never was a story of more woe
 Than this of Juliet and her Romeo.

[Exeunt.]

Romeo and Juliet is a [tragedy written by William Shakespeare](#) early in his career about two young [star-crossed](#) lovers whose deaths ultimately reconcile their feuding families. It was among [Shakespeare's](#) most popular plays during his lifetime and, along with [Hamlet](#), is one of his most frequently performed plays. Today, the title characters are regarded as [archetypal](#) young lovers. *Romeo and Juliet* belongs to a tradition of tragic [romances](#) stretching back to antiquity. The plot is based on an Italian tale translated into verse as [The Tragical History of Romeus and Juliet](#) by [Arthur Brooke](#) in 1562, and retold in prose in [Palace of Pleasure](#) by [William Painter](#) in 1567. Shakespeare borrowed heavily from both, but expanded the plot by developing a number of supporting characters, particularly [Mercutio](#) and [Paris](#). Believed to have been written between 1591 and 1595, the play was first published in a [quarto](#) version in 1597. The text of the first quarto version was of poor quality, however, and later editions corrected the text to conform more closely with Shakespeare's original. Shakespeare's use of his poetic [dramatic structure](#) (especially effects such as switching between comedy and tragedy to heighten tension, his expansion of minor characters, and his use of sub-plots to embellish the story) has been praised as an early sign of his dramatic skill. The play ascribes different poetic forms to different characters, sometimes changing the form as the character develops. Romeo, for example, grows more adept at the [sonnet](#) over the course of the play.

11.14 ON THE LANGUAGE ASTURIAN, XUACU BUSCA CRIAU... I Y NA MAS! XUACU LOOKS FOR A SERVANT... & NOTHING MORE! BY PACHIN DE MELAS IN ASTURIAN

I like very much to read plays in local languages, in Catalan, Asturiano, Gascon or Rumantsch. You get the flavor of the life and custom of the people in their original enjoyable juicy language. Pachin de Melas (Emilio Robles Muniz) – 1877-1938 is the best writer in Asturiano who wrote novels, poetry and plays. I enjoyed very much to read much of his works in the Obra Completa which I have in my library. One of them is the monologue Xuan busca criau.. i y na mas!, 1928. Xuacu tells the story of his attempt to find a servant which is very difficult nowadays (in 1928, in Spain...). He interviewed a servant and told him that his job is to do that and that, and that's all. And to do this and this, and that's all, and so on. Until the servant went away and Xuacu decided not to hire a servant and to do all the work by himself, as really it is not much work to do...

Asturian, *asturianu*, or *bable*, is a [Romance language](#) of the [West Iberian group](#), [Astur-Leonese subgroup](#), spoken in [Asturias](#) ([Spain](#)). Asturian is part of a wider linguistic group known as [Astur-Leonese languages](#). The current number of speakers of Asturian is estimated at about 100,000 first-language speakers and 450,000 second-language speakers. There are three predominant variants in the Astur-Leonese linguistic domain (Western, Central and Eastern), although in the case of Asturias, for historical and demographic reasons, the [standard](#) is based on [Central Asturian](#). Asturian has a [grammar](#), a [dictionary](#) of the Asturian language, and an [orthography](#). It is regulated by the [Academy of the Asturian Language](#), and even though it is not an [official language](#) of Spain, it is protected under the [autonomous statute legislation](#) and is an optional language at schools. There is an important literature in this regional language.

ESCENA UNICA - Decoración : Selva o lo que se tenga

XUACU.- (*Vestido a gusto del actor, teniendo en cuenta que es un hombre de edad. Entra preocupado como si llegara de la villa.*) Non, non; de la que va, el mundo vóltiase como un calcetín. Esto non ye vida. De too lo que van enventando los hombres, non dexe que más que ruidu y fumo. Lo mesmo van gufando como diablos per eses carreteres de Dios que, pensando que non caben ena tierra, echense a volar per ahí p'arriba faciendo compañía a los glayos. Lo pior non ye eso. Desque les muyeres dioyos por cortar la coleta, andar con les pates al aire y arremangaes tou el día, que paez que van al río, too anda de caeza. Si, señores, si. Aquí me tenéis a min que ando alloriáu fai una semana buscando criáu pa la casería i non lu topo nin con candil. Hoy los mozos tán fechos unos señoritos. Tal quixieren que les fesories fueren de fueya y que la yerba se segará así, soplandola. Y too por non agachase, nin doblar el espinazu. munchu reló na muñeca, chaqueta amarrá con centurión, corbata, sombleru... pero en cuanto ven la gadaña, temblen de mieu, así Dios me salve.

Yo toy que español, que gufo, que reviento. ¡Ca vez que pienso que non me para un criáu en casa más que tres dis...! Paez que yos ponen un cuete nos calzones. Cudiau que la mio casería ye... como toes. Ye lliviana y de pocu trabayu. Tou el día tán mano sobre mano... Home, claro, despues de facer les llabores... Esto ye una disgracia. Cháronme, nón sé por qué, una fama... que en cinco llegües a la redonda, non topo mozu que quiera tar en casa. Digovos que quieren ganalo de magullón; pos tanto, tanto que facer ena hacienda non hay. El últimu criáu que fue a pretender dexóme abobáu del too. Voy cuntávoslo, a ver si tengo o non razón.

Taba yo el otro día arrimáu a un pegollu del hórreu pensando nestes y otre coses, que el que quier pensar nunca i falta en qué, cuando per el camín alante y enfiláu a la portiella vego venir

un rapazón fornidu, trabáu, anchu de espaldes y con dos deos lo menos de altura sobre min. Como ser güen mozu, yéralo.

--- ¿Fai falta un criáu? -preguntome resueltu.

Mírolu, arreparolu bien de arriba a baxo y digoi :

--- Tú non yes de aquí, ¿verdá?

--- Non, señor, soy de bastantina lejos.

Esto sin que me lo dixera él, ya lo presumía yo.

--- De moo que entoncies, ¿nunca serviste per estes aldees?

--- Ye la primera vez, -dizme el mozu- que vengo per aquí. Marché de onde taba porque non me convenía.

--- ¿Riñisti col amu, chacho?

--- ¡Ca! Mon me non -fala el rapaz suspirando- aquello non yera vida. Arreventábenme a trabayar. Nin de día nin de noche taba quietu. Si non marchó, doy del pechu sin remediú.

--- ¡Provín! -dixe yo- , nin tanto nin d'ello.

Güelvo arreparalu y paeciáame más mozu, más güapu y más trabáu. Lláncioi un regüeyu y penso... forasteru, rapaz y reciu; esti si que non se me escapa de casa y tengo criáu pa toa la vida. El cuentu yera dicí lo que tenia que facer na casería pa que el día de mañana non se llamara a engañu... pero diciéndolo de una manera... quier decise, sin contailo mucho, como aquel que ha facer los llabores bailando... pero tien que facelos.

--- Atiendi, mozu -ascomienzo yo-, casualmente llegues a tiempu, pos marchóme pal serviciu el criáu que tenía y antes de meter a otru de aquí y tú non andes tiráu per ahí... De moo que si te convién podemos arreglalo. Tú fiel seráslo, ¿eh, chacho?.

--- Home, qué coses diz. Tocante a fiel... como un perru -diz altivu.

--- Pos con esa cualida güena de les presones, tán abiertes toes les puertes. Tocante a soldada doite veinte duros al añu, manteníu claro está, y según te portes tú, ansí faré yo. Si acasu un traje per les fiestes, y si cumples a mi gusto, unes botes per añu nuevu y de Xineru a Xineru, lo que pingue. ¿falo bien?

--- Por agora -diz el zagalón- non ta mal.

--- Tocante al trabayu, non mata. La mio caseria, ye como toes. Verás lo poco que hay que facer. Tú como forasteru non conoces a naide nesti llugar y en esi casu non dirás a correyar los sábados, ya que pasar la noche per eses caleyes fraya el cuerpu y al otru día non ta ún pa prestar. Pol verano llevántaste al amanecer... Y NA MAS... pos mozu dormilón, rónelu el sergón. Y de invienu, a la mesma hora del verano, ya que aunque el sol non salga les coses hay que trabayales... Y NA MAS... Ye natural que al levantase hay que catar, arreglar el ganao pa sacalo al agua, mandalo a la llende... Y NA MAS... Home, bastiar algo de fruta pa mandar a la villa por la collaza, dar una esclava a los gochos, char unos granos a les pites... Y NA MAS... deseguí a tomar la parva, que una sardina arenga y una escudiella de lleche a Dios, non falta. Después a trabayucar per allí un poco. Ver que non falte la leña, segar dalgo pal ganao, arreglar los prescos, paliar el cuchu... Y NA MAS... A les doce a comer un güen platu de fabes, y si hay tropiezos, ya los toparás.

El mozacu al oyeme baxaba la caeza, dábai güeltes a la gorra entre les manes y paecía que i gustaba el asuntu.

--- Pos güeno -sigoi falando-, acabes de comer y ya que per la noche dormiste abondo, ¿pa qué vas char la siesta? Non te lo digo per lo que pierdas de trabayar, sino mirando per la salú tuya. Non falta un cierrucu onde sembrar o sacar patates, que sayar o arrendar, dir al monte por rozu...Y NA MAS... Ansi va pasando la tardi y habrá que chayos otra esclava a los gochos, que non ta mal, unos graninos a les pites tamién.. Y NA MAS...

--- Claro, home, ye del casu que como el ganao ya ye gora de chalo pa casa, llimpies la corral pa estrala como ye debío, la yerba ya ta allí; cates otra vez... Y NA MAS... ¿Que a too esto cierra la noche? Pos pa casa a cenar, que dalgo que sobró de les doce non va tirase a los gochos y agora sí ...NA MAS... Home, por non dir pa la camacon el bocáu na boca podíes char un güeyu a los animales, ver cómo ta la forna pa arrojar, ayudar dalgo ena mazada... Y NA MAS... A dormir como un lirón... AL otro dia...

El mozu ponse tiesu, mírame en tientes y dizme gallasperu...

--- Al otro dia lo mesmo, ¿que non? Ansí Dios me salve que la so casa ye bien descansá. Pos mire, de esi palu vengo yo de sopllar otra gaita. Conque busque otro que lu sirva, porque yo por mi NA MAS, ¡NA MAS!... ¡Y NA MAS!...

Y dando la güelta corrió caleya abaxo. ¿Ta bien eso? ¿Non vos lo dixen yo? Pos güeno, acabóse. Desde hoy en mi casa non entra nin mozu, nin moza, nin vieyu, nin vieya pa servir. Tá dicho. Pa lo que hay que facer bástome y sóbrome yo solu... Non me miréis. Non quiero a delgún.

Aunque falándolo suave
naide en mi casa quier tar
si me aplaudis... entós quiérovos.
conque ná más... Y NA MAS...

Y NA MAS

(Hasta marchar por el lateral o el foro)

- TELÓN -

Although some 10th-century documents have the linguistic features of Asturian, numerous examples (such as writings by [notaries](#), [contracts](#) and [wills](#) begin in the 13th century. Early examples are the 1085 *Fuero de Avilés* (the oldest parchment preserved in Asturias) and the 13th-century *Fuero de Oviedo* and the [Leonese](#) version of the *Fuero Xulgu*. The 13th-century documents were the laws for towns, cities and the general population.^[19] By the second half of the 16th century, documents were written in Castilian, backed by the [Trastámara dynasty](#) and making the civil and ecclesiastical arms of the principality Castilian. Although the Asturian language disappeared from written texts during the *siegllos oscuros* (dark centuries), it survived orally. The only written mention during this time is from a 1555 work by [Hernán Núñez](#) about proverbs and [adages](#): " ... in a large copy of rare languages, as Portuguese, Galician, Asturian, Catalan, Valencian, French, Tuscan ... ". Modern Asturian literature began in 1605 with the clergyman [Antón González Reguera](#) and continued until the 18th century (when it produced, according to Ruiz de la Peña in 1981, a literature comparable to that in Asturias in Castilian). In 1744, [Gaspar Melchor de Jovellanos](#) wrote about the historic and cultural value of Asturian, urging the compilation of a dictionary and a grammar and the creation of a [language academy](#). Notable writers included [Francisco Bernaldo de Quirós Benavides](#) (1675), [Xosefa Xovellanos](#) (1745), [Xuan González Villar y Fuertes](#) (1746), [Xosé Caveda y Nava](#) (1796), [Xuan María Acebal](#) (1815), [Teodoro Cuesta](#) (1829), Xosé Benigno García González, [Marcos del Torniello](#) (1853), [Bernardo Acevedo y Huelves](#) (1849), [Pin de Pría](#) (1864), Galo Fernández and [Fernán Coronas](#) (1884). In 1974, a movement for the language's acceptance and use began in Asturias. Based on ideas of the Asturian association [Conceyu Bable](#) about Asturian language and culture, a plan was developed for the acceptance and modernization of the language that led to the 1980 creation of the Academy of the Asturian Language with the approval of the Asturias regional council. *El Surdimientu* (the Awakening) authors such as [Manuel Asur](#) (*Cancios y poemas pa un riscar*), [Xuan Bello](#) (*El llibru vieyu*), [Adolfo Camilo Díaz](#) (*Añada pa un güeyu muertu*), [Pablo Antón Marín Estrada](#) (*Les hores*), [Xandru Fernández](#) (*Les ruines*), [Lourdes Álvarez](#), [Martín López-Vega](#), [Miguel Rojo](#) and [Lluis Antón González](#) broke from the Asturian-Leonese tradition of rural themes, moral messages and dialogue-style writing. Currently, the Asturian language has about 150 annual publications.

11.15 ON THE LANGUAGE ROMANSH, FRANCESCA DA RIMINI BY SILVIO PELLICO IN ITALIAN AND ROMANSH

Simone de Beauvoir said: Les gens heureux n'ont pas d'histoire – Happy people don't have stories. But as we have seen Tolstoy said before her that happy people have the same story. That is why the story of a heroine like Francesca da Rimini has been told by Dante, in dozens of plays and operas, in art, in music – plays by Gabriele d'Annunzio, Silvio Pellico, operas by Saverio Mercadante, Sergei Rachmaninoff, a Symphonic poem by Tchaikovsky, paintings by Ingres, Dore, a sculpture by Rodin (The Kiss)... Daughter of [Guido I da Polenta](#) of [Ravenna](#), Francesca was wedded in or around 1275 to the brave, yet crippled [Giovanni Malatesta](#), son of [Malatesta da Verucchio](#), lord of [Rimini](#). The marriage was a political one; Guido had been at war with the [Malatesta family](#), and the marriage of his daughter to Giovanni was a way to solidify the peace that had been negotiated between the Malatesta and the Polenta families. While in Rimini, she fell in love with Giovanni's younger (and still hale) brother, [Paolo](#). Though Paolo too was married, they managed to carry on an affair for some ten years, until Giovanni ultimately surprised them in Francesca's bedroom sometime between 1283 and 1286, killing them both. We bring here the last scene by Silvio Pellico and from my library the translation into Rumantsch.

Romansh (also spelled **Romansch**, **Rumantsch**, or **Romanche**; Romansh: is a [Romance language](#) spoken predominantly in the southeastern [Swiss](#) canton of [Grisons](#) (Graubünden), where it has official status alongside German and Italian and is used as the medium of instruction of schools in Romansh-speaking areas. Romansh has also been recognized as a national language of Switzerland since 1938 and as an [official language](#) along with [German](#), [French](#) and [Italian](#) since 1996. It is sometimes grouped with [Ladin](#) and [Friulian](#) as a [Rhaeto-Romance language](#), though this is disputed. Romansh is a descendant of the [spoken Latin language](#) of the [Roman Empire](#), which replaced the [Celtic](#) and [Raetic](#) languages previously spoken in the area by the 5th century AD, though Romansh retains a small number of words from these languages. Romansh has also been heavily influenced by German in vocabulary and [morphosyntax](#). The language gradually retreated to its current area over the centuries, being replaced by [Alemannic](#) and [Bavarian](#) dialects. The earliest writing in Romansh dates from the 10th or 11th century, though major works do not appear until the 16th century, when several regional written varieties began to develop. The 19th century saw a further shrinkage of the language area, but also a literary revival and the start of a language movement dedicated to halting the decline of the language.

In the 2000 Swiss census, 35,095 people (of whom 27,038 live in the canton of [Grisons](#)) indicated Romansh as the language of "best command", and 61,815 as a "regularly spoken" language. In 2010, Switzerland switched to a yearly system which uses a combination of [municipal](#) citizen records and a limited number of surveys. Based on this yearly system, the number of people aged 15 and above reporting Romansh as their main language was 36,622 in 2012.^[1] Spoken by around 0.9% of Switzerland's 7.7 million inhabitants, Romansh is Switzerland's least-used national language in terms of number of speakers and the eleventh most spoken language in Switzerland overall. The language area and number of speakers of Romansh has been continually shrinking over the past, though language use remains vigorous in certain regions. Romansh is divided into five different regional dialects ([Sursilvan](#), [Sutsilvan](#), [Surmiran](#), [Putèr](#), and [Vallader](#)), each with its own standardized written language. In addition, a pan-regional variety called [Rumantsch Grischun](#) was introduced in 1982, which is controversial among Romansh speakers. It goes without saying that I have books with texts in Ladin (by Luisa Famos and others), Surmiran, Sutsilvan, Sursilvan, etc. and I am still trying to find the difference between all those languages that are spoken by a few thousands people each but you can find literature in all the regional dialects of this language. A question which I am trying to answer is

why me and many people all over the world give so much attention to the literature in a language spoken by so few people, even if the level of this literature is sometimes shallow, and if the same authors would have written in Russian or French no one would ever pay attention to them. Furthermore, me and many people all over the world give a lot of attention to micro countries with a population of a few thousands in a remote island in the Pacific which have no importance from any point of view except that they are independent countries with an equal vote in the UN, like India with a population of more than a billion that contributed so much to the world in religion, philosophy, literature, economy, art, music, films... There is no justice in this world!

Scena ultima - Lanciotto, Guido e detti.

Lanciotto: Oh vista.
Paolo?... Tradito da mie guardie sono...
Oh rabbia! E ad esser testimon di tanta
Infamia, o Guido, mi chiamasti? Ad arte
Ella a me ti mando. Fuggire o farsi
Ribelli a me volean; muoiano entrambi.
(Snuda il ferro e combatte contro Paolo).

Francesca: Oh rio sospetto!

Guido: Scellerata figlia,
a malederti mi costringi.

Paolo: Tutti,
O Francesca, t'abborrono; me solo
Difensore hai.

Francesca: Placatevi, o fratelli;
fra i vostri ferri io mi porro. La rea
son io...

Lanciotto: Muori! (la trafigge).

Guido: Me misero!

Lanciotto: E tu, vile.
Difenditi.

Paolo: (Getta a terra la spada, si lascia ferire).
Trafiggimi!

Guido: Che festi?

Lanciotto: Oh ciel! Qual sangue!

Paolo: Deh... Francesca...

Francesca: Ah, padre!

Padre... da te fui maledetta...

Guido: Figlia,
ti perdono!

Paolo: Francesca... ah!... mi perdona...
Io la cagion son di tua morte.

Francesca: Eterno...
Martir... sotterra... ohime... ci aspetta!...

Paolo: (Morendo)

Fia il nostro amore... Ella e spirata... io muoio...

Lanciotto: Ella e spirata!... in me si torca.

Guido: Ferma,
gia e tuo quel sangue; e basta, onde tra poco

inorridisca al suo ritorno il sole.
FINE DELLA TRAGEDIA

Quarte scena – Guido, Lanciotto e nomnats.

Lanciotto: Hah, Paolo? – Eu sun tradi da mias guardias!
O rabia! Rabia! Per ch'eu saja testimoni
Da tanta infamia m'hast clama, tu Guido?
Be cun astuzia t'ha'l'ella mana pro mai.
Fugir o's rebellar incunter mai vulaivne!
Ebain chi mouran amenduos!
(El schnuda il fier e cumbatta cunter Paolo.)

Francesca: Malgust suspet!

Guido: O figlia scellerata! Eu stogl at schmaladir!

Paolo: Tuots, o Francesca, portan odi cunter tai.
Sulet amo stun eu da tia vart.

Francesca: Fat pasch!
Eu'm but schina aint illas spadas. Eu, be eu
n'ha cuolpa.

Lanciotto: Hah, schi moura! (La traficha).

Guido: Segner na!

Lanciotto: Eir tu,
Vigliac! T'adosta pur!

Paolo (butta la spada per terra e's lascha ferir):
Traficha'm!

Guido: Che hast fat?

Lanciotto: O tschel! Quel sang!

Paolo: Francesca! –

Francesca: Bap, meis bap, tu m'hast –
m'hast schmaladida! –

Guido: Figlia, eu't pardun!

Paolo: Francesca –
parduna'm – ah – eu sun – la causa – da – ta mort!

Francesca: Etern – martiri – spett'a nus – vi'in tschel muond! –

Paolo: Eterna saja – noss'amur – (dispera): ell ais spartida –
Eu mour –

Lanciotto: Ell'ais spartida – hah – O Paolo!

Francesca ais spartida - ! Paolo, quaist fier
hast tu ma dat! (Dozand la spada): Traficha eir a mai!

Guido: Halt, lascha!

Quel sang ais fingia teis! Quel basta bain per far
schnuir il cler sulai d'mamvagl pro seis retuorn!

- Fin dal tschinchavel act –

Fin dal drama

11.16 ON THE LANGUAGE GASCON, LA PASTORALA DEU PAISAN, CALVINISME DE BEARN DIVISAT EN SEIS EGLOGAS IN GASCON & FRENCH, BY J. H. FONDEVILLE

Gascon is a dialect of [Occitan](#). It is mostly spoken in [Gascony](#) and [Béarn](#) in southwestern France (in parts of the following French *départements*: [Pyrénées-Atlantiques](#), [Hautes-Pyrénées](#), [Landes](#), [Gers](#), [Gironde](#), [Lot-et-Garonne](#), [Haute-Garonne](#), and [Ariège](#)) and in the [Aran Valley](#) of Catalonia. It has about 250,000 speakers worldwide. Gascony is the land of [d'Artagnan](#), who inspired [Alexandre Dumas](#)'s character d'Artagnan in [The Three Musketeers](#). It is also home to the hero of the play [Cyrano de Bergerac](#) (though this character has little in common with the real [Cyrano de Bergerac](#), who was a Parisian) and to Henry III of Navarre who later became king of France as [Henry IV](#). I visited Gascony and Pau, the city of Henry IV, and enjoyed very much my visit and reading texts – books and plays in Gascon. I have chosen to bring here a page of a play *La pastorala deu paisan* by J. H. Fondeville (1633-1705). This is a popular play written in the language of the people, and what is peculiar – the common people speak in this play Gascon, as in the text below the prologue of the peasant, but the erudite persons as the Doctor speak French. The play has a very low opinion of the doctors, lawyers, pharamacists, in a style that reminds us of Moliere's plays. After rejecting all the "sophisticated" professions, the son of the peasant prefers to remain a peasant. Fondeville wrote another play: *Calvinisme de Bearn divisat en seis eglogas* – on calvinism in Bearn, we bring here verses 122-133 in Gascon and French.

*Tot dimenche hasèn dus còps lors predicòlas
 En francés, en biarnés, shens nat mot de latin,
 E cantar que 'us hasèn, tant vèspre que matin,
 Los psaumes de David, virats a la francesa
 Per Maròt i per Bèze, i mei a la biarnesa
 Per un doctor natiu de la vila de Pau
 Qui ho deus huganauts ministre principau.
 Aqueths canteis hasèn mossurs i damisèlas,
 Lauradors, artisans, tan mascles que femèlas,
 Tots amassa mesclats, los grans dab los cicòis ;
 Hens lo prèche, en cantant, hasèn grans lerabòis,
 E los cantéis aqueths nomavan las pregaris.*

Transaltion - French

Tous les dimanches ils faisaient deux fois leurs mauvais sermons
 En français, en béarnais, sans un seul mot de latin,
 Et ils leur faisaient chanter, tant l'après-midi que le matin,
 Les psaumes de David traduits en français
 Par Marot et par Bèze, et aussi en béarnais

Par un docteur natif de la ville de Pau
 Qui fut un ministre des plus importants chez les huguenots.
 Ces chants étaient chantés par les messieurs et les dames,
 Les laboureurs, les artisans, tant hommes que femmes,
 Tous ensembles mêlés, les grands avec les petits ;
 Dans le temple, en chantant, ils poussaient des hurlements,
 Et ces chants-là, ils les appelaient des prières.

LA PASTORALA DEU PAISAN

Entà miélor pèlar los loís e las pistòlas ;
 I los clèrcs chicanurs qui los praubes paisans
 Eishenjan¹¹ de rejaus, de sòus i tolosans,
 I que, tant que dessus los ne sentin vaqueta¹²,
 Los pelucan tostems, dinquiò que non n'an veta¹³ ;
 Que no'us lèishan en tèrra, au vist, tocar de pès,
 Pòrtan devath l'eishèra, a bèths hèishs los papèrs,
 La pluma sus l'aurelha, aus dits los escritòris,
 Per hens lo grefe van demandar citatòris ;
 Au pè de las requèstas estèner apuntaments
 Suus registres lhear relaxas, mandaments,
 En cridant aus paisans : ajam fòrça salaris,
 Entà pagar los clèrcs, e mossurs los notaris.

Jo lo'vs harèi, sinon, d'aqueths grans medecins
 Qui talhan, com los platz, aus autes los bocins ;
 Qui defenden lo vin, mes eths, que bèra ronha !¹⁴
 De'u plan béver tot blos n'an ni met, ni vergonha ;
 I quan dehòra van visitar los malauts,
 Ordi dan au *frater*¹⁵ de visitar los claus¹⁶.
 Si nat bon bocin ved, deus de l'ostau s'apròcha,
 En los díser : Ayons lèu quelque chose à la broche
 Monsieur lo medecin est venu vente vueit.
 Eth irà çòpendent sède's au cap deu lheit,
 E mei que semblarà que deu malaut e rève
 A'u conéisher lo mau e descrobir la frèbe,
 Tocant tantòst lo pols, i visitant lo pish,
 E çò qui se n'apèra, anant véder eth medish.
 Puish se'n va cap froncit e dab sa trista fronha,¹⁷
 Sus un tròç de papèr traçar quauque grifonha.
 A son apoticaire eth darà mila emplecs
 De har purgas, julèps¹⁸, cristèris¹⁹ i peguets²⁰ ;
 E mei que deu malaut lo purgaràn la bossa,
 E malaut lo haràn enqüèra que no'n hosse.
 L'apoticaire donc que non mancarà pas,
 A l'ostau d'arribar diligent, de bon pas,
 Sufisent com bèth gat quan sas barbas alòga,

12. EXTRACTS AND ANALYSIS OF THE OPERA RIGOLETTO, PLAYS BY IONESCO, MAMET, ARTHUR MILLER, CORY'S PLAY/NOVEL BEWARE OF GREEKS' PRESENTS/NELLY DORON/NELLY'S CHOICE, SYNOPSIS, TABLE OF CONTENTS, ON COINCIDENCE IN MY LIFE, THE WORLD IS A STAGE, WE ARE MERELY PLAYERS

12.1 THE ODYSSEY OF THE PLAY/NOVEL BEWARE OF GREEKS' PRESENTS/NELLY DORON/NELLY'S CHOICE

In this final chapter on plays I present extracts and an analysis of other plays and opera, as well as extracts of my play/novel *Beware of Greeks' Presents/Nelly Doron/Nelly's Choice*, a synopsis and a table of contents. My play was "born" in a day of extreme frustration by my impossibility to punish the wrongdoers who have conned me and thousands of minority shareholders. As nobody was willing to join me in a legal suit, I read Homer's *Odyssey* in order to overcome my negative feelings, when all at once I had an illumination to write a play, a modern *Odyssey*, with Israelis protagonists – Uly/Ulysses/Odysseus, Nelly/Penelope, Arie/Poseidon, Eli/Dionysus..., about an honest businessman who cannot fight the corruption prevailing in the business world in a long *Odyssey*. I wrote a synopsis of 60 pages on the sixth of July 1997, while every protagonist dictated to me what he wanted to be, I had the exhilarating experience of a muse assisting me to write the play, the birth of the play was very easy, during the following 18 days I wrote the play on my computer, and I achieved to write a very long play of five acts, a classical play – Nelly Doron. I gave it to read to my wife and children, and my wife vetoed the publication of the play as people would think that it is a personal play with Ruthy and me as Nelly and Uly, although the starting point was perhaps autobiographical – the surprise party of Nelly/Ruthy who took place a few years ago, but the plot was completely different, *Nelly's Choice* how to solve the impasse, and of course the end of the play. In the meantime others read and liked the play.

A few years later a friend of mine who had a small publishing house was very moved by the play and advised me to adapt it to a novel – *Beware of Greeks' Presents*. That I did and he published my novel in 2001, that was sold only in a few hundreds copies. Since 2004, when I started to teach my courses in business ethics at Israeli's universities, I introduced my novel and play which I donated in several copies to the libraries in my curriculum, as it was the unique Israeli novel which dealt on business ethics issues, especially towards minority shareholders. Thousands of students read it, presented the ethical issues of the main protagonists, and the most famous Israeli playwright Joshua Sobol gave an excellent review on the play. The play was not staged in Israel and in France, in spite of it being translated by a French playwright and published in France. It was not published in Israel, but I donated copies to my universities of the adaptation of the play *Nelly's Choice* into a much shorter play which I wrote with Amalia Eyal, and I published on my website the original version of the play *Nelly Doron*, as well as extracts of my novel and *Nelly's Choice*. It was almost staged twice in Israel, once at the Haifa Theater where everything was settled, there was a draft agreement and I even hired an agent, but the theater got bankrupt on the day that we were supposed to sign the contract... The play was almost staged in another famous Israeli theater but did not get the final approval. However, the play was read to the public on July 30, 2008 by the students of the Theater Department of the University of Jerusalem, where I got my BA, is one of the leading universities in the world, and its publisher Magnes published my business ethics book in the same month. I even was asked to prepare a disc of the music accompanying the play, which I did and I present it here in text and in a link.

12.2 SYNOPSIS OF THE NOVEL "BEWARE OF GREEKS' PRESENTS" BY J. CORY

The 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. The author, Jacques Cory, is a businessman who decided to write this book during a period in which the moral and ethical norms in the western world are deteriorating. The topic of corruption in business, as described by authentic novels written by businessmen, has not yet received adequate exposure in literature. Cory, with his large experience as a top level high tech executive and M&A specialist, has written a very original and convincing book which conveys a message about the future of society in the new millennium – a message of despair mixed with hope. "Beware of Greeks' Presents" depicts current issues affecting the business world: corruption, racism and women's liberation. But it is also a universal book about love and betrayal, and how love can surmount all hardships.

The protagonists of the book are Ully and Nelly Doron, an Israeli couple who are not ready to succumb to the new norms and, as a consequence, pay the full price, followed by the betrayal of their best friends. Their ordeal is related as a modern Odyssey, as the heroes are of Greek origin and are compared to those of Homer. The plot commences at a surprise party that Ully throws in his Tel Aviv home for his wife, in which all their friends participate. During the party a scheme is conceived by two of their friends, Arie and Eli, to take over at a manipulated price a company that Ully assisted its founder, Hadas, to make public and invested heavily in, thus making him lose all his money as well as the investment of the minority shareholders. The idyll of the party stands in sharp contrast to the Kafkaesque nightmare that will ensue unveiling the masks of hypocrisy.

Ully, a modern Ulysses, is a shrewd and tough businessman who tries to fight the corruption while maintaining 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 of 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 a submissive woman who weaves all day and is completely faithful to her husband, and transforms herself into a modern woman who takes fate into her own hands in order to save her husband, herself and their marriage. Sima Calpha, a modern Calypso, is a beautiful young ambitious and feminist woman. She works as a lawyer at Eli's company. After having succeeded to tempt Ully, she tries unsuccessfully to break his marriage, but hopes that by disclosing to him her bosses' schemes she will win back his heart. However, Ully remains this time faithful to his wife who stands by him remarkably, even after learning from Eli of Ully's affair with Sima.

Hadas, the honest and innocent scientist, is soon corrupted by Arie and Eli and merges his company with them behind Ully's back to the detriment of his minority shareholders. He accuses Ully of double-crossing, being under the influence of Arie's calumnies on Ully. But after discovering that he was conned too and suffering from heavy remorse of his betrayal he commits suicide with the tacit assistance of Arie and Eli. Arie, the ruthless entrepreneur and Chairman of the Board, has no scruples and believes that everything is permitted in order to grow and maximize profitability, including conning his stakeholders - his partners, shareholders, employees, and the government. Everybody is intimidated by him, cooperates or at least doesn't blow the whistle, as the law of Omerta prevails in this mafia-like business environment. Only Ully dares to oppose Arie's schemes, but all his friends who rally Arie soon ostracize him.

Eli, the shrewd Machiavellian general manager, complements Arie's skills by being his executioner. He does all the dirty work, which is often criminal, without fearing to be caught as

he has the backing of the company with its large resources. Although very ugly, he is charming and very successful with women who are attracted by his satanic spell. But this feature is also his Achilles' heel, as proved by Nelly's successful plot. 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, or are they not corruptive also? What is the line that one should not cross when fighting corruption? Is such a victory worthwhile? These questions form the main dilemma of the book – a dilemma in which every reader can find a parallel from his or her own personal experiences.

Timeo Danaos et dona ferentes is a [Latin](#) phrase from *Aeneid* (II, 49), written by [Virgil](#) between 29 and 19 BC. It has been paraphrased in English as the [proverb](#) "Beware of Greeks bearing gifts". Its literal meaning is "I fear the [Danaans](#) [Greeks], even those bearing gifts" or "even when they bear gifts". Most printed versions of the text have the variant *ferentis* instead of *ferentes*. As related in the *Aeneid*, after a nine-year [war on the beaches of Troy](#) between the [Danaans](#) (Greeks from the mainland) and the [Trojans](#), the Greek seer [Calchas](#) induces the leaders of the Greek army to win the war by means of subterfuge: build a huge wooden horse and sail away from Troy as if in defeat - leaving the horse behind as a votive offering for a safe journey home. The [Trojan Horse](#) actually contains a hand-picked team of crack Greek warriors hidden in its wooden belly. The Trojan priest [Laocoön](#) suspects that some menace is hidden in the horse, and he warns the Trojans not to accept the gift, crying, *Equō nē crēdite, Teucrī! Quidquid id est, timeō Danaōs et dōna ferentes*. ("Do not trust the horse, Trojans! Whatever it is, I fear the Danaans, even when bringing gifts.") Immediately after Laocoön proclaims his warning, he throws a spear at the horse, which pierces its side; Virgil writes that the groan from the Greek warriors hidden within would surely have alerted the Trojans to the trick if the gods had not already ordained Troy's destruction.

Soon after he casts his spear, enormous twin serpents slither out of the sea and attack Laocoön's sons. When Laocoön tries to help them, he too is viciously slain. The Trojans assume the horse has been offered at [Minerva's](#) ([Athena's](#)) prompting and interpret Laocoön's death as a sign of her displeasure. The Trojans agree unanimously to place the horse atop wheels and roll it through their impenetrable walls as a trophy of their victory. Festivities follow, celebrating the end of the war. That night, the Greeks hidden inside the horse creep out and open the city gates to the entire Greek army, which has sailed back to Troy under cover of darkness. The Greek sack the city and Troy is destroyed. In the [modern era](#), the phrase was translated to [Katharevousa Greek](#) as *Φοβοῦ τοὺς Δαναοὺς καὶ δῶρα φέροντας* ("fear the Danaans, even if bearing gifts!") and has become a common Greek proverb.

The **Trojan Horse** is a tale from the [Trojan War](#) about the [subterfuge](#) that the Greeks used to enter the city of [Troy](#) and win the war. In the [canonical](#) version, after a fruitless 10-year siege, the Greeks constructed a huge wooden [horse](#), and hid a select force of men inside. The Greeks pretended to sail away, and the Trojans pulled the horse into their city as a victory trophy. That night the Greek force crept out of the horse and opened the gates for the rest of the Greek army, which had sailed back under cover of night. The Greeks entered and destroyed the city of Troy, decisively ending the war. [Metaphorically](#) a "Trojan Horse" has come to mean any trick or stratagem that causes a target to invite a foe into a securely protected bastion or place. A [malicious computer program](#) which tricks users into willingly running it is also called a "[Trojan horse](#)". The main ancient source for the story is the *Aeneid* of [Virgil](#), a [Latin epic poem](#) from the time of [Augustus](#). The event is referred to in [Homer's](#) *Odyssey*. In the Greek tradition, the horse is called the "Wooden Horse" (Δούρειος ἵππος, *Doúreios Híppos*, in the [Homeric Ionic dialect](#)).

12.3 TABLE OF CONTENTS OF THE NOVEL "BEWARE OF GREEKS' PRESENTS"

Chapter 1 - The surprise party of Nelly with all their friends. The idyllic background.

Chapter 2 - The scheme of Arie and Eli to takeover Hadas and Uly's company.

Chapter 3 - The disclosure of the scheme to Uly by Sima, who offers her assistance.

Chapter 4 - The confrontation between Hadas and Uly, who is accused of double-crossing.

Chapter 5 - Uly quarrels with Arie and Eli and threatens to blow the whistle.

Chapter 6 - Uly's Odyssey, trying to convince his friends to rally his struggle.

Chapter 7 - Uly is abandoned by most of his friends and colleagues. Only Nelly stands by him.

Chapter 8 - Arie and Eli stall Uly's campaign by a false promise of compromise.

Chapter 9 - Sima discloses to Uly that he was once more conned.

Chapter 10 - Nelly and Uly's row, after Eli discloses to Nelly of Sima and Uly's affair.

Chapter 11 - Nelly and Sima's confrontation.

Chapter 12 - Uly's traumatic birthday party, ending with Uly's stroke.

Chapter 13 - The Trojan Horse, the Greek's present, Nelly and Eli's orgy. Nelly offers to rally Eli and be his schemes' partner. Eli discloses to Nelly all his schemes, without knowing that he is being taped.

Chapter 14 - Nelly discloses to the astonished Uly the outcome of her plot.

Chapter 15 - Sima and Nelly's meeting with Hadas. Hadas discovers that he was conned by Arie and Eli and commits in their presence suicide.

Chapter 16 - Nelly and Eli's confrontation after he discovers the sting where his 'confession' was given as 'smoking gun' evidence of his crimes to the police.

Chapter 17 - Nelly convinces Arie to give up the management of the company and half of its shares to Uly and Nelly in return to their collaboration in exonerating him from Eli's crimes.

Chapter 18 - Uly, the new CEO, praises reluctantly but skillfully in a shareholders' meeting Arie's heritage, but is consoled by his belief that he with Nelly will succeed to manage the company ethically.

12.4 MUSIC FOR THE PLAY "NELLY'S CHOICE" BY JACQUES CORY & AMALIA EYAL
– 1'30" (IN 10 LANGUAGES, FROM FIRST TO LAST SCENE)

1. Greek song – DROMOS
2. Greek song - TOU VOTANIKOU O MAGAS
3. Greek song by Theodorakis - VARKA STO GIALO
4. Greek song Rembetiko, sung by Dallarás - TA PEDIA TIS ANINAS
5. Italian song, sung by Domenico Modugno - DIO COME TI AMO
6. Wedding March by Mendelssohn
7. Yiddish song TUMBALALAIKA, sung by Mike Burshtein
8. Hebrew song "AL HADVASH VEAL HAOKETZ" by Naomi Shemer sung by Yossi Banai
9. Spanish song GRACIAS A LA VIDA by Violeta Parra, sung by Nana Muskuri
10. Greek song DIGA SE MAGISES, sung by Glikeria
11. Instrumental music of SIRTAKI by Theodorakis from "Zorba the Greek"
12. Duet from Rigoletto (Rigoletto & Gilda) by Verdi PIANGI FANCIULLA PIANGI
13. American song YOU ARE THE TOP from Cole Porter's musical ANYTHING GOES
14. Greek song by Mikis Theodorakis THA SIMANOUN I KABANES
15. Greek song KALIMERA ILIE
16. American spiritual by Louis Armstrong NOBODY KNOWS THE TROUBLE I'VE SEEN
17. German ballad from the Threepenny Opera by Brecht & Kurt Weill MACK THE KNIFE
18. Ladino romance sung by Yehoram Gaon DURME DURME MI ANGELICO
19. Hebrew song sung by Hava Alberstein "SHIR HAKIRKAS"
20. French Aria/Ballet: Gounod's Faust: LE VEAU D'OR, ET SATAN COUNDUIT LE BAL
21. Aria in Italian MISERERE from Verdi's opera Il Trovatore
22. Prayers in Latin from the REQUIEM by Verdi
23. Rembetiko song in Hebrew "SHIR HASHAIARA", sung by Arik Einstein
24. Greek song DIRLADA
25. Greek song NIKOLI NIKOLI

[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.

12.5 REVIEW OF THE GREAT ISRAELI PLAYWRIGHT JOSHUA SOBOL ON THE PLAY "NELLY'S CHOICE", SENT TO JACQUES CORY ON 10/06

I have read with pleasure your play "Nelly's Choice", and I found it very interesting. The protagonists, the relationships and the subjects that arise in your play are of extremely importance for the understanding of the values prevailing in the business world in the first decade of the 21st century. The moral nihilism of the characters explains, on the one hand, the human nature of the savage capitalism's heroes of modern time, and on the other hand, precisely this nihilism turns the heroes of the play into captivating and dramatically effective protagonists. On top of that, I was surprised and glad to discover that we have indeed a common interest in ethics or in the lack of ethics that characterizes the wild beasts of the brave new-old world in which we live today.

There is a renaissance spirit in your attitude and a blessed initiative to take out the theater from the bubble of entertainment into which it is inclined to deteriorate, and force it to renew its vital links with the most significant reality of our time, which is the reality of the business world, the capital market and the stock exchange manipulations. I loved in your play the tremendous sexual appetite of Elie which stems from the same libidinal energy that motivates also his predatory and ruthless nature in the business world. Finally, in the same way that he actually rapes Nelly in machismo savagery, and doesn't make exactly love with her, he f... in the same way everybody who has confidence in him in the business world. Elie is a creature who can only grab more and more without giving anything in return, except void promises, which he himself doesn't intend and cannot fulfill. And yet in human relationships between mature people there are always transactions which are based on give and take, if those are honest transactions that are made in good faith and integrity.

An honest transaction in relationships is a transaction in which every partner declares sincerely what he wants to get and informs honestly what he can give in return, and from now on the other party has to decide if there is or there is not a transaction. A dishonest transaction is of course a transaction in which the rogue declares that he wants one thing while he really covets something else (declares for example that he is looking for love while he actually wants casual sex and nothing more), and in parallel he declares what he is willing and able to give in return, while he cannot give anything of what he has promised, and naturally he doesn't intend to give anything. Those insights are ancient as humanity itself in the domain of feelings, but nowadays they have received increased validity and weight in the domain from which originates all the simile of give and take, which is – the business world. The drama deals from the earliest times in breaking promises or in giving promises that it will be impossible to fulfill or that there was no intention initially to fulfill from the moment they were given.

12.6 EXTRACTS - BEWARE OF GREEKS' PRESENTS BY JACQUES CORY

1. EXTRACT FROM CHAPTER 3 (ULLY AND SIMA)

Sima and Ully met at a small Italian restaurant in Tel Aviv. In the background arias of famous operas played softly while waiters served the daily special.

Sima looked stunning in a low-cut black dress and many men at the restaurant stared at her.

But Ully didn't notice her looks; he was stunned only by her revelations.

"Eli and Arie suspected me and tried to conceal from me their moves as long as they could," Sima said in hushed tones. "But now they don't have a choice, as it was necessary to make the closing with the lawyers. Eli tried to check if I would agree to cooperate against you, Ully, and I told him that I would think about it. He made me swear that I wouldn't tell you anything, and babbled that I have signed confidentiality agreements and that it would be against my professional ethics. Look who's talking about ethics! They rob during the daylight and have the audacity to teach me morals. If they will find out that I've met you, I will tell them that I tried to renew our romance."

Ully was reeling from Sima's disclosure and even more from the fact that he himself didn't suspect anything. He had noticed that Hadas wasn't answering his phone calls but thought that he was mad at him because he failed to prevent the collapse of the shares' prices and the depletion of the cash reserves of the company. He couldn't believe that Hadas has made an alliance with the devil. Hadas, the honest professor who paid from his personal money when he invited business colleagues to dinner, who traveled economy class, whose only interests were in science and who entrusted Ully to deal with all financial aspects.

Ully looked at Sima and asked:

"But why do you want to help me? You are really endangering your position, your future. Because of such a thing they can disbar you!"

"Ully, I love you and am ready to make any sacrifice for you. I haven't ceased for a moment loving you. When I sleep with my husband I think about you and only you. I've got you under my skin. At Nelly's party, I was stunned by how much you obviously love one another, and I decided to try to forget you, to keep away. But when I heard what the bastards at Larisa were planning to do to you, I got so angry, as if I was being burned alive. I am crazy about you. I can't resist it. I don't have any illusions that because of me you'll leave Nelly. I don't even ask you to stop loving her or even to start loving me. Only... be with me, a little. We fit so well together from all angles - intellectually and sexually... I don't share anything with my husband. I married him because I was broken, and I wanted a child. But he is nothing to me. I didn't even change my family name after the wedding. Not that I could fool anybody if all of a sudden I would be called 'Mrs. Weiss'. I need a man like you, not a blond spineless juvenile like him. You and me, we are from the same origin, we share the same energy, roots, background, temperament, the same endless ambition. You were and still are my whole world! Is it my fault that when you married Nelly I was only ten years old? Perhaps some oracle told you that you were going to fall in love with a Simone, and when you found Nelly Simon, you were sure that she was your destiny, but you didn't know that in a remote slum a small Simone was growing up who would eventually become Sima. Who knows to which of us the prophecy was addressed? What does Nelly have that I don't? I am younger, prettier, smarter..."

Ully was preoccupied.

The last thing he needed at the moment was the burden of an affair with a lover.

He looked at Sima and told her that it was impossible. He could barely live with himself after the enchanting fortnight in Paris five years ago. It was not by accident that he cut off the liaison with her immediately upon returning to Israel, and resigned subsequently from Larisa.

"I really like you, Simale! You are a fantastic woman, and you deserve to be happy. If you're not happy with your husband, divorce him, find yourself somebody else who would suit you. It is unbelievable that in the whole world there is only me!"

Sima persisted. "You really don't understand. Imagine that you would be asked to stop loving Nelly and find another woman. Could you do it? I am willing to do anything for you; steal documents from the company, bring you all the incriminating evidence. Endanger not only my license, but also my life. You remember the eccentric inventor of Larisa who had a quarrel with the company and was found dead in his garden from a snake's bite? The newspapers made some noise for a day or two and after that the affair was forgotten. Those bastards are really dangerous; for greed they are willing to resort to anything. But they are afraid only of you. You belong to a species that is becoming extinct. The knight of the Round Table who fights with his white horse against the rascals of the Star Wars! Did you even see their new building? Everything is made of dark glass and black marble, like in a science fiction movie. You left when they were busy with sex orgies conducted by 'Dionysus' Fuchs. They are corrupted and corruptors and nobody can stop them. Arie and Eli, a fine pair, they really suit each other. One acts as the good guy and the other as the bad guy. But I still prefer Eli; with him you know at least where you stand. Arie is the most dangerous, because behind the grandmotherly facade lurks the body of a dangerous wolf. Did you ever notice what wicked eyes he has? No wonder he hides behind dark glasses."

Uly looked at her for a long moment. Perhaps under other circumstances, in another life, she could have been the ideal woman for him, as they shared the same ardor. But only with Nelly he could find peace and serenity.

He came back to himself and told Sima: "How can an outstanding woman like you - conscientious, brilliant, wise - can stay for so many years in all this filth? At the end they will infect you with their wickedness. You know that they never sign anything and always let subordinates like you sign. Before you know what happens, you'll become a rhinoceros and be like them - a bloodsucking vampire."

"I stay with them because I am weak," stammered Sima, "I don't have your power. I also don't possess the support that you have from your wife and kids. I have a husband who is five years younger than me, a bum, a parasite, who is always fired from his jobs, making me the breadwinner... And yes, for the sake of my small child, I am ready to become even a vampire."

2. EXTRACT FROM CHAPTER 7 (ULLY AND NELLY)

When he returned home, Uly did not enter his bedroom.

It was 2 a.m. and he didn't want to wake up Nelly.

He took a shower and sat in his living room to relax.

Uly popped a CD in the stereo with the song 'Nobody knows the trouble I've seen'.

He felt the music and the profound, husky voice of Louis Armstrong seep into his body, and felt a tremendous identification with the words of the song.

He couldn't descend to a deeper low, he thought, as he wept silently and slowly fell asleep.

Suddenly, he felt a warm embrace.

Nelly leaned over him and stroked his hair:

"Dorile darling, why are you sitting all by yourself in the dark? Come to me and I'll indulge you."

Ully slowly stopped weeping, and she whispered to him:

"There, this is how I love you. Now you are once again the Ully who I know, my mythological hero, who after his long Odyssey has come home to his beloved wife."

But Ully could not be consoled. "I am like another Ully, Julius Caesar, who everybody stabbed in the back. This is probably how Job felt, when he was told of all the catastrophes that happened to him."

Nelly burst out in exasperation:

"Shame on you! How can you compare yourself to Job? Job lost his wife, his children, all his possessions. What have you lost? Only some money and some friends who revealed their true character in time of need. Don't be so dramatic; you have me, the children. Thank God that we're all healthy, we have a home, a livelihood, some savings. This is not the end of the world. There are people who lose all their family in a car accident or in a terrorist attack. There are bereaved families, widows, widowers. Put things in the right perspective!"

"I know, but I can't," said Ully. "It is stronger than me. I believed in friends, in justice, that we live in a law-abiding country, where everybody pays for their crimes. I believed that my friends would stand by me in times of need, exactly like we stood by them. I believed that my clients appreciate what I do and that my colleagues are men and women of conscience. I even believed that Eli and your uncle Arie, although I knew that they are despicable, wouldn't behave so low."

Nelly was so beautiful in the soft lighting of the living room. She continued to caress his head and tried to calm him.

"I also suffered a lot from the betrayal of our friends. People who you helped so much are not even willing to listen to you. Every such blow is like a stab in the heart. But it should only toughen us, make us become more united and loyal, because nobody can take from us our warm family nucleus. Everything else is only money and is worth less than nothing."

Ully loved her more than ever. He felt the need to share with her what he was experiencing:

"The problem is that when it rains it pours. First of all money; you know that we were left with almost no savings. Also, the betrayal, but most of all - work. I am completely dried out. I feel like a fish whose pond has become a small puddle, and he has to remain with the small fry. While the water continues to drain from the pond, it becomes harder and harder for him to breathe. It is like if an architect who built the ultramodern La Defense area in Paris has to build now low-income dwellings in the suburbs. I have the power to lift the world and all I am doing is make-work. And what eats me is that I myself have brought upon us all this trouble. I decided to invest all our money in Molecula against your advice. I myself invited Arie and Hadas to your surprise party. But my worst frustration is that it was me who started this crusade against those bastards and I can't even scratch them. It is as if a magic force attracts me to the abyss and I can't resist, as if I went blind and I have an eclipse and I can't get out of it. Maybe

the gang really participates in black magic rituals, as you used to joke, stabbing a doll with pins while whispering in eery voices: Ully, Ully..."

"I don't mind the fact that you talk nonsense. But I'm afraid it will affect your health! We can overcome everything, but if all of a sudden you'll have a stroke or something, I will never forgive myself that I let you start this campaign. I am ready to assist you in anything, but if I'll notice that you're starting to hallucinate, fall into a depression or anything that will affect your health, I'll oppose your struggle like a tigress and not let you proceed with it, because you are more important to me than anything else in life, and I will never agree to let you take it so hard!"

3. EXTRACT FROM CHAPTER 8 (ULLY, ARIEH AND ELI)

A few days later, Ully was surprised to receive an invitation for lunch at Eli Fuch's office.

In spite of Nelly's urging him not to go, Ully decided to accept the invitation. If they invited him, he must have hit a sensitive nerve, causing them to be afraid.

In Eli's spacious office, Arieih, Eli and Ully sat at the table, while Joya, Eli's secretary, served them lunch, course after course.

"Ully, I notice that you are not eating," said Eli in an exulting voice. "What happened? Are you afraid that we'll poison you?"

Ully answered with humor:

"I like you too much and wouldn't want you to get in trouble if I'll also die here, like your VP of Sales. I heard that there is a lethal virus of a new species that attacks only those who endanger you. It will be too embarrassing if there would be enquiry commissions on Nelly's dear uncle. I am much too concerned with the good reputation of the family."

"It is swell that Arieih is not afraid to eat from the kitchen of my factory; he at least trusts us."

After a few more awkward pleasantries, Arieih and Eli explained to him that they heard of the enquiry that the mutual fund is conducting and that they know that Ully is behind it.

Ully did not deny it.

"You'll have to choose between a class action of 100 million dollars of all the shareholders of Molecula and a fair compensation to the mutual fund and myself. Make a cold economic analysis - you are after all intelligent businessmen - and let me know your decision. I told you that I will not abide by the merger and will not agree to the schemes that you throw around everybody. And don't try to liquidate me or something, as you did to the inventor who wanted to cross the lines to the competition and has stolen the secret formula of the drug that you developed."

"What are you talking about?" said Arieih, turning to Eli: "Do you know of what is he referring?"

But Ully didn't wait for Eli to respond. He continued ironically:

"This guy couldn't die of a lethal virus, as you have already used this excuse, so he died of a snake's bite in his garden. What I don't understand is how the snake had hands to take back the secret formula that was not found to this day. But I've got news for you; I've taken into consideration this eventuality as well,

and I had long talks with Nelly over it. And you know what she said? That she prefers the risk that something will happen to me instead of me staying at home like a scared rat. But if I'll die, I'll drag you into Hades. I have a poison pill, and it doesn't matter how I got hold of it. The problem is that I cannot use it while I am alive. But from the moment I'll die, or vanish, or even fall into a coma, it will be published and destroy you. Even if you'll not be responsible for my death and I'll die by accident, everything will blow up in your face. So start praying that nothing will happen to me. Besides, Arie, I know that you wouldn't want your Nellyka to become a widow. You love her so much, as we noticed the night of her surprise party, when you promised that if she needed you, you'd always be at her side.

Arie burst out in anger:

"How dare you speak like this, you ungrateful bastard! After all I've done in your favor, you forget that I'm the godfather of your son!"

But Uly would not back down. "Perhaps you'll stop once and for all making those silly statements that you've built me. You know that it is exactly the opposite, I built you and because of me you are today a multimillionaire and you've left me with the crumbs. You've adopted the slogan of Goebbels - lie once and again, until everybody will believe you. You are now 'High Society', looking at me from your altitude, Mr. Arie in Hebrew or Mr. Leon as you are called in the family in our Judeo-Spanish dialect. Or should I call you Don Leon, or even Cor-Leone? This is why you wanted so much to be the godfather of our son; you are anyhow the Godfather of all of us. Everybody is afraid of you, and fears that you'll put a dead cat in front of their door and make them an offer they can't refuse. A Mafia Godfather, speaking in an Anglo-Saxon accent that you have adopted. My mate, for us you're still Leonico Shimon and not Leo Simon, and you know exactly where you can smell us... You are pretending to be an honorable lord, but your acquaintances know that you are honorable exactly like Mack the Knife, who has no stains on his white gloves from all the many crimes that he has committed! I prefer to deal with Eli the shark who everybody sees his jaws full of blood. But with you, Macky, 'Das Messer sieht man nicht' - nobody sees the knife that you are hiding. You are the most dangerous kind, the honorable "knives"..."

Boiling with fury, Arie put down his fork, and addressed Uly:

"You've become all of a sudden German, quoting Brecht's German Operas! You dare mock me because I have changed my name to Arie, you Mr. Buskela, who wanted to hide the Egyptian-Moroccan-Black origins of your father! 'Doron', you have suddenly become. Just when you turned 18, out goes Buskela, and you enlisted in the army as Doron. Your father has not forgiven you until this day your betrayal! But whom did you not betray - your origins, your father, your uncle, your company and clients... I wouldn't be surprised if you are also betraying Nelly!"

12.7 RIGOLETTO, VERDI'S OPERA WITH PIAVE'S LIBRETTO BASED ON VICTOR HUGO'S PLAY LE ROI S'AMUSE

One of the most difficult problems in the struggle against unethical persons is the problem of the victim's syndrome. The victim identifies many times with his oppressor, for various reasons: admiration, love, fear, masochism. The opera *Rigoletto* by Piave and Verdi, based on the famous play by Victor Hugo "*Le roi s'amuse*", gives an excellent example of the victim's syndrome. The Duke of Mantua is an unscrupulous tyrant with an absolute power over his citizens. He is a womanizer and sends his noblemen to prison if they dare complain. But he perceives himself as the victim of women who are fickle (*la donna e mobile*). This is a typical attitude of wrongdoers who attribute their defaults to the wronged people, thus the minority shareholders are called despicable speculators while it is the controlling shareholders who speculate, and here - the rapist of women complain that he is the victim of women.

Monterone, a respectable nobleman, complains to the Duke that he abducted his daughter. He threatens to become a whistleblower (my voice will be heard everywhere). *Rigoletto*, the court jester ridicules Monterone and asks him how dare he accuse the Duke of such crimes. But Monterone pursues his accusations. He tells the Duke that he'll interrupt his orgies. He wants to punish the Duke for his crimes and even if he'll be sentenced to death he'll return as a ghost to avenge the honor of his daughter. When the Duke tells his servants to take Monterone to prison he curses the Duke, as he has sent a dog to tear the body of a dying lion, and *Rigoletto*, as he is a mocking snake who ridicules the pain of a father. All the court mocks Monterone, but *Rigoletto* this time is silent. After Monterone is taken to his death he pardons the Duke, saying that as he couldn't hurt him he wishes him to be happy. This is a typical victim's syndrome. Some of the victims commit suicide when they cannot succeed to punish their wrongdoers, some of them get sick or die of sorrow, but others identify with their oppressors and become worse than them.

Rigoletto, apparently has not such a syndrome. He has a daughter Gilda who is abducted by the Duke (because of Monterone's curse, he believes). He decides to murder the Duke and pays a killer Sparafucile to do the job. But Gilda who is in love of the Duke, although she knows that he abducted her on false pretense and is courting Sparafucile's sister, disobeys her father and sacrifices herself to Sparafucile's knife in order to save the Duke. Verdi and Hugo, who were both freedom fighters, couldn't imagine that a Duke might be killed by a common and they are saved by the same commons that they offended. *Rigoletto* who dares planning the murder of the Duke loses his daughter and Monterone who dared be a whistleblower loses his life. This is one of the best examples of the victim's syndrome which is very common in the business world. Very few people who dare to oppose unethical tycoons succeed and almost all of them don't remain in the business world as they are perceived as whistleblowers. In some cases they are even killed like Silkwood. Unethical Tycoons (the modern robber barons and Dukes) are therefore immune from reprisal in most of the cases, only their lieutenants, the CFOs or the Majors are punished if at all, but the CEOs, Tycoons or Generals remain untouched. Those who dared confront them are severely punished as happened to Monterone or *Rigoletto*.

We can kill for \$11, for 30 denarius or for \$10,000. According to that logic, the hired killer has the highest respect for human life, as he asks for the higher price. Even Sparafucile in *Rigoletto* is ready to spare the life of the Duke, as Madalena his sister thinks that he is handsome. The hired killer is impressed by the personification of the Duke and is ready to kill in his place an unknown man. Sparafucile, like some of the companies' executives, is willing to commit a crime if it is toward an unpersonified victim. The personification of the shareholders and stakeholders becomes therefore a major cause to safeguard their interests, as it is much more difficult to

wrong them if we know them and appreciate or like them. But, in many cases in modern business the victim is ultimately the abused party who tries to fight the mighty ones. This reminds us of Rigoletto, who has ordered Sparafucile to murder the Duke in order to avenge the abuse of his daughter. The one who dies ultimately is his daughter Gilda, who sacrifices herself in order to save the Duke whom she loved. She presents herself as an unknown person to Sparafucile, who kills her instantly.

“Rigoletto: Dio tremendo! Ella stessa fu colta
dallo stral di mia giusta vendetta!
(A Gilda) Angiol caro, mi guarda, m’ascolta,
parla, parlami, figlia diletta!
Gilda: Ah, ch’io taccia!
A me, a lui perdonate!
Benedite alla figlia, o mio padre!
Lassu in cielo, vicina alla madre,
in eterno per voi preghero.
Rigoletto: Non morir, mio tesoro, pietade.
Mia colomba, lasciami non dei,
no, lasciami non dei.”
(Piave, Rigoletto, end of the opera)

"Rigoletto (to himself): Oh, horror, she herself
has been struck by my vengeance.
(to Gilda) Dear angel, look, listen to me, speak to me beloved.
Gilda: Ah, that I must be silent forever!
Forgive me, forgive him!
Bless your daughter, O father.
In heaven, beside my mother,
I soon shall be,
And there we'll pray for you.
Rigoletto: Do not die, my treasure.
My dove,
Don't leave me."

Rigoletto is an [opera](#) in three acts by [Giuseppe Verdi](#). The Italian [libretto](#) was written by [Francesco Maria Piave](#) based on the play [Le roi s'amuse](#) by [Victor Hugo](#). Despite serious initial problems with the Austrian censors who had control over northern Italian theatres at the time, the opera had a triumphant premiere at [La Fenice](#) in Venice on 11 March 1851. It is considered by many to be the first of the operatic masterpieces of Verdi's middle-to-late career. Its tragic story revolves around the licentious Duke of Mantua, his hunch-backed [court jester](#) Rigoletto and Rigoletto's beautiful daughter Gilda. The opera's original title, *La maledizione* (The Curse), refers to the curse placed on both the Duke and Rigoletto by a courtier whose daughter had been seduced by the Duke with Rigoletto's encouragement. The curse comes to fruition when Gilda likewise falls in love with the Duke and eventually sacrifices her life to save him from the assassins hired by her father. In modern times, it has become a staple of the standard operatic repertoire. It appears as number 9 (with 395 performances) on the [Operabase](#) list of the most-performed operas worldwide between 2008/2009 and 2012/13 seasons, and was also the 9th most frequently performed opera in Italy during that period.

12.8 ARTHUR MILLER – THE CRUCIBLE – JOHN PROCTOR

The final form of the narcissism of Freud is in the positive attitude toward oneself, the respect of oneself, self-esteem, Selbstgefühl. It is this attitude that motivated Joan of Arc to mount the scaffold and motivated John Proctor in ‘The Crucible’ to die in order not to give up his self-esteem. According to Proctor, his name, his reputation is worth more than his life.

“PROCTOR, with a cry of his whole soul: Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!

DANFORTH, pointing at the confession in Proctor’s hand: Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! Proctor is motionless. You will give me your honest confession in my hand, or I cannot keep you from the rope. Proctor does not reply. Which way do you go, Mister?

His breast heaving, his eyes staring, Proctor tears the paper and crumples it, and he is weeping in fury, but erect.

DANFORTH: Marshall!

PARRIS, hysterically, as though the tearing paper were his life: Proctor, Proctor!

HALE: Man, you will hang! You cannot!

PROCTOR, his eyes full of tears: I can. And there’s your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs. Elizabeth, in a burst of terror, rushes to him and weeps against his hand. Give them no tear! Tears pleasure them! Show honor now, show a stony heart and sink them with it! He has lifted her, and kisses her now with great passion.

REBECCA: Let you fear nothing! Another judgment waits us all!”

(Miller, *The Crucible*, p. 251)

One has to have the character of John Proctor in order not to be intimidated by inquiring committees of McCarthy, the NKVD, or the Inquisition. Those examples are very pertinent in the business world of today, where ethical managers suffer sometimes martyrdom from their companies and colleagues in cases where they have to act according to their conscience and against the immediate interests of the company. They are almost always motivated by a sense of self-esteem, which is much stronger than the pursuit of pleasures and happiness, at the risk even of their lives. If the happiness (eudaimonia) or the pleasure (Lust) that they obtain comes to the detriment of their well-being it is because the value that they attach to their principles is predominant. It is the executives of this caliber who should manage the companies of the 21st century, and not the unscrupulous or the spineless executives who often manage the business world of today.

12.9 ARTHUR MILLER - DEATH OF A SALESMAN

Willy Loman, an aging traveling salesman can no longer make the long trips to his customers. His boss fires him brutally and Willy loses his self respect and mental sanity wondering what went wrong. Willy is perceived as an insignificant player in the "new economy" of those days, which appreciated only youth and not experience. He remembers the heroic times of his youth and his outstanding achievements but he is the only one who remembers it and nobody else cares. We are not even sure that what he remembers is correct as he imagines things and has flashbacks that are not realistic. Yet, Willy has the full support of his wife Linda who loves him, respects him and protects him from his suicidal attempts. Willy can continue living only with his hallucinations as the reality is too cruel to be lived. Or is it? After all, many people have a much worse fate than Willy, but he is too proud to admit that he is a loser. His son Biff is unwilling to forgive him that he smashed all his youth's ideals when he found his father with a lover in a hotel. Or is it an excuse for his failures? Everybody in this play blames somebody else for his fate instead of taking responsibility of their destiny. Howard, the son of the former boss of Willy, is not willing to carry on a "dead wood" as Willy, he has no empathy for his past performance, he wants to maximize his profits and for him Willy is a burden. He fires him and Willy who has no more a reason for living commits suicide.

Miller took a simple American family struggling to make life work, and made each character extraordinary. A masterpiece on labor relations. Although the play takes place in the late forties it is still actual, as today more than ever before elder people are being fired only because they are no more young. Only that today an "old" man or woman who has to retire is aged 50 or even 45, while he behaves in a much younger way than in the forties, he is healthier, has a life expectancy of twice his age, so what should he do after being fired? Should he commit suicide like Willy or start a new career? The worst discrimination in modern business is not racial, sexual or religious, it is discrimination of age. If we bear in mind that people start working at 30, after getting an MBA or equivalent, spending a few years in India, and a military service, the work expectancy is today 15 or maximum 20 years. Furthermore, there is no more life employment in one company, not even in Japan, so a normal executive perceives his job as temporary for a few years, with 3-5 similar jobs, and that's it. Before that - he studies or travels or serve his country or community, after that - he retires and most of the times he is compelled to do so.

The conclusion is that a young manager has to earn in Wall Street, Monsanto or Nike very high salaries in order to repay the loans he made to finance his expensive studies, and to save the money he needs for his early retirement. Can he get such high salaries? The most brilliant ones can, but what about all the others? Does it compel them to be unethical and to obey without hesitation to any unethical order of his bosses, brutal or not? Does he have at all an alternative, unless he wants to go on welfare? The most tragic part of the story is that nowadays managers aged 50 are in their prime. They are experienced, not reckless, they can work long hours because their children have left home, they have a lot of ambition and stamina, they have at least a work expectancy of 25 years, much more than their present experience. Those who want to retire could do so, but probably they are a small minority. Furthermore, if people will retire only at 70 or 75 it will solve all the actuarial problems of the pension funds. Brutal bosses are the worst curse of modern business. Because of the high standard of living needed, the high payments for mortgage, expensive cars and vacations, the fear that managers will be fired being "obsolete", those bosses can behave in a dictatorial way, offend their subordinates, take advantage of them in many ways, and nobody would dare to react, fearing to be fired and to receive an image of a troublemaker or even worse - a whistleblower.

12.10 GLENN GARRY GLEN ROSS BY DAVID MAMET

The survival of the fittest, those who cannot be the best should perish as there is no place in the modern world for weaker persons and employees. Times are tough in a real estate sales office; the salesmen are given a strong incentive to succeed in a sales contest. There is no room for losers in this dramatically masculine world; only "closers" will get the good sales leads. Can a society, a company or a country exist with no place for the weakest? The main dilemma of the film and the play is - can businessmen who are not the best survive in the modern business world? Managers who are older than 45; salesmen who sell less than they used to; people who have family problems - they are sick, their wives or husbands left them, they lost a child; businessmen who don't belong to the elites - Afro-Americans, Muslims, Indians; women in a machoistic environment; people with physical disabilities and so on. As a matter of fact, the survival of the fittest was always the slogan of the darkest fascistic regimes, which killed millions of Jews, crippled, sick, Gypsies or homosexuals. Every one is often in his work career not at his best: so, should he be fired on the spot, are we human beings or cows who are slaughtered when their milk production deteriorates? On the other hand, there are many who argue that a business is not a welfare agency and a company cannot afford to support people who are not at their best.

The purpose of a corporation according to Milton Friedman and most of businessmen is to maximize profits and it is impossible to keep people like Shelley Levene or his colleagues in the organization. So, they should be fired even if they worked very hard and still are, but their results are not as good as before, because of age, family problems or sickness. Those who favor these beliefs should bear in mind that in due time they will also have problems and not be at their best, so it will repercuss on them as well. "Don't do to others what you wouldn't want others to do to you" is not a utopist maxim, it is the bread and butter of civilization and ethics, as we are not animals who slaughter the weakest (even they don't do it most of the time) but human beings who, after millenniums of evolution, are giving a chance to women, people from different religions or races, people with disabilities, businessmen not coming from the elites, and older people. In a primitive society only the strongest monkey would survive but in a democratic society people can excel in many ways even if they are not the fittest. They could get lower salaries if their contribution is lower but they should not be fired in such a brutal way as in this film nor be scared of being fired and forcing the salesmen to commit crimes that otherwise they wouldn't even think of committing.

The salesmen complain that they don't receive good leads. Dave Moss (Ed Harris) says that it is impossible to treat people in such a way, but he is told that Roma will receive the leads of Glengarry Glen Ross as he is a closer. In the harsh world of real estate and in business in general you should be ready to do anything in order to survive. The pressure put on the salesmen oblige them to cheat the potential clients, to lie, to tell them half truths, as no one wants to be fired. Competition is very hard and if you don't cheat somebody else will and you will lose everything. The business world is not for weak people, if you don't devour the others they'll eat you. The two worst losers are Aaronov (Alan Arkin) and Levene, they are not tough enough, but they are driven to extreme actions. Aaronov agrees to steal the leads in order to give them to Moss, but ultimately it is Levene who steals them. Levene tries to bribe Williamson but he refuses as he doesn't want to be mixed up with such a loser, finally he agrees but Levene cannot pay him the advance payment. Moss says that they should stop thinking as slaves, they are men, they should be independent and not salaried. Roma doesn't want to abide to the middle class moral norms, it is OK to steal, as bad men don't go to hell anyhow. The pressure on Levene increases as he has to pay for his sick daughter, the stolen leads could give him thousands of dollars that he could

receive for them. In this play and film everyone cheats everyone else. It is OK to threaten, there are no friendships, no values, no feelings, except the family sentiments of Levene. The unfair treatment is towards the subordinates, the bosses, the colleagues, the clients, the stakeholders. After Levene is caught for stealing the leads he says that it is a world of bureaucrats, not of human beings, we live in a world that is disappearing and that's why we should stick together. This is the message to the meeks, it is the only way to oppose the strong people, the wrongdoers, the unethical businessmen who oppress the stakeholders, and if the meek will unite they could win their battle and achieve a juster distribution of resources.

David Alan Mamet (born November 30, 1947) is an American playwright, essayist, screenwriter, and film director. As a playwright, Mamet has won a [Pulitzer Prize](#) and received [Tony](#) nominations for [Glengarry Glen Ross](#) (1984) and [Speed-the-Plow](#) (1988). As a screenwriter, he has received [Oscar](#) nominations for [The Verdict](#) (1982) and [Wag the Dog](#) (1997). Mamet's books include: *The Old Religion* (1997), a novel about the lynching of [Leo Frank](#); *Five Cities of Refuge: Weekly Reflections on Genesis, Exodus, Leviticus, Numbers and Deuteronomy* (2004), a [Torah](#) commentary with Rabbi [Lawrence Kushner](#); *The Wicked Son* (2006), a study of [Jewish self-hatred](#) and [antisemitism](#); *Bambi vs. Godzilla*, a commentary on the movie business; *The Secret Knowledge: On the Dismantling of American Culture* (2011), a commentary on cultural and political issues; and *Three War Stories* (2013), a trio of novellas about the physical and psychological effects of war.

Glengarry Glen Ross is a play by [David Mamet](#) that won the [Pulitzer Prize](#) in 1984. The play shows parts of two days in the lives of four desperate [Chicago real estate agents](#) who are prepared to engage in any number of unethical, illegal acts—from lies and flattery to [bribery](#), threats, intimidation and [burglary](#)—to sell undesirable [real estate](#) to unwitting prospective buyers. It is based on Mamet's experience having previously worked in a similar office. The title comes from two real estate properties mentioned in the play: Glengarry Highlands, which is currently the prime real estate everyone is attempting to sell, and Glen Ross Farms, which is mentioned by several characters as having been very lucrative for those selling it several years ago. The world premiere was at the [National Theatre](#) in [London](#) on September 21, 1983 where [Bill Bryden](#)'s production in the [Cottesloe Theatre](#) was acclaimed as a triumph of [ensemble](#) acting. The play opened on [Broadway](#) on March 25, 1984 and closed on February 17, 1985. The production was directed by [Gregory Mosher](#) and starred [Joe Mantegna](#), [Mike Nussbaum](#), [Robert Prosky](#), [Lane Smith](#), [James Tolkan](#), Jack Wallace and [J. T. Walsh](#). The production was nominated for four Tony awards including Best Play, Best Director, and two Best Featured Actor nominations for Robert Prosky and Joe Mantegna, who won the production's one Tony.

Glengarry Glen Ross is also a 1992 American [drama](#), adapted by [David Mamet](#) from his 1984 [Pulitzer Prize](#)- and [Tony](#)-winning [play of the same name](#), and directed by [James Foley](#). The film is set in either New York City or Chicago, and filmed in New York City. It depicts two days in the lives of four [real estate](#) salesmen and how they become desperate when the corporate office sends a [trainer](#) to "motivate" them by announcing that, in one week, all except the top two salesmen will be fired. The film, like the play, is notorious for its use of profanity, leading the cast to jokingly refer to the film as "[Death of a Fuckin' Salesman](#)." The title of the film comes from the names of two of the real estate developments being peddled by the salesmen characters: Glengarry Highlands and Glen Ross Farms. The [world premiere](#) of the film was held at the [49th Venice Film Festival](#), where [Jack Lemmon](#), one of the film's stars, was awarded the [Volpi Cup](#) for Best Actor. The film was a commercial failure, making only [US](#) \$10.7 million in [North America](#), just below its \$12.5 million budget. [Al Pacino](#) was nominated for an [Academy Award](#) and a [Golden Globe](#) for [Best Supporting Actor](#) for his work in the film.

12.11 RHINOCEROS BY EUGENE IONESCO

The play shows the futile discussions between Jean, Beranger, the logician and others if there were rhinoceroses or no and if they have one horn or two. This futility reminds the authorities dealing with minor ecological and ethical issues instead of tackling the main problems. At first the people do not want to interfere and intend only to complain to the authorities on the rhinoceroses. Jean thinks that he is powerful because he has moral power, he does not drink alcohol like Beranger, he is conservative and a good citizen. But he is one of the first to become a rhinoceros while Beranger the libertine remains the last man and refuses to adapt. Are the rhinoceroses dangerous or not? They run to all directions but Ionesco tells us that they only trampled a cat. The reason is probably that everyone becomes a rhinoceros and there is no need to trample their own kind, but they will probably trample Beranger as he is not a conformist and chooses to remain a human being. Botar is suspicious of everyone, he says that journalists are liars, that his colleagues have not seen clearly the rhinoceroses. He believes only what he sees and he believes in conspiracy. Mrs. Shore is ready to become a rhinoceros only in order to remain with her husband who has become one. Love as an additional cause of becoming a rhinoceros.

The transformation to rhinoceroses expands in a geometric progression. And what about the progression of corruption and bribery? Jean becomes a rhinoceros in front of the bewildered Beranger, but when the later wants to call a doctor, Jean loses his temper. This is similar to businessmen who do not like to hear anything about ethics and lose their temper when somebody talks about it or gives a lecture. Jean believes that he will not become a rhinoceros, as nobody in his family suffered from this "disease", but unfortunately this is not a genetic disease. The rhinoceroses are strong, ugly, breath heavily and snore, they have a coarse skin and a green color. In comparison, human beings are weak, breath regularly, but are they beautiful? Jean, who has become a rhinoceros, does not believe anymore in friendship and ceases to be the best friend of Beranger. Jean does not hate people, he is indifferent to them, they make him sick but if they will stand in his way he will trample them. We can find analogies to the different opinions on business ethics and the mission of companies as perceived by Milton Friedman and the ethicists. If Jean has an aim he tramples towards it. He is a street fighter and nothing can obstruct his way in order to obtain his goal. Jean has now a coarse skin that is not affected by changing weather. What about unethical businessmen who have also coarse skins and are not affected by ethical considerations?

Jean believes that people enjoy becoming rhinoceroses and this is the normal procedure. He is convinced that those animals are like us and they also have a right to live. Beranger thinks on the contrary that there is a gap in mentality, we have morals and they don't, but Jean despises morals, he is sick of morals and thinks that we should go beyond it. Jean proposes instead of morals returning to nature, to the laws of the jungle, the survival of the fittest, as morals contradicts nature and rhinoceroses can live only in the jungle. This is a very similar attitude to the business theories stating that business is like a jungle without any morals, where only the fittest survive, but this is not an evolution from the ape to the man but a reverse evolution from the man to the ape or the rhinoceros. Beranger states that we have a philosophy that the rhinoceroses don't have, value systems, thousands of years of civilization and culture. But Jean answers that they will destroy everything and this would be better for all of us. He does not want to hear even the words humanity, spirit, man, as those are clichés of a sentimental person, old and ridiculous. This is a way of thinking of many unethical businessmen who despise ethics and helping the weak. Jean is willing to become a rhinoceros as he doesn't have prejudices. He says that we should experience everything without prejudices. What about drugs? It is good to experience

new things but in which direction? All this shakes the self-confidence of Beranger who sees that all his friends become rhinoceroses. He does not understand why and he is afraid that it is a contagious disease.

Dodar, Beranger's friend, is also in the process of becoming a rhinoceros. But he doesn't pay any particular attention to this process, as he sees it very natural. Everyone that doesn't see in the bestialization, the decline in moral standards, a dangerous development is likely to become a rhinoceros himself very soon. Only a strong opposition can save us from this fate. Dodar suggests to Beranger to overlook the rhinoceroses, to humiliate in front of them, as they do not want to harm anybody. This happens with every totalitarian regime or corrupted economy in the beginning of their "reign" but later on they attack everybody standing on their way and all those who refuse to become rhinoceroses, communists, collaborators or corrupted. Beranger decides to fight only with ethical means, as it is forbidden to lose your temper, not knowing where anger could lead you to. Beranger is militant and activist, is solidarian to every event, as he cannot remain indifferent. Dodar brings the standard arguments: don't judge others if you do not want to be judged, do not take to heart what happens around you, do not interfere even when the situation deteriorates, remain aside of the events if you don't want to get hurt. But Jean has to interfere as this deterioration doesn't happen in another country but in his country. He cannot adapt to the situation as Dodar, he maybe stubborn like Don Quixote, but he cannot get asleep, he has nightmares. Dodar admonishes Beranger that he likes being tortured, that he is a masochist. If this situation happens, that's the way it should be and we cannot change it.

Beranger does not know what to do, he will write to the newspapers, write pamphlets, go to the mayor, in contrast to the advice of Dodar who tells him to let the authorities handle the situation. Should we let also the SEC, the legal system, the boards of directors, the analysts, the audit firms and others to handle a situation like in Enron even if they are incompetent? Dodar accuses Beranger that he sees flaws in everything and this is a characteristic of an inquisitor. Is it true? Dodar does not perceive the boundaries between right and wrong, normal and not normal, but what is normal or right anyway? Beranger thinks that tolerance is a sign of weakness, and if everyone would be conformists as Dodar is, where would we be? Dodar now thinks that becoming rhinoceros is a sign of progress. One should be modern and adapt to the new era. In Rome do as the Romans do. If you can't beat them join them. Is it true? Beranger believes that Dodar will become a decent rhinoceros just as he was a decent man. Is it possible? Beranger still believing that rhinoceroses are in minority thinks that something should be done. Maybe put them in huge internment camps and keep them in quarantine. Is it justified? Will it bring to McCarthyism, inquisition, gulags? But on the other hand tolerance would destroy morals, democracy, humanity. Weak regimes have enabled Bolshevism, Humeinism, Nazism to prevail and tolerance to corruption could destroy the economy. What is the solution?

Dodar becomes a rhinoceros out of conformism, vocation and mission, as he believes that he should follow his superiors, give an example for better and for worse. You should stick to the majority, you could always criticize from within instead of doing so from without. Is it better to stay in a corrupted society, in a fascistic regime, or should you leave those societies? All the rhinoceroses are alike, they lose their identity, like yes-men in a totalitarian company trying to please their bosses. What if you have original ideas, how do they affect society? Daisy believes in happiness, regardless of what happens. She wants to understand the rhinoceroses and their languages, she believes that everything is relative, nothing is absolute. She thinks that the snoring of rhinoceros sounds like poetry, they are beautiful, they are gods. Beranger decides that he will not succumb. He will retain his humanity, he will not follow the majority because he

believes that they are wrong and he is right. He believes in human values, he is lonely, but optimistic that ultimately his ideals will prevail.

I've taught with my classes dozens of times the play *Rhinoceros*, written in French by the Romanian Eugene Ionesco in 1959, seeing the film *Rhinoceros*, 1974, 104 minutes, Director Tom O'Horgan, with Zero Mostel and Gene Wilder. This is one of the best plays ever written and one of the best films ever filmed. When I wrote the curriculum of my first course on Business Ethics in 2004 (that became my most popular course, that my students rated as 5 out of 5, the best grade ever received for a course at the University of Haifa in Israel) it was obvious that it will comprise my cases and some of the films and plays that dealt obviously on business ethics as *Wall Street*, *Erin Brockovitch*, *It's a Wonderful Life*, *All My Sons*, *An Enemy of the People*, *The Visit of the Old Lady*. But all of a sudden I had an illumination, I remembered that Ionesco in his play *Rhinoceros* dealt also on ethical issues, on humanism, bestiality, conformism.

I read once again the play, watched the unforgettable movie, and introduced it with a lot of apprehension, as I was not sure that my students, who read and watched for the first time in my courses plays, would understand the meaning of this theater of the absurd. The play is often read as a response and criticism to the sudden upsurge of Communism, Fascism, and Nazism during the events preceding World War II, and explores the themes of conformity, culture, mass movements, mob mentality, philosophy and morality. But the play deals also on topics that were not existing on Ionesco's time, but as it always occur with immortal plays Ionesco has foreseen the events marvelously. The neoliberal precepts of the worst economic leaders – Milton Freedman, Margaret Thatcher, Ronald Reagan, Benjamin Nethanyahu, made most of the business world rhinoceroses, ostracised all the economists and businessmen who thought differently, in a pseudo democratic process that conquered all the bastions of free thought and humane capitalism in economy, politics, society, business, universities, companies... They obliged us to think that the best status of economics is the Neandertalic phase where the free market is allowed to reign with no regulation (as a reaction to the communist regimes who have failed and where everything was regulated but disregarding the winning model of Scandinavia..).

When I encountered wrongdoings to minority shareholders personally and in my research I felt that I am participating in a theater of the absurd and I wanted to share this feeling with my students. And indeed, the chemistry worked and quite all the students felt the magic of the play and understood the profound meaning of the play, the metaphors, as they had to present the ethical dilemmas of the main protagonists – Beranger, Jean, Daisy, Dodar...

Furthermore, 17 classes of the naval academy, young men and women aged 20, and about to become captains in the Navy understood the play perfectly and participated enthusiastically in the group dynamics. I told them that the unethical businessmen perceive me in my writings and lectures in the same manner that Jean perceives Beranger who wants to bring him a doctor who will cure him of wanting to become a rhinoceros. I watched the metamorphosis of my best friends and colleagues becoming rhinoceroses in front of me, one day they were ethical businessman and the other they became rhinoceros, in order to conform to the unethical behavior of the business environment. People want to conform, to become conformists, they are afraid to differ from their peers, to be perceived as an outsider, to be outsiders, only people with a very strong character who want to continue fighting even alone as Dr. Stockmann, Beranger, Erin Brockovitch or Silkwood, can remain human and keep their humanistic values in society, business and economy. I'll bring here 2 extracts of the play that moved most my students – the scene when Jean turns into a rhinoceros in front of Beranger, and the final scene when Beranger decides to continue fighting alone, when all his friends have turned into rhinoceroses.

66

IONESCO

JEAN: [*in a very hoarse voice*] Ah, ah, ah! Fat old Mrs. Boeuf. She's just a fool!

BERENGER: Well fool or no fool . . .

JEAN: [*he enters swiftly, takes off his jacket, and throws it on the bed.*

BERENGER *discreetly averts his gaze.* JEAN, *whose back and chest are now green, goes back into the bathroom. As he walks in and out:*

Boeuf never let his wife know what he was up to . . .

BERENGER: You're wrong there, Jean—it was a very united family.

JEAN: Very united, was it? Are you sure? Hum, hum, Brr . . .

BERENGER: [*moving to the bathroom, where JEAN slams the door in his face*] Very united. And the proof is that . . .

JEAN: [*from within*] Boeuf led his own private life. He had a secret side to him deep down which he kept to himself.

BERENGER: I shouldn't make you talk, it seems to upset you.

JEAN: On the contrary, it relaxes me.

BERENGER: Even so, let me call the doctor, I beg you.

JEAN: I absolutely forbid it. I can't stand obstinate people.

[*JEAN comes back into the bedroom. BERENGER backs away a little scared, for JEAN is greener than ever and speaks only with difficulty. His voice is unrecognizable.*]

Well, whether he changes into a rhinoceros on purpose or against his will, he's probably all the better for it.

BERENGER: How can you say a thing like that? Surely you don't think . . .

JEAN: You always see the black side of everything. It obviously gave him great pleasure to turn into a rhinoceros. There's nothing extraordinary in that.

BERENGER: There's nothing extraordinary in it, but I doubt if it gave him much pleasure.

JEAN: And why not, pray?

BERENGER: It's hard to say exactly why; it's just something you feel.

JEAN: I tell you it's not as bad as all that. After all, rhinoceroses are living creatures the same as us; they've got as much right to life as we have!

RHINOCEROS

67

BERENGER: As long as they don't destroy ours in the process.
You must admit the difference in mentality.

JEAN: [*pacing up and down the room, and in and out of the bathroom*] Are you under the impression that our way of life is superior?

BERENGER: Well at any rate, we have our own moral standards which I consider incompatible with the standards of these animals.

JEAN: Moral standards! I'm sick of moral standards! We need to go beyond moral standards!

BERENGER: What would you put in their place?

JEAN: [*still pacing*] Nature!

BERENGER: Nature?

JEAN: Nature has its own laws. Morality's against Nature.

BERENGER: Are you suggesting we replace our moral laws by the law of the jungle?

JEAN: It would suit me, suit me fine.

BERENGER: You say that. But deep down, no one . . .

JEAN: [*interrupting him, pacing up and down*] We've got to build our life on new foundations. We must get back to primeval integrity.

BERENGER: I don't agree with you at all.

JEAN: [*breathing noisily*] I can't breathe.

BERENGER: Just think a moment. You must admit that we have a philosophy that animals don't share, and an irreplaceable set of values, which it's taken centuries of human civilization to build up . . .

JEAN: [*in the bathroom*] When we've demolished all that, we'll be better off!

BERENGER: I know you don't mean that seriously. You're joking!
It's just a poetic fancy.

JEAN: Brrr. [*He almost trumpets.*]

BERENGER: I'd never realized you were a poet.

JEAN: [*comes out of the bathroom*] Brrr. [*He trumpets again.*]

BERENGER: That's not what you believe fundamentally—I know you too well. You know as well as I do that mankind . . .

68

IONESCO

JEAN: [*interrupting him*] Don't talk to me about mankind!

BERENGER: I mean the human individual, humanism . . .

JEAN: Humanism is all washed up! You're a ridiculous old sentimentalist. [*He goes into the bathroom.*]

BERENGER: But you must admit that the mind . . .

JEAN: [*from the bathroom*] Just clichés! You're talking rubbish!

BERENGER: Rubbish!

JEAN: [*from the bathroom in a very hoarse voice, difficult to understand*] Utter rubbish!

BERENGER: I'm amazed to hear you say that, Jean, really! You must be out of your mind. You wouldn't like to be a rhinoceros yourself, now would you?

JEAN: Why not? I'm not a victim of prejudice like you.

BERENGER: Can you speak more clearly? I didn't catch what you said. You swallowed the words.

JEAN: [*still in the bathroom*] Then keep your ears open.

BERENGER: What?

JEAN: Keep your ears open. I said what's wrong with being a rhinoceros? I'm all for change.

BERENGER: It's not like you to say a thing like that . . .

[*BERENGER stops short, for JEAN's appearance is truly alarming.*

JEAN has become, in fact, completely green. The bump on his forehead is practically a rhinoceros horn.]

Oh! You really must be out of your mind!

[*JEAN dashes to his bed, throws the covers on the floor, talking in a fast and furious gabble, and making very weird sounds.*]

You mustn't get into such a state—calm down! I hardly recognize you any more.

JEAN: [*hardly distinguishable*] Hot . . . far too hot! Demolish the lot, clothes itch, they itch! [*He drops his pyjama trousers.*]

BERENGER: What are you doing? You're not yourself! You're generally so modest!

JEAN: The swamps! The swamps!

BERENGER: Look at me! Can't you see me any longer? Can't you hear me?

JEAN: I can hear you perfectly well! I can see you perfectly well!

RHINOCEROS

69

[He lunges towards BERENGER, head down. BERENGER gets out of the way.]

BERENGER: Watch out!

JEAN: *[puffing noisily]* Sorry! *[He darts at great speed into the bathroom.]*

BERENGER: *[makes as if to escape by the door left, then comes back and goes into the bathroom after JEAN, saying]* I really can't leave him like that—after all he is a friend. *[From the bathroom:]* I'm going to get the doctor! It's absolutely necessary, believe me!

JEAN: *[from the bathroom]* No!

BERENGER: *[from the bathroom]* Calm down, Jean, you're being ridiculous! Oh, your horn's getting longer and longer—you're a rhinoceros!

JEAN: *[from the bathroom]* I'll trample you, I'll trample you down!
[A lot of noise comes from the bathroom, trumpetings, objects falling, the sound of a shattered mirror; then BERENGER reappears, very frightened; he closes the bathroom door with difficulty against the resistance that is being made from inside.]

BERENGER: *[pushing against the door]* He's a rhinoceros, he's a rhinoceros!

[BERENGER manages to close the door. As he does so, his coat is pierced by a rhinoceros horn. The door shakes under the animal's constant pressure and the din continues in the bathroom; trumpetings are heard, interspersed with indistinct phrases such as: 'I'm furious! The swine!' etc. BERENGER rushes to the door right.]

I never would have thought it of him—never!

[He opens the staircase door and goes and knocks at the landing door; he bangs repeatedly on it with his fist.]

There's a rhinoceros in the building! Get the police!

OLD MAN: *[poking his head out]* What's the matter?

BERENGER: Get the police! There's a rhinoceros in the house!

VOICE OF OLD MAN'S WIFE: What are you up to, Jean? Why are you making all that noise?

OLD MAN: *[to his wife]* I don't know what he's talking about. He's seen a rhinoceros.

BERENGER: Yes, here in the house. Get the police!

RHINOCEROS

105

DAISY: You mustn't be jealous, my dear.

[She goes to BERENGER again and tries to embrace him. This time it is BERENGER who frees himself.]

BERENGER: I can see our opinions are directly opposed. It's better not to discuss the matter.

DAISY: Now you mustn't be nasty.

BERENGER: Then don't you be stupid!

DAISY: *[to BERENGER, who turns his back on her. He looks at himself closely in the mirror]* It's no longer possible for us to live together.

[As BERENGER continues to examine himself in the mirror she goes quietly to the door, saying:]

He isn't very nice, really, he isn't very nice. *[She goes out, and is seen slowly descending the stairs.]*

BERENGER: *[still looking at himself in the mirror]* Men aren't so bad-looking, you know. And I'm not a particularly handsome specimen! Believe me, Daisy! *[He turns round.]* Daisy! Daisy! Where are you, Daisy? You can't do that to me! *[He darts to the door.]* Daisy! *[He gets to the landing and leans over the banister.]* Daisy! Come back! Come back, my dear! You haven't even had your lunch. Daisy, don't leave me alone! Remember your promise! Daisy! Daisy! *[He stops calling, makes a despairing gesture, and comes back into the room.]* Well, it was obvious we weren't getting along together. The home was broken up. It just wasn't working out. But she shouldn't have left like that with no explanation. *[He looks all around.]* She didn't even leave a message. That's no way to behave. Now I'm all on my own. *[He locks the door carefully, but angrily.]* But they won't get me. *[He carefully closes the windows.]* You won't get me! *[He addresses all the rhinoceros heads.]* I'm not joining you; I don't understand you! I'm staying as I am. I'm a human being. A human being. *[He sits in the armchair.]* It's an impossible situation. It's my fault she's gone. I meant everything to her. What'll become of her? That's one more person on my conscience. I can easily picture the worst, because the worst can easily happen. Poor little thing left all alone in this world

of monsters! Nobody can help me find her, nobody, because there's nobody left.

[Fresh trumpeting, hectic racings, clouds of dust.]

I can't bear the sound of them any longer, I'm going to put cotton wool in my ears. *[He does so, and talks to himself in the mirror.]* The only solution is to convince them—but convince them of what? Are the changes reversible, that's the point? Are they reversible? It would be a labour of Hercules, far beyond me. In any case, to convince them you'd have to talk to them. And to talk to them I'd have to learn their language. Or they'd have to learn mine. But what language do I speak? What is my language? Am I talking French? Yes, it must be French. But what is French? I can call it French if I want, and nobody can say it isn't—I'm the only one who speaks it. What am I saying? Do I understand what I'm saying? Do I? *[He crosses to the middle of the room.]* And what if it's true what Daisy said, and they're the ones in the right? *[He turns back to the mirror.]* A man's not ugly to look at, not ugly at all! *[He examines himself, passing his hand over his face.]* What a funny-looking thing! What do I look like? What? *[He darts to a cupboard, takes out some photographs which he examines.]* Photographs! Who are all these people? Is it Mr. Papillon—or is it Daisy? And is that Botard or Dudard or Jean? Or is it me? *[He rushes to the cupboard again and takes out two or three pictures.]* Now I recognize me: that's me, that's me! *[He hangs the pictures on the back wall, beside the rhinoceros heads.]* That's me, that's me!

[When he hangs the pictures one sees that they are of an old man, a huge woman, and another man. The ugliness of these pictures is in contrast to the rhinoceros heads which have become very beautiful. BERENGER steps back to contemplate the pictures.]

I'm not good-looking, I'm not good-looking. *[He takes down the pictures, throws them furiously to the ground, and goes over to the mirror.]* They're the good-looking ones. I was wrong! Oh, how I wish I was like them! I haven't got any horns, more's the pity! A smooth brow looks so ugly. I need one or two

RHINOCEROS

107

horns to give my sagging face a lift. Perhaps one will grow and I needn't be ashamed any more—then I could go and join them. But it will never grow! [*He looks at the palms of his hands.*] My hands are so limp—oh, why won't they get rough! [*He takes his coat off, undoes his shirt to look at his chest in the mirror.*] My skin is so slack. I can't stand this white, hairy body. Oh I'd love to have a hard skin in that wonderful dull green colour—a skin that looks decent naked without any hair on it, like theirs! [*He listens to the trumpeting.*] Their song is charming—a bit raucous perhaps, but it does have charm! I wish I could do it! [*He tries to imitate them.*] Ahh, Ahh, Brr! No, that's not it! Try again, louder! Ahh, Ahh, Brr! No, that's not it, it's too feeble, it's got no drive behind it. I'm not trumpeting at all; I'm just howling. Ahh, Ahh, Brr. There's a big difference between howling and trumpeting. I've only myself to blame; I should have gone with them while there was still time. Now it's too late! Now I'm a monster, just a monster. Now I'll never become a rhinoceros, never, never! I've gone past changing. I want to, I really do, but I can't, I just can't. I can't stand the sight of me. I'm too ashamed! [*He turns his back on the mirror.*] I'm so ugly! People who try to hang on to their individuality always come to a bad end! [*He suddenly snaps out of it.*] Oh well, too bad! I'll take on the whole of them! I'll put up a fight against the lot of them, the whole lot of them! I'm the last man left, and I'm staying that way until the end. I'm not capitulating!

CURTAIN

12.12 [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 pantaloone,
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. The fourth 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 as the five members of the Jury were very busy travelling all over the world, I had a premonition that they would choose 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 deadline 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 acute 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](#)*

VI. NON-FICTION BOOKS AND ACTIVITIES

I am reading part and have read part of the following non-fiction books, and was creative in:

1. ARTS AND MUSEUMS

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

Reading 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...

1.1 MY BEST MUSEUMS IN PARIS, LONDON AND NEW YORK

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...

1.2 MY SON Dr 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.

1.3 THE ORSAY MUSEUM IN PARIS – IMPRESSIONISM, PAINTERS, BEST PAINTINGS

In this book we can find references to many painters as in the biographies chapter on Renoir, Rembrandt, links to many artists, painters, architects, sculptors, museums, and so on. We chose to quote in this book the Wikipedia entry on the Orsay Museum which I like best:

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.

Collection



Vincent		van		Gogh:
<i>Starry</i>	<i>Night</i>	<i>Over</i>	<i>the</i>	<i>Rhone</i>
Arles , September 1888				



Pierre-Auguste
Bal du moulin de la Galette, 1876

Renoir:



Édouard
The Luncheon on the Grass
1862-3

Manet
Grass



Gustave
The Artist's Studio 1855

Courbet:



Paul
The Card Players 1894-1895

Cézanne:



Paul

Apples
circa 1899

and

Cézanne:

Oranges

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 Degas](#) — *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)*

Sculptures

Major sculptors includes [François Rude](#), [Jules Cavelier](#), [Jean-Baptiste Carpeaux](#), [Auguste Rodin](#), [Paul Gauguin](#), [Camille Claudel](#), [Sarah Bernhardt](#) and [Honoré Daumier](#).

Selected collection highlights



[Eugène Delacroix](#), *The Lion Hunt*, c. 1854



[Gustave Courbet](#), *The Artist's Studio* (*L'Atelier du peintre*): A Real Allegory of a Seven Year Phase in my Artistic and Moral Life, 1855



[Jean Auguste Dominique Ingres](#), *The Source*, 1856



[Jean-François Millet](#), *The Gleaners*, 1857



[Édouard Manet](#), *Olympia*, 1863



[Claude Monet](#), *Le déjeuner sur l'herbe*, (right section), with [Gustave Courbet](#), 1865-1866



[Paul Cézanne](#), *Portrait of Achille Empereire*, 1868



[Eugène Boudin](#), *Bathers on the Beach at Trouville*, 1869



[James McNeill Whistler](#), *Whistler's Mother*, 1871



[Gustave Caillebotte](#), [*Les raboteurs de parquet*](#) (*The Floor Scrapers*), 1875



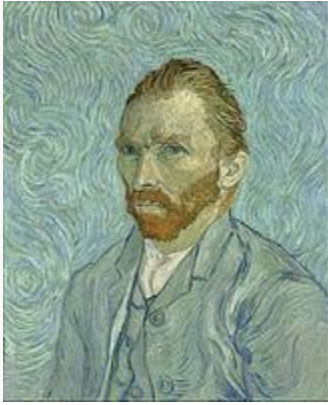
[Edgar Degas](#), [*L'Absinthe*](#), 1876



[Pierre-Auguste Renoir](#), [*Dance in the Country*](#) (*Aline Charigot and Paul Lhote*), 1883



[Paul Sérusier](#), *The Talisman/Le Talisman*, 1888



[Self-portrait](#) (1889) by [Vincent van Gogh](#)

- [Vincent van Gogh](#), *The Church at Auvers*, 1890



[Paul Gauguin](#), *Tahitian Women on the Beach*, 1891



[Georges Seurat](#), *The Circus*, 1891

- [Paul Gauguin](#), *Oviri (Sauvage)*, 1894

1.4 BEST EUROPEAN PAINTERS AND PAINTINGS (& CORY'S 72 BEST ARTISTS)

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. I object to the ranking, but if we look at the 100 best as a comprehensive list, and I overcome my reticence to most of modern painting, admitting that vox populi vox dei

and if all the critics chose Picasso as the best painter I may prefer Renoir but he appears here in the list in no. 75. I take therefore this list as a package deal as I am not such an expert as they are.

by G. Fernández - theartwolf.com

Although this list stems from a deep study of the painters, their contribution to Western painting, and their influence on later artists; we are aware that objectivity does not exist in Art, so we understand that most readers will not agree 100% with this list. In any case, theartwolf.com assures that this list is only intended as a tribute to painting and the painters who have made it an unforgettable Art

1. **PABLO PICASSO** (1881-1973) – Picasso is to Art History a giant earthquake with eternal aftermaths. With the possible exception of Michelangelo (who focused his greatest efforts in sculpture and architecture), no other artist had such ambitions at the time of placing his oeuvre in the history of art. Picasso created the avant-garde. Picasso destroyed the avant-garde. He looked back at the masters and surpassed them all. He faced the whole history of art and single-handedly redefined the tortuous relationship between work and spectator

2. **GIOTTO DI BONDONE** (c.1267-1337) – It has been said that Giotto was the first real painter, like Adam was the first man. We agree with the first part. Giotto continued the Byzantine style of Cimabue and other predecessors, but he earned the right to be included in gold letters in the history of painting when he added a quality unknown to date: emotion

3. **LEONARDO DA VINCI** (1452-1519) – For better or for worse, Leonardo will be forever known as the author of the most famous painting of all time, the "Gioconda" or "Mona Lisa". But he is more, much more. His humanist, almost scientific gaze, entered the art of the quattrocento and revolutionized it with his sfumetto that nobody was ever able to imitate

4. **PAUL CÉZANNE** (1839-1906) – "*Cezanne is the father of us all.*" This famous quote has been attributed to both Picasso and Matisse, and certainly it does not matter who actually said it, because in either case would be appropriate. While he exhibited with the Impressionist painters, Cézanne left behind the whole group and developed a style of painting never seen so far, which opened the door for the arrival of Cubism and the rest of the vanguards of the twentieth century

5. **REMBRANDT VAN RIJN** (1606-1669) – The fascinating use of the light and shadows in Rembrandt's works seem to reflect his own life, moving from fame to oblivion. Rembrandt is the great master of Dutch painting, and, along with Velázquez, the main figure of 17th century European Painting. He is, in addition, the great master of the self-portrait of all time, an artist who had never show mercy at the time of depicting himself

6. **DIEGO VELÁZQUEZ** (1599-1660) – Along with Rembrandt, one of the summits of Baroque painting. But unlike the Dutch artist, the Sevillian painter spent most of his life in the comfortable but rigid courtesan society. Nevertheless, Velázquez was an innovator, a "painter of atmospheres" two centuries before Turner and the Impressionists, which is shown in his colossal 'royal paintings' ("Meninas", "The Forge of Vulcan"), but also in his small and memorable sketches of the Villa Medici.

7. **WASSILY KANDINSKY** (1866-1944) – Although the title of "father of abstraction" has been assigned to several artists, from Picasso to Turner, few painters could claim it with as much justice as Kandinsky. Many artists have succeeded in painting emotion, but very few have changed the way we understand art. Wassily Kandinsky is one of them.

8. **CLAUDE MONET** (1840-1926) – The importance of Monet in the history of art is sometimes "underrated", as Art lovers tend to see only the overwhelming beauty that emanates from his canvases, ignoring the complex technique and composition of the work (a "defect" somehow caused by Monet himself, when he declared that "I

do not understand why everyone discusses my art and pretends to understand, as if it were necessary to understand, when it is simply necessary to love"). However, Monet's experiments, including studies on the changes in an object caused by daylight at different times of the day; and the almost abstract quality of his "water lilies", are clearly a prologue to the art of the twentieth century.

9. **CARAVAGGIO** (1571-1610) – The tough and violent Caravaggio is considered the father of Baroque painting, with his spectacular use of lights and shadows. Caravaggio's chiaroscuro became so famous that many painters started to copy his paintings, creating the 'Caravaggisti' style.

10. **JOSEPH MALLORD WILLIAM TURNER** (1775-1851) – Turner is the best landscape painter of Western painting. Whereas he had been at his beginnings an academic painter, Turner was slowly but unstoppably evolving towards a free, atmospheric style, sometimes even outlining the abstraction, which was misunderstood and rejected by the same critics who had admired him for decades

11. **JAN VAN EYCK** (1390-1441) – Van Eyck is the colossal pillar on which rests the whole Flemish paintings from later centuries, the genius of accuracy, thoroughness and perspective, well above any other artist of his time, either Flemish or Italian.

12. **ALBRECHT DÜRER** (1471-1528) – The real Leonardo da Vinci of Northern European Renaissance was Albrecht Dürer, a restless and innovative genius, master of drawing and color. He is one of the first artists to represent nature without artifice, either in his painted landscapes or in his drawings of plants and animals

13. **JACKSON POLLOCK** (1912-1956) – The major figure of American Abstract Expressionism, Pollock created his best works, his famous drips, between 1947 and 1950. After those fascinating years, comparable to Picasso's blue period or van Gogh's final months in Auvers, he abandoned the drip, and his latest works are often bold, unexciting works.

14. **MICHELANGELO BUONARROTI** (1475-1564) – Some readers will be quite surprised to see the man who is, along with Picasso, the greatest artistic genius of all time, out of the "top ten" of this list, but the fact is that even Michelangelo defined himself as "sculptor", and even his painted masterpiece (the frescoes in the Sistine Chapel) are often defined as 'painted sculptures'. Nevertheless, that unforgettable masterpiece is enough to guarantee him a place of honor in the history of painting

15. **PAUL GAUGUIN** (1848-1903) – One of the most fascinating figures in the history of painting, his works moved from Impressionism (soon abandoned) to a colorful and vigorous symbolism, as can be seen in his 'Polynesian paintings'. Matisse and Fauvism could not be understood without the works of Paul Gauguin

16. **FRANCISCO DE GOYA** (1746-1828) - Goya is an enigma. In the whole History of Art few figures are as complex as the artist born in Fuendetodos, Spain. Enterprising and indefinable, a painter with no rival in all his life, Goya was the painter of the Court and the painter of the people. He was a religious painter and a mystical painter. He was the author of the beauty and eroticism of the 'Maja desnuda' and the creator of the explicit horror of 'The Third of May, 1808'. He was an oil painter, a fresco painter, a sketcher and an engraver. And he never stopped his metamorphosis

17. **VINCENT VAN GOGH** (1853-1890) – Few names in the history of painting are now as famous as Van Gogh, despite the complete neglect he suffered in life. His works, strong and personal, are one of the greatest influences in the twentieth century painting, especially in German Expressionism

18. **ÉDOUARD MANET** (1832-1883) – Manet was the origin of Impressionism, a revolutionary in a time of great artistic revolutions. His (at the time) quite polemical "Olympia" or "Déjeuner sur l'Herbe" opened the way for the great figures of Impressionism

19. **MARK ROTHKO** (1903-1970) – The influence of Rothko in the history of painting is yet to be quantified, because the truth is that almost 40 years after his death the influence of Rothko's large, dazzling and emotional masses of color continues to increase in many painters of the 21st century

20. **HENRI MATISSE** (1869-1954) – Art critics tend to regard Matisse as the greatest exponent of twentieth century painting, only surpassed by Picasso. This is an exaggeration, although the almost pure use of color in some of his works strongly influenced many of the following avant-gardes

21. **RAPHAEL** (1483-1520) – Equally loved and hated in different eras, no one can doubt that Raphael is one of the greatest geniuses of the Renaissance, with an excellent technique in terms of drawing and color

22. **JEAN-MICHEL BASQUIAT** (1960-1988) - Basquiat is undoubtedly the most important and famous member of the "graffiti movement" that appeared in the New York scene in the early '80s, an artistic movement whose enormous influence on later painting is still to be measured

23. **EDVARD MUNCH** (1863-1944) – Modernist in his context, Munch could be also considered the first expressionist painter in history. Works like "The Scream" are vital to understanding the twentieth century painting.

24. **TITIAN** (c.1476-1576) – After the premature death of Giorgione, Titian became the leading figure of Venetian painting of his time. His use of color and his taste for mythological themes defined the main features of 16th century Venetian Art. His influence on later artists -Rubens, Velázquez...- is extremely important

25. **PIET MONDRIAN** (1872 -1944) – Along with Kandinsky and Malevich, Mondrian is the leading figure of early abstract painting. After emigrating to New York, Mondrian filled his abstract paintings with a fascinating emotional quality, as we can see in his series of "*boogie-woogies*" created in the mid-40s

26. **PIERO DELLA FRANCESCA** (1416-1492) - Despite being one of the most important figures of the quattrocento, the Art of Piero della Francesca has been described as "cold", "hieratic" or even "impersonal". But with the apparition of Berenson and the great historians of his era, like Michel Hérubel -who defended the "metaphysical dimension" of the paintings by Piero-, his precise and detailed Art finally occupied the place that it deserves in the Art history

27. **PETER PAUL RUBENS** (1577-1640) – Rubens was one of the most prolific painters of all time, thanks in part to the collaboration of his studio. Very famous in life, he traveled around Europe to meet orders from very wealthy and important clients. His female nudes are still amazing in our days

28. **ANDY WARHOL** (1928-1987) – Brilliant and controversial, Warhol is the leading figure of pop-art and one of the icons of contemporary art. His silkscreen series depicting icons of the mass-media (as a reinterpretation of Monet's series of Water lilies or the Rouen Cathedral) are one of the milestones of contemporary Art, with a huge influence in the Art of our days

29. **JOAN MIRÓ** (1893-1983) – Like most geniuses, Miro is an unclassifiable artist. His interest in the world of the unconscious, those hidden in the depths of the mind, link him with Surrealism, but with a personal style, sometimes closer to Fauvism and Expressionism. His most important works are those from the series of "Constellations", created in the early 40s

30. **TOMMASO MASACCIO** (1401-1428) – Masaccio was one of the first old masters to use the laws of scientific perspective in his works . One of the greatest innovative painters of the Early Renaissance

31. **MARC CHAGALL** (1887-1985) – Artist of dreams and fantasies, Chagall was for all his life an immigrant fascinated by the lights and colors of the places he visited.

Few names from the School of Paris of the early twentieth century have contributed so much -and with such variety of ideas- to change modern Art as this man "impressed by the light," as he defined himself

31. **GUSTAVE COURBET** (1819-1877) – Leading figure of realism, and a clear precedent for the impressionists, Courbet was one of the greatest revolutionaries, both as an artist and as a social-activist, of the history of painting. Like Rembrandt and other predecessors, Courbet did not seek to create beauty, but believed that beauty is achieved when an artist represents the purest reality without artifice

33. **NICOLAS POUSSIN** (1594-1665) – The greatest among the great French Baroque painters, Poussin had a vital influence on French painting for many centuries. His use of color is unique among all the painters of his era

34. **WILLEM DE KOONING** (1904-1997) – After Pollock, the leading figure of abstract expressionism, though one of his greatest contributions was not to feel limited by the abstraction, often resorting to a heartbreaking figurative painting (his series of "Women" are the best example) with a major influence on later artists such as Francis Bacon or Lucian Freud

35. **PAUL KLEE** (1879-1940) – In a period of artistic revolutions and innovations, few artists were as crucial as Paul Klee. His studies of color, widely taught at the Bauhaus, are unique among all the artists of his time

36. **FRANCIS BACON** (1909-1992) – Maximum exponent, along with Lucian Freud, of the so-called "School of London", Bacon's style was totally against all canons of painting, not only in those terms related to beauty, but also against the dominance of the Abstract Expressionism of his time

37. **GUSTAV KLIMT** (1862-1918) – Half way between modernism and symbolism appears the figure of Gustav Klimt, who was also devoted to the industrial arts. His nearly abstract landscapes also make him a forerunner of geometric abstraction

38. **EUGÈNE DELACROIX** (1798-1863) – Eugène Delacroix is the French romanticism painter "*par excellence*" and one of the most important names in the European painting of the first half of the 19th century. His famous "*Liberty leading the People*" also demonstrates the capacity of Painting to become the symbol of an era.

39. **PAOLO UCCELLO** (1397-1475) – "Solitary, eccentric, melancholic and poor". Giorgio Vasari described with these four words one of the most audacious geniuses of the early Florentine Renaissance, Paolo Uccello.

40. **WILLIAM BLAKE** (1757-1827) – Revolutionary and mystic, painter and poet, Blake is one of the most fascinating artists of any era. His watercolors, prints and temperas are filled with a wild imagination (almost crazyness), unique among the artists of his era

41. **KAZIMIR MALEVICH** (1878-1935) – Creator of Suprematism, Malevich will forever be one of the most controversial figures of the history of art among the general public, divided between those who consider him an essential renewal and those who consider that his works based on polygons of pure colors do not deserve to be considered Art

42. **ANDREA MANTEGNA** (1431-1506) – One of the greatest exponents of the Quattrocento, interested in the human figure, which he often represented under extreme perspectives ("*The Dead Christ*")

43. **JAN VERMEER** (1632-1675) – Vermeer was the leading figure of the Delft School, and for sure one of the greatest landscape painters of all time. Works such as "*View of the Delft*" are considered almost "impressionist" due to the liveliness of his brushwork. He was also a skilled portraitist

44. **EL GRECO** (1541-1614) – One of the most original and fascinating artists of his era, with a very personal technique that was admired, three centuries later, by the impressionist painters

45. **CASPAR DAVID FRIEDRICH** (1774-1840) – Leading figure of German Romantic painting, Friedrich is still identified as the painter of landscapes of loneliness and distress, with human figures facing the terrible magnificence of nature.

46. **WINSLOW HOMER** (1836-1910) – The main figure of American painting of his era, Homer was a breath of fresh air for the American artistic scene, which was "stuck" in academic painting and the more romantic Hudson River School. Homer's loose and lively brushstroke is almost impressionistic .

47. **MARCEL DUCHAMP** (1887-1968) – One of the major figures of Dadaism and a prototype of "total artist", Duchamp is one of the most important and controversial figures of his era. His contribution to painting is just a small part of his huge contribution to the art world.

48. **GIORGIONE** (1478-1510) - Like so many other painters who died at young age, Giorgione (1477-1510) makes us wonder what place would his exquisite painting occupy in the history of Art if he had enjoyed a long existence, just like his direct artistic heir - Titian.

49. **FRIDA KAHLO** (1907-1954) – In recent years, Frida's increasing fame seems to have obscured her importance in Latin American art. On September 17th, 1925, Kahlo was almost killed in a terrible bus accident. She did not die, but the violent crash had terrible sequels, breaking her spinal column, pelvis, and right leg.. After this accident, Kahlo's self-portraits can be considered as quiet but terrible moans

50. **HANS HOLBEIN THE YOUNGER** (1497-1543) – After Dürer, Holbein is the greatest of the German painters of his time. The fascinating portrait of "*The Ambassadors*" is still considered one of the most enigmatic paintings of art history

51. **EDGAR DEGAS** (1834-1917) – Though Degas was not a "pure" impressionist painter, his works shared the ideals of that artistic movement. Degas paintings of young dancers or *ballerinas* are icons of late 19th century painting

52. **FRA ANGELICO** (1387-1455) – One of the great colorists from the early Renaissance. Initially trained as an illuminator, he is the author of masterpieces such as "*The Annunciation*" in the Prado Museum.

53. **GEORGES SEURAT** (1859-1891) - Georges Seurat is one of the most important post-impressionist painters, and he is considered the creator of the "pointillism", a style of painting in which small distinct points of primary colors create the impression of a wide selection of secondary and intermediate colors.

54. **JEAN-ANTOINE WATTEAU** (1684-1721) – Watteau is today considered one of the pioneers of rococo. Unfortunately, he died at the height of his powers, as it is evidenced in the great portrait of "*Gilles*" painted in the year of his death

55. **SALVADOR DALÍ** (1904-1989) – "I am Surrealism!" shouted Dalí when he was expelled from the surrealist movement by André Breton. Although the quote sounds presumptuous (which was not unusual in Dalí), the fact is that Dalí's paintings are now the most famous images of all the surrealist movement.

56. **MAX ERNST** (1891-1976) – Halfway between Surrealism and Dadaism appears Max Ernst, important in both movements. Ernst was a brave artistic explorer thanks in part to the support of his wife and patron, Peggy Guggenheim

57. **TINTORETTO** (1518-1594) - Tintoretto is the most flamboyant of all Venetian masters (not the best, such honour can only be reclaimed by Titian or Giorgione) and his remarkable oeuvre not only closed the Venetian splendour till the apparition of Canaletto and his contemporaries, but also makes him the last of the Cinquecento masters.

58. **JASPER JOHNS** (born 1930) – The last living legend of the early Pop Art, although he has never considered himself a "pop artist". His most famous works are the series of "*Flags*" and "*Targets*".

59. **SANDRO BOTTICELLI** (1445-1510) – "If Botticelli were alive now he would be working for Vogue", said actor Peter Ustinov. As well as Raphael, Botticelli had been equally loved or hated in different eras, but his use of color is one of the most fascinating among all old masters.

60. **DAVID HOCKNEY** (born 1937) – David Hockney is one of the living myths of the Pop Art. Born in Great Britain, he moved to California, where he immediately felt identified with the light, the culture and the urban landscape of the 'Golden State'

61. **UMBERTO BOCCIONI** (1882-1916) – The maximum figure of Italian Futurism, fascinated by the world of the machine, and the movement as a symbol of contemporary times.

62. **JOACHIM PATINIR** (1480-1524) – Much less technically gifted than other Flemish painters like Memling or van der Weyden, his contribution to the history of art is vital for the incorporation of landscape as a major element in the painting.

63. **DUCCIO DA BUONINSEGNA** (c.1255/60 – 1318/19) – While in Florence Giotto di Bondone was changing the history of painting, Duccio of Buoninsegna provided a breath of fresh air to the important Sienese School.

64. **ROGER VAN DER WEYDEN** (1399-1464) – After Van Eyck, the leading exponent of Flemish painting in the fifteenth century; a master of perspective and composition.

65. **JOHN CONSTABLE** (1776-1837) – John Constable (1776-1837) is, along with Turner, the great figure of English romanticism. But unlike his contemporary, he never left England, and he devoted all his time to represent the life and landscapes of his beloved England.

66. **JACQUES-LOUIS DAVID** (1748-1825) – David is the summit of neoclassicism, a grandiloquent artist whose compositions seem to reflect his own hectic and revolutionary life.

67. **ARSILLE GORKY** (1905-1948) – Armenian-born American painter, Gorky was a surrealist painter and also one of the leaders of abstract expressionism. He was called "the Ingres of the unconscious".

68. **HIERONYMUS BOSCH** (1450-1516) – An extremely religious man, all works by Bosch are basically moralizing, didactic. The artist sees in the society of his time the triumph of sin, the depravation, and all the things that have caused the fall of the human being from its angelical character; and he wants to warn his contemporaries about the terrible consequences of his impure acts.

69. **PIETER BRUEGEL THE ELDER** (1528-1569) - Many scholars and art critics claim to have found important similarities between the works by Hyeronimus Bosch and those by Brueghel, but the truth is that the differences between both of them are abysmal. Whereas Bosch's fantasies are born of a deep deception and preoccupation for the human being, with a clearly moralizing message; works by Bruegel are full of irony, and even filled with a love for the rural life, which seems to anticipate the Dutch landscape paintings from the next century.

70. **SIMONE MARTINI** (1284-1344) – One of the great painters of the *Trecento*, he was a step further and helped to expand its progress, which culminated in the "International Style".

71. **Frederic Edwin Church** (1826-1900) - Church represents the culmination of the Hudson River School: he had Cole's love for the landscape, Asher Brown Durand's romantic lyricism, and Albert Bierstadt's grandiloquence, but he was braver and technically more gifted than anyone of them. Church is without any doubt one of the greatest landscape painters of all time, perhaps only surpassed by Turner and some impressionists and postimpressionists like Monet or Cézanne.

72. **EDWARD HOPPER** (1882-1967) – Hopper is widely known as the painter of urban loneliness. His most famous work, the fabulous "Nighthawks" (1942) has become the symbol of the solitude of the contemporary metropolis, and it is one of the icons of the 20th century Art.

73. **LUCIO FONTANA** (1899-1968) – Father of the "White Manifesto", in which he stated that *"Matter, colour and sound in motion are the phenomena whose simultaneous development makes up the new art"*. His *"Concepts Spatiales"* are already icons of the art of the second half of the twentieth century.

74. **FRANZ MARC** (1880-1916) – After Kandinsky, the great figure of the Expressionist group "The Blue Rider" and one of the most important expressionist painters ever. He died at the height of his artistic powers, when his use of color was even anticipating the later abstraction.

75. **PIERRE-AUGUSTE RENOIR** (1841-1919) – One of the key figures of Impressionism, he soon left the movement to pursue a more personal, academic painting.

76. **JAMES MCNEILL WHISTLER** (1856-1921) – Along with Winslow Homer, the great figure of American painting of his time. Whistler was an excellent portraitist, which is shown in the fabulous portrait of his mother, considered one of the great masterpieces of American painting of all time.

77. **THEODORE GÉRICAUT** (1791-1824) – Key figure in romanticism, revolutionary in his life and works despite his bourgeois origins. In his masterpiece, *"The raft of the Medusa"*, Gericault creates a painting that we can define as "politically incorrect", as it depicts the miseries of a large group of castaways abandoned after the shipwreck of a French naval frigate.

78. **WILLIAM HOGARTH** (1697-1764) – A list of the great portrait painters of all time should never miss the name of William Hogarth, whose studies and sketches could even qualify as "pre-impressionist".

79. **CAMILLE COROT** (1796-1875) – One of the great figures of French realism in the 19th century and certainly one of the major influences for the impressionist painters like Monet or Renoir, thanks to his love for "plén-air" painting, emphasizing the use of light.

80. **GEORGES BRAQUE** (1882-1963) – Along with Picasso and Juan Gris, the main figure of Cubism, the most important of the avant-gardes of the 20th century Art.
81. **HANS MEMLING** (1435-1494) – Perhaps the most complete and "well-balanced" of all fifteenth century Flemish painters, although he was not as innovative as Van Eyck or van der Weyden.
82. **GERHARD RICHTER** (born 1932) – One of the most important artists of recent decades, Richter is known either for his fierce and colorful abstractions or his serene landscapes and scenes with candles.
83. **AMEDEO MODIGLIANI** (1884-1920) – One of the most original portraitists of the history of painting, considered as a "cursed" painter because of his wild life and early death.
84. **GEORGES DE LA TOUR** (1593-1652) – The influence of Caravaggio is evident in De la Tour, whose use of light and shadows is unique among the painters of the Baroque era.
85. **GENTILESCHI, ARTEMISIA** (1597-1654) – One of the most gifted artists of the early baroque era, she was the first female painter to become a member of the *Accademia di Arte del Disegno* in Florence.
86. **JEAN FRANÇOIS MILLET** (1814-1875) – One of the main figures of the Barbizon School, author of one of the most emotive paintings of the 19th century: The "Angelus".
87. **FRANCISCO DE ZURBARÁN** (1598-1664) – The closest to Caravaggio of all Spanish Baroque painters, his latest works show a mastery of chiaroscuro without parallel among any other painter of his time.
88. **CIMABUE** (c.1240-1302) – Although in some of his works Cimabue already represented a visible evolution of the rigid Byzantine art, his greatest contribution to painting was to discover a young talented artist named Giotto (see number 2), who changed forever the Western painting.
89. **JAMES ENSOR** (1860-1949) – Violent painter whose strong, almost "unfinished" works make him a precursor of Expressionism
90. **RENÉ MAGRITTE** (1898-1967) – One of the leading figures of surrealism, his apparently simple works are the result of a complex reflection about reality and the world of dreams
91. **EL LISSITZKY** (1890-1941) – One of the main exponents of Russian avant-garde painting. Influenced by Malevich, he also excelled in graphic design.
92. **EGON SCHIELE** (1890-1918) – Another "died too young" artist, his strong and ruthless portraits influenced the works of later artists, like Lucian freud or Francis Bacon.
93. **DANTE GABRIEL ROSSETTI** (1828-1882) – Perhaps the key figure in the pre-Raphaelite movement, Rossetti left the poetry to focus on classic painting with a style that influenced the symbolism.
94. **FRANS HALS** (c.1580-1666) – One of the most important portraitists ever, his lively brushwork influenced early impressionism.

95. **CLAUDE LORRAIN** (1600-1682) – His works were a vital influence on many landscape painters for many centuries, both in Europe (Corot, Courbet) and in America (Hudson River School).
96. **ROY LICHTENSTEIN** (1923-1977) – Along with Andy Warhol, the most famous figure of the American Pop-Art. His works are often related to the style of the comics, though Lichtenstein rejected that idea.
97. **GEORGIA O'KEEFE** (1887-1986) – A leading figure in the 20th century American Art, O'Keeffe single-handedly redefined the Western American painting.
98. **GUSTAVE MOREAU** (1826-1898) – One of the key figures of symbolism, introverted and mysterious in life, but very free and colorful in his works.
99. **GIORGIO DE CHIRICO** (1888-1978) – Considered the father of metaphysical painting and a major influence on the Surrealist movement.
100. **FERNAND LÉGER** (1881-1955) – At first a cubist, Leger was increasingly attracted to the world of machinery and movement, creating works such as "The Discs" (1918).
101. **JEAN-AUGUSTE-DOMINIQUE INGRES** (1780-1867) – Ingres was the most prominent disciple of the most famous neoclassicist painter, Jacques Louis David, so he should not be considered an innovator. He was, however, a master of classic portrait.

Wikipedia gives us the list of the 220 best paintings and painters in the Western World, alphabetically with links to the 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)^{[51][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 Moskow*
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)^{[8][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. [Raffaell](#): 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 Hülßenbeck 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)^{[8][50]}
182. [Kurt Schwitters](#): Merzbild 25A, Constellation (1920)^{[48][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)^[41]
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 artists that I have chosen are given here: Jan Van Eyck, Paolo Uccello, Rogier Van der Weyden, Filippo Lippi, Piero della Francesca, Andrea Mantegna, Giovanni Bellini, Hans Memling, Sandro Boticelli, 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 Zurbaran, Antonie Van Dyck, Diego Velasquez, Rembrandt Van Rijn, Bartolome Murillo, Jan Steen, Jan Vermeer, Jean Watteau, Gianbattista Tiepolo, William Hogarth, Francisco Goya, Theodore Gericault, Eugene Delacroix, Jean 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 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, Juan Miro, Rene Magritte, Salvador Dali. 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. All of them with links to Wikipedia etc.

1.5 ON IMPRESSIONISM – ART MOVEMENT, PAINTERS, PAINTINGS

Finally, I'll bring here from the Wikipedia an entry on Impressionism, my favorite art movement:

Impressionism is a 19th-century [art movement](#) that originated with a group of Paris-based artists whose independent [exhibitions](#) brought them to prominence during the 1870s and 1880s. Impressionist painting characteristics include relatively small, thin, yet visible brush strokes, open [composition](#), emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), ordinary subject matter, inclusion of *movement* as a crucial element of human perception and experience, and unusual visual angles. The Impressionists faced harsh opposition from the conventional art community in France. The name of the style derives from the title of a [Claude Monet](#) work, *Impression, soleil levant* ([Impression, Sunrise](#)), which provoked the critic [Louis Leroy](#) to [coin](#) the term in a [satirical](#) review published in the Parisian newspaper *Le Charivari*. The development of Impressionism in the [visual arts](#) was soon followed by analogous styles in other media that became known as [impressionist music](#) and [impressionist literature](#). Radicals in their time, early Impressionists violated the rules of academic painting. They constructed their pictures from freely brushed colours that took precedence over lines and contours, following the example of painters such as [Eugène Delacroix](#) and [J. M. W. Turner](#). They also painted realistic scenes of modern life, and often painted

outdoors. Previously, [still lifes](#) and [portraits](#) as well as [landscapes](#) were usually painted in a studio. The Impressionists found that they could capture the momentary and transient effects of sunlight by painting [en plein air](#). They portrayed overall visual effects instead of details, and used short "broken" brush strokes of mixed and pure unmixed colour—not blended smoothly or shaded, as was customary—to achieve an effect of intense colour vibration. Impressionism emerged in France at the same time that a number of other painters, including the Italian artists known as the [Macchiaioli](#), and [Winslow Homer](#) in the United States, were also exploring *plein-air* painting. The Impressionists, however, developed new techniques specific to the style. Encompassing what its adherents argued was a different way of seeing, it is an art of immediacy and movement, of candid poses and compositions, of the play of light expressed in a bright and varied use of colour. The public, at first hostile, gradually came to believe that the Impressionists had captured a fresh and original vision, even if the art critics and art establishment disapproved of the new style. By recreating the sensation in the eye that views the subject, rather than delineating the details of the subject, and by creating a welter of techniques and forms, Impressionism is a precursor of various painting styles, including [Neo-Impressionism](#), [Post-Impressionism](#), [Fauvism](#), and [Cubism](#).

In the middle of the 19th century—a time of change, as Emperor [Napoleon III](#) rebuilt Paris and waged war—the [Académie des Beaux-Arts](#) dominated French art. The Académie was the preserver of traditional French painting standards of content and style. Historical subjects, religious themes, and portraits were valued; landscape and still life were not. The Académie preferred carefully finished images that looked realistic when examined closely. Paintings in this style were made up of precise brush strokes carefully blended to hide the artist's hand in the work. Colour was restrained and often toned down further by the application of a golden varnish. The Académie had an annual, juried art show, the [Salon de Paris](#), and artists whose work was displayed in the show won prizes, garnered commissions, and enhanced their prestige. The standards of the juries represented the values of the Académie, represented by the works of such artists as [Jean-Léon Gérôme](#) and [Alexandre Cabanel](#). In the early 1860s, four young painters—[Claude Monet](#), [Pierre-Auguste Renoir](#), [Alfred Sisley](#), and [Frédéric Bazille](#)—met while studying under the academic artist [Charles Gleyre](#). They discovered that they shared an interest in painting landscape and contemporary life rather than historical or mythological scenes. Following a practice that had become increasingly popular by mid-century, they often ventured into the countryside together to paint in the open air, but not for the purpose of making sketches to be developed into carefully finished works in the studio, as was the usual custom. By painting in sunlight directly from nature, and making bold use of the vivid synthetic pigments that had become available since the beginning of the century, they began to develop a lighter and brighter manner of painting that extended further the [Realism](#) of [Gustave Courbet](#) and the [Barbizon school](#). A favourite meeting place for the artists was the [Café Guerbois](#) on Avenue de Clichy in Paris, where the discussions were often led by [Édouard Manet](#), whom the younger artists greatly admired. They were soon joined by [Camille Pissarro](#), [Paul Cézanne](#), and [Armand Guillaumin](#).

During the 1860s, the Salon jury routinely rejected about half of the works submitted by Monet and his friends in favour of works by artists faithful to the approved style.^[6] In 1863, the Salon jury rejected Manet's *The Luncheon on the Grass* ([Le déjeuner sur l'herbe](#)) primarily because it depicted a nude woman with two clothed men at a picnic. While the Salon jury routinely accepted nudes in historical and allegorical paintings, they condemned Manet for placing a realistic nude in a contemporary setting. The jury's severely worded rejection of Manet's painting appalled his admirers, and the unusually large number of rejected works that year perturbed many French artists. After Emperor Napoleon III saw the rejected works of 1863, he decreed that the public be allowed to judge the work themselves, and the [Salon des Refusés](#) (Salon of the

Refused) was organized. While many viewers came only to laugh, the Salon des Refusés drew attention to the existence of a new tendency in art and attracted more visitors than the regular Salon. Artists' petitions requesting a new Salon des Refusés in 1867, and again in 1872, were denied. In December 1873, [Monet](#), [Renoir](#), [Pissarro](#), [Sisley](#), [Cézanne](#), [Berthe Morisot](#), [Edgar Degas](#) and several other artists founded the *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs* ("Cooperative and Anonymous Association of Painters, Sculptors, and Engravers") to exhibit their artworks independently. Members of the association were expected to forswear participation in the Salon. The organizers invited a number of other progressive artists to join them in their inaugural exhibition, including the older [Eugène Boudin](#), whose example had first persuaded Monet to adopt *plein air* painting years before. Another painter who greatly influenced Monet and his friends, [Johan Jongkind](#), declined to participate, as did [Édouard Manet](#). In total, thirty artists participated in their first exhibition, held in April 1874 at the studio of the photographer [Nadar](#).

The critical response was mixed. Monet and Cézanne received the harshest attacks. Critic and humorist [Louis Leroy](#) wrote a scathing review in the newspaper *Le Charivari* in which, making wordplay with the title of Claude Monet's *Impression, Sunrise* (*Impression, soleil levant*), he gave the artists the name by which they became known. Derisively titling his article *The Exhibition of the Impressionists*, Leroy declared that Monet's painting was at most, a sketch, and could hardly be termed a finished work. He wrote, in the form of a dialog between viewers, *Impression—I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it ... and what freedom, what ease of workmanship! Wallpaper in its embryonic state is more finished than that seascape*. The term *Impressionist* quickly gained favour with the public. It was also accepted by the artists themselves, even though they were a diverse group in style and temperament, unified primarily by their spirit of independence and rebellion. They exhibited together—albeit with shifting membership—eight times between 1874 and 1886. The Impressionists' style, with its loose, spontaneous brushstrokes, would soon become synonymous with modern life. Monet, Sisley, Morisot, and Pissarro may be considered the "purest" Impressionists, in their consistent pursuit of an art of spontaneity, sunlight, and colour. Degas rejected much of this, as he believed in the primacy of drawing over colour and belittled the practice of painting outdoors. Renoir turned away from Impressionism for a time during the 1880s, and never entirely regained his commitment to its ideas. Édouard Manet, although regarded by the Impressionists as their leader, never abandoned his liberal use of black as a colour, and never participated in the Impressionist exhibitions. He continued to submit his works to the Salon, where his painting *Spanish Singer* had won a 2nd class medal in 1861, and he urged the others to do likewise, arguing that "the Salon is the real field of battle" where a reputation could be made.

Among the artists of the core group (minus Bazille, who had died in the [Franco-Prussian War](#) in 1870), defections occurred as Cézanne, followed later by Renoir, Sisley, and Monet, abstained from the group exhibitions so they could submit their works to the Salon. Disagreements arose from issues such as Guillaumin's membership in the group, championed by Pissarro and Cézanne against opposition from Monet and Degas, who thought him unworthy. Degas invited [Mary Cassatt](#) to display her work in the 1879 exhibition, but also insisted on the inclusion of [Jean-François Raffaëlli](#), [Ludovic Lepic](#), and other realists who did not represent Impressionist practices, causing Monet in 1880 to accuse the Impressionists of "opening doors to first-come daubers". The group divided over invitations to [Paul Signac](#) and [Georges Seurat](#) to exhibit with them in 1886. Pissarro was the only artist to show at all eight Impressionist exhibitions. The individual artists achieved few financial rewards from the Impressionist exhibitions, but their art gradually won a degree of public acceptance and support. Their dealer, [Durand-Ruel](#), played a

major role in this as he kept their work before the public and arranged shows for them in London and New York. Although Sisley died in poverty in 1899, Renoir had a great Salon success in 1879. Monet became secure financially during the early 1880s and so did Pissarro by the early 1890s. By this time the methods of Impressionist painting, in a diluted form, had become commonplace in Salon art. French painters who prepared the way for Impressionism include the [Romantic](#) colourist [Eugène Delacroix](#), the leader of the realists [Gustave Courbet](#), and painters of the Barbizon school such as [Théodore Rousseau](#). The Impressionists learned much from the work of [Jean-Baptiste-Camille Corot](#) and [Eugène Boudin](#), who painted from nature in a direct and spontaneous style that prefigured Impressionism, and who befriended and advised the younger artists. A number of identifiable techniques and working habits contributed to the innovative style of the Impressionists. Although these methods had been used by previous artists—and are often conspicuous in the work of artists such as [Frans Hals](#), [Diego Velázquez](#), [Peter Paul Rubens](#), [John Constable](#), and [J. M. W. Turner](#)—the Impressionists were the first to use them all together, and with such consistency. These techniques include:

- Short, thick strokes of paint quickly capture the essence of the subject, rather than its details. The paint is often applied [impasto](#).
- Colours are applied side-by-side with as little mixing as possible, a technique that exploits the principle of [simultaneous contrast](#) to make the colour appear more vivid to the viewer.
- Grays and dark tones are produced by mixing [complementary colours](#). Pure impressionism avoids the use of black paint.
- [Wet paint is placed into wet paint](#) without waiting for successive applications to dry, producing softer edges and intermingling of colour.
- Impressionist paintings do not exploit the transparency of thin paint films (glazes), which earlier artists manipulated carefully to produce effects. The impressionist painting surface is typically opaque.
- The paint is applied to a white or light-coloured ground. Previously, painters often used dark grey or strongly coloured grounds.
- The play of natural light is emphasized. Close attention is paid to the reflection of colours from object to object. Painters often worked in the evening to produce [effets de soir](#)—the shadowy effects of evening or twilight.
- In paintings made [en plein air](#) (outdoors), shadows are boldly painted with the blue of the sky as it is reflected onto surfaces, giving a sense of freshness previously not represented in painting. (Blue shadows on snow inspired the technique.)

New technology played a role in the development of the style. Impressionists took advantage of the mid-century introduction of premixed paints in tin tubes (resembling modern toothpaste tubes), which allowed artists to work more spontaneously, both outdoors and indoors. Previously, painters made their own paints individually, by grinding and mixing dry pigment powders with linseed oil, which were then stored in animal bladders. Many vivid synthetic pigments became commercially available to artists for the first time during the 19th century. These included [cobalt blue](#), [viridian](#), [cadmium yellow](#), and synthetic [ultramarine blue](#), all of which were in use by the 1840s, before Impressionism. The Impressionists' manner of painting made bold use of these pigments, and of even newer colours such as [cerulean blue](#), which became commercially available to artists in the 1860s. The Impressionists' progress toward a brighter style of painting was gradual. During the 1860s, Monet and Renoir sometimes painted on canvases prepared with the traditional red-brown or grey ground. By the 1870s, Monet, Renoir, and Pissarro usually chose to paint on grounds of a lighter grey or beige colour, which functioned as a middle tone in the finished painting. By the 1880s, some of the Impressionists

had come to prefer white or slightly off-white grounds, and no longer allowed the ground colour a significant role in the finished painting.

Prior to the Impressionists, other painters, notably such [17th-century Dutch painters](#) as [Jan Steen](#), had emphasized common subjects, but their methods of [composition](#) were traditional. They arranged their compositions so that the main subject commanded the viewer's attention. The Impressionists relaxed the boundary between subject and background so that the effect of an Impressionist painting often resembles a snapshot, a part of a larger reality captured as if by chance. [Photography](#) was gaining popularity, and as cameras became more portable, photographs became more candid. Photography inspired Impressionists to represent momentary action, not only in the fleeting lights of a landscape, but in the day-to-day lives of people. The development of Impressionism can be considered partly as a reaction by artists to the challenge presented by photography, which seemed to devalue the artist's skill in reproducing reality. Both portrait and [landscape](#) paintings were deemed somewhat deficient and lacking in truth as photography "produced lifelike images much more efficiently and reliably". In spite of this, photography actually inspired artists to pursue other means of creative expression, and rather than compete with photography to emulate reality, artists focused "on the one thing they could inevitably do better than the photograph—by further developing into an art form its very subjectivity in the conception of the image, the very subjectivity that photography eliminated". The Impressionists sought to express their perceptions of nature, rather than create exact representations. This allowed artists to depict subjectively what they saw with their "tacit imperatives of taste and conscience". Photography encouraged painters to exploit aspects of the painting medium, like colour, which photography then lacked: "The Impressionists were the first to consciously offer a subjective alternative to the photograph". Another major influence was Japanese [ukiyo-e](#) art prints ([Japonism](#)). The art of these prints contributed significantly to the "snapshot" angles and unconventional compositions that became characteristic of Impressionism. An example is Monet's *Jardin à Sainte-Adresse*, 1867, with its bold blocks of colour and composition on a strong diagonal slant showing the influence of Japanese prints. [Edgar Degas](#) was both an avid photographer and a collector of Japanese prints. His *The Dance Class (La classe de danse)* of 1874 shows both influences in its asymmetrical composition. The dancers are seemingly caught off guard in various awkward poses, leaving an expanse of empty floor space in the lower right quadrant. He also captured his dancers in sculpture, such as the [Little Dancer of Fourteen Years](#).

The central figures in the development of Impressionism in France, listed alphabetically, were:

- [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 and participated in four Impressionist exhibitions) (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 and the one who embodies their aesthetic most obviously) (1840–1926)
- [Berthe Morisot](#) (1841–1895)
- [Camille Pissarro](#) (1830–1903)
- [Pierre-Auguste Renoir](#) (1841–1919)
- [Alfred Sisley](#) (1839–1899)

2. CINEMA & FILMS: GENERAL & BUSINESS ETHICS IN CORY'S BOOKS & COURSES, FESTIVAL FILMS, FRENCH NEW WAVE, US NEW HOLLYWOOD, BEST FILMS EVER, DIRECTORS, SCRIPTWRITERS, ACTORS, ACTRESSES, CORY'S LIST OF BEST FILMS

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

Reading 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 edited by Helga Keller. (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 attend every year the Haifa Film Festival, seeing there 30 to 50+ films in the ten days of the festival, and after seeing some of the other films after the festivals, it amounts to about 70 festival films every year. I give reviews on the films to my friends and grades them. On top of that, I see every year at least 150 more films from film rental, on the Internet if it is free as I don't want to be charged on the Internet, at cinemas in Haifa, until a year ago also on the Haifa cinematheque, and on television, if I stay at home – a film or two. The most important characteristic of the films at the Haifa Film Festival, besides being very artistic in most of the cases, is the cosmopolitan approach of the films from about 25 countries at each festival, for example in 2012: 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, Netherlands, Indonesia, UK (India), Brazil, Japan, China, Greece, Austria – 1 each. It is true that I like most European/American movies, but I see and am enthralled also from films coming from South Korea, Argentina, Australia, Indonesia, India, Brazil, Japan, China, etc. The criterion for appreciating the films is excellence, although from time to time, I enjoy seeing kitsch films and light comedies, coming from Europe, India, US, Italy, or elsewhere. I read and see film reviews, and I was also for a few years a director on the Board of Directors of the Haifa Film Festival. I watch videos of films and documentaries and have a collection of hundreds of films.

2.1 LISTS OF FESTIVAL FILMS SEEN IN 2011/2013

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 szél, 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: $10 \times 3 = 30$, $9 \times 16 = 144$, $8 \times 19 = 152$, $7 \times 10 = 70$, $6 \times 2 = 12$, $4 \times 1 = 4$, $2 \times 1 = 2$
 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 of films. A few hundreds of 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 binges, 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.

2.2 THE BEST FILMS SEEN IN MY YOUTH IN 1956-1961

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 kidnappers, Alexander the Great, Le comte de Monte Cristo (with Jean Marais), Quentin Durward, Carmen Jones, Lady Hamilton, The kid from Brooklyn, 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.

2.3 LISTS OF FILMS IN CORY'S BUSINESS ETHICS COURSES AND BOOKS

I have probably the best and largest collection of films and plays on business ethics, social responsibility, social and economic justice (see herebelow list of films and in Theater – list of plays). 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. This was the best way with the best results for teaching business ethics, and I was chosen the Best Lecturer of the University of Haifa in Israel, scoring the highest grade – 5 out of 5. 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 Zachanassian, 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.L.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](#).

2.4 LA NOUVELLE VAGUE/THE NEW WAVE FRENCH FILMS

La nouvelle vague/The New Wave is my youth, it is a group of French filmmakers of the late 1950s and 1960s, when I started to be quite an expert in films and developed my artistic taste in films. In my early teens I developed my taste in literature, in my mid teens when I moved to Haifa I developed my taste in films seeing excellent films three or four times a week. But actually this was the number of films I saw since age 0 in Cairo, Egypt, as my parents took me in the weekends (there were no baby sitters in those times) to see two films on one ticket on Saturday (westerns/comedies/thrillers) and one on Sunday (romance, musicals, masterpieces). When I came at the age of 9 to Israel I continued to see 3 or 4 films a week until the age of 15 (1959) when I moved to Haifa, and my taste evolved accordingly. When I came at the age of 17 to Jerusalem to study at the Hebrew University of Jerusalem, I couldn't see so many films but after I started to hear classical music in Haifa and I read at the University's library hundreds of plays my taste evolved in those two fields, although I did not have money to see many plays and concerts, unless there were reduced tickets for students. I started to see much more plays and concerts (even operas) at reduced price tickets to officers when I moved to Tel Aviv at the age of 20, I could also see many films as well. In the years 1967-1968 when I studied at Insead I saw in Fontainebleau and Paris many plays and films, especially at the Comedie Francaise – the best theater group in the world, where there were tickets at reduced prices. After I started to work at the age of 24 and married at the age of 25 I continued to see films, plays and concerts, first in Tel Aviv and Haifa where I lived and then all over the world when I started to travel on business and pleasure abroad. So, the New Wave is the story of my youth, I enjoyed most their filmmakers, as well as other European filmmakers – Bergman, Antonioni, Fellini, and British filmmakers.

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.

The auteur theory holds that the director is the "author" of his movies, with a personal signature visible from film to film. They praised movies by [Jean Renoir](#) and [Jean Vigo](#), and made then-radical cases for the artistic distinction and greatness of Hollywood studio directors such as [Orson Welles](#), [John Ford](#), [Alfred Hitchcock](#) and [Nicholas Ray](#). The beginning of the New Wave was to some extent an exercise by the *Cahiers* writers in applying this philosophy to the world by directing movies themselves. Apart from the role that films by [Jean Rouch](#) have played in the movement, Chabrol's *Le Beau Serge* (1958) is traditionally (but debatably) credited as the first New Wave feature. Truffaut, with *The 400 Blows* (1959) and Godard, with *Breathless* (1960) had unexpected international successes, both critical and financial, that turned the world's attention to the activities of the New Wave and enabled the movement to flourish. Part of their technique was to portray characters not readily labeled as protagonists in the classic sense of audience identification. We can say that today most of the good directors are New Wave directors as the French nouvelle vague showed us the path to a new kind of filmmaking, which was adopted by the Spanish, the Italians (who were also precursors of this trend with the French) the British and the Americans. Three new waves converged – the French with the New Wave, the Italians with Fellini and Antonioni, and Ingmar Bergman who was a category of his own.

The auteurs of this era owe their popularity to the support they received with their youthful audience. Most of these directors were born in the 1930s and grew up in Paris, relating to how their viewers might be experiencing life. With high concentration in fashion, urban professional life, and all-night parties, the life of France's youth was being exquisitely captured. The French New Wave was popular roughly between 1958 and 1964, although New Wave work existed as late as 1973. The [socio-economic](#) forces at play shortly after World War II strongly influenced the movement. Politically and financially drained, France tended to fall back on the old popular pre-war traditions. One such tradition was straight [narrative cinema](#), specifically classical French film. The movement has its roots in rebellion against the reliance on past forms (often adapted from traditional novelistic structures), criticizing in particular the way these forms could force the [audience](#) to submit to a dictatorial [plot-line](#). They were especially against the French "cinema of quality", the type of high-minded, literary period films held in esteem at French film festivals, often regarded as "untouchable" by criticism.

New Wave critics and directors studied the work of western classics and applied new avant garde stylistic direction. The [low-budget](#) approach helped filmmakers get at the essential art form and find what was, to them, a much more comfortable and contemporary form of production. [Charlie Chaplin](#), [Alfred Hitchcock](#), [Orson Welles](#), [Howard Hawks](#), [John Ford](#), and many other forward-thinking [film directors](#) were held up in admiration while standard [Hollywood films](#) bound by traditional narrative flow were strongly criticized. French New Wave might be influenced by [Italian Neorealism](#)^[1] and [classical Hollywood cinema](#). In a 1961 interview, Truffaut said that "the 'New Wave' is neither a movement, nor a school, nor a group, it's a *quality*" and in December 1962 published a list of 162 film directors who had made their feature film debut since 1959. Many of these directors, such as Edmond Agabra and Henri Zaphiratos, were not as successful or enduring as the well-known members of the New Wave and today would not be considered part of it. Shortly after Truffaut's published list appeared, Godard publicly declared that the New

Wave was more exclusive and included only Truffaut, Chabrol, Rivette, Rohmer and himself, stating that "*Cahiers* was the nucleus" of the movement. Godard also acknowledged filmmakers such as Resnais, Astruc, Varda and Demy as esteemed contemporaries, but said that they represented "their own fund of culture" and were separate from the New Wave. Many of the directors associated with the New Wave continued and continue to make films into the 21st century. It is amazing how despite their age they continued to be as modern as in the sixties.

The movies featured unprecedented methods of expression, such as long [tracking shots](#) (like the famous traffic jam sequence in Godard's 1967 film [Week End](#)). These movies featured [existential](#) themes, such as stressing the individual and the acceptance of the [absurdity](#) of human existence. Filled with irony and sarcasm, the films also tend to reference other films. Many of the French New Wave films were produced on tight budgets; often shot in a friend's apartment or yard, using the director's friends as the cast and crew. Directors were also forced to improvise with equipment (for example, using a shopping cart for tracking shots). The cost of film was also a major concern; thus, efforts to save film turned into stylistic innovations. For example, in [Jean-Luc Godard's *Breathless* \(À bout de souffle\)](#), after being told the film was too long and he must cut it down to one hour and a half he decided (on the suggestion of [Jean-Pierre Melville](#)) to remove several scenes from the feature using [jump cuts](#), as they were filmed in one long take. Parts that did not work were simply cut from the middle of the take, a practical decision and also a purposeful stylistic one. Those jump cuts made the whole flavor of the film, made it modern.

The cinematic stylings of French New Wave brought a fresh look to cinema with improvised dialogue, rapid changes of scene, and shots that broke the common 180° axis of camera movement. In many films of the French New Wave, the camera was used not to mesmerize the audience with elaborate narrative and illusory images, but rather to play with audience expectations. Godard was arguably the movement's most influential figure; his method of filmmaking, often used to shock and awe audiences out of passivity, was abnormally bold and direct. As a result of his techniques, he is an early example of a director who was accused of having contempt for his audience (something experimental filmmakers in the decades ahead, like [Stanley Kubrick](#) and [David Lynch](#), would also be charged with). His stylistic approach can be seen as a desperate struggle against the mainstream cinema of the time, or a degrading attack on the viewer's supposed naivety. Either way, the challenging awareness represented by this movement remains in cinema today. Effects that now seem either trite or commonplace, such as [a character stepping out of their role in order to address the audience directly](#), were radically innovative at the time. Woody Allen adopted this style, and so many other important directors.

Classic French cinema adhered to the principles of strong narrative, creating what Godard described as an oppressive and deterministic aesthetic of plot. In contrast, New Wave filmmakers made no attempts to suspend the viewer's disbelief; in fact, they took steps to constantly remind the viewer that a film is just a sequence of moving images, no matter how clever the use of light and shadow. The result is a set of oddly disjointed scenes without attempt at unity; or an actor whose character changes from one scene to the next; or sets in which onlookers accidentally make their way onto camera along with extras, who in fact were hired to do just the same. At the heart of New Wave technique is the issue of money and production value. In the context of social and economic troubles of a post-World War II France, filmmakers sought low-budget alternatives to the usual production methods, and were inspired by the generation of Italian Neorealists before them. Half necessity and half vision, New Wave directors used all that they had available to channel their artistic visions directly to the theatre. Finally, the French New Wave, as the [European modern Cinema](#), is focused on the technique as style itself. A French New Wave film-maker is first of all an author who shows in its film his own eye on the world.

On the other hand the film as the object of knowledge challenges the usual transitivity on which all the other cinema was based, "undoing its cornerstones: space and time continuity, narrative and grammatical logics, the self-evidence of the represented worlds." In this way the film-maker passes "the essay attitude, thinking – in a novelist way – on his own way to do essays."

The Left Bank, or *Rive Gauche*, group is a contingent of filmmakers associated with the French New Wave, first identified as such by [Richard Roud](#). The corresponding "right bank" group is constituted of the more famous and financially successful New Wave directors associated with *Cahiers du cinéma* ([Claude Chabrol](#), [François Truffaut](#), and [Jean-Luc Godard](#)). Unlike the *Cahiers* these directors were older and less movie-crazed. They tended to see cinema akin to other arts, such as literature. However they were similar to the New Wave directors in that they practiced cinematic modernism. Their emergence also came in the 1950s and they also benefited from the youthful audience. The two groups, however, were not in opposition; *Cahiers du cinéma* advocated Left Bank cinema. Left Bank directors include [Chris Marker](#), [Alain Resnais](#), and [Agnès Varda](#). Roud described a distinctive "fondness for a kind of [Bohemian](#) life and an impatience with the conformity of the Right Bank, a high degree of involvement in literature and the [plastic arts](#), and a consequent interest in [experimental filmmaking](#)", as well as an identification with the political [left](#). The filmmakers tended to collaborate with one another. [Jean-Pierre Melville](#), [Alain Robbe-Grillet](#), and [Marguerite Duras](#) are also associated with the group. The [nouveau roman](#) movement in literature was also a strong element of the Left Bank style, with authors contributing to many of the films. Left Bank films include [La Pointe Courte](#), [Hiroshima mon amour](#), [La jetée](#), [Last Year at Marienbad](#), and [Trans-Europ-Express](#).

Influential names in the New Wave - *Cahiers du cinéma* directors:

[Claude Chabrol](#), [Jean-Luc Godard](#), [Jacques Rivette](#), [Éric Rohmer](#), [François Truffaut](#)

Left Bank directors: [Henri Colpi](#), [Jacques Demy](#), [Chris Marker](#), [Alain Resnais](#), [Agnès Varda](#)

Other directors associated with the movement:

- | | |
|---|--|
| • Alexandre Astruc | • Louis Malle |
| • Jacques Doniol-Valcroze | • Jean-Pierre Melville |
| • Jean Douchet | • Luc Moullet |
| • Marguerite Duras | • Alain Robbe-Grillet |
| • Jean Eustache | • Jean Rouch |
| • Georges Franju | • Jacques Rozier |
| • Philippe Garrel | • Straub-Huillet |
| • Pierre Kast | • Roger Vadim |
| • Claude Lelouch | |

Actors and actresses

- | | |
|--------------------------------------|-------------------------------------|
| • Alain Delon | • Françoise Dorléac |
| • Anna Karina | • Stéphane Audran |
| • Anouk Aimée | • Claude Jade |
| • Brigitte Bardot | • Bernadette Lafont |
| • Fanny Ardant | • Jean-Pierre Léaud |
| • Charles Aznavour | • Jeanne Moreau |
| • Jean-Paul Belmondo | • Maurice Ronet |
| • Gerard Blain | • Jean Seberg |
| • Jean-Claude Brialy | • Delphine Seyrig |

- [Jacques Charrier](#)
- [Catherine Deneuve](#)
- [Jean-Louis Trintignant](#)
- [Sami Frey](#)

The New Wave were influenced by [Italian Neorealism](#), [Film noir](#), [classical Hollywood cinema](#) (not so much), [poetic realism](#), [Auteur theory](#), Parisian [cinophile](#) culture, [existentialism](#), [Alfred Hitchcock](#). They influenced [L.A. Rebellion](#), [New Hollywood](#), [New German Cinema](#), [Cinema Novo](#). The most important influence was on New Hollywood: **New Hollywood**, sometimes referred to as the "**American New Wave**", refers to a periodization in American film history from the mid 1960s ([Bonnie and Clyde](#), [The Graduate](#)) to the early 1980s ([Heaven's Gate](#), [One from the Heart](#)) when a new generation of young filmmakers came to prominence in United States, influencing the types of films produced, their production and marketing, and the way major studios approached film-making. In **New Hollywood** films, the [film director](#), rather than the studio, took on a key [authorial](#) role. "New Hollywood" usually refers to a period of film-making rather than a style of film-making, though it can be referred to as a movement. The films made in this era are stylistically characterized in that their narrative often strongly deviated from [classical](#) norms. After the demise of the studio system and the rise of television, the artistic quality of films and their commercial success was diminished. The "New Hollywood" period, spanning the mid-60s and early 80s, was a period of artistic and commercial revival. Though they largely continued to follow [classical](#) norms, the films made in this period are characterized in that their narrative logic and subject matter were often unconventional. The major figures of the New Hollywood are: [Woody Allen](#), [Robert Altman](#), [Hal Ashby](#), [Carroll Ballard](#), [Warren Beatty](#), [Robert Benton](#), [Peter Bogdanovich](#), [John Boorman](#), [John Carpenter](#), [Michael Cimino](#), [Francis Ford Coppola](#), [Brian De Palma](#), [Clint Eastwood](#), [Miloš Forman](#), [Bob Fosse](#), [William Friedkin](#), [George Roy Hill](#), [Dennis Hopper](#), [John Huston](#), [Norman Jewison](#), [Philip Kaufman](#), [Stanley Kubrick](#), [Richard Lester](#), [George Lucas](#), [Sidney Lumet](#), [Terrence Malick](#), [John Milius](#), [Paul Newman](#), [Mike Nichols](#), [Alan J. Pakula](#), [Sam Peckinpah](#), [Arthur Penn](#), [Roman Polanski](#), [Sydney Pollack](#), [Bob Rafelson](#), [John Schlesinger](#), [Paul Schrader](#), [Martin Scorsese](#), [Ridley Scott](#), [Don Siegel](#), [Steven Spielberg](#), [Robert Towne](#). In fact the best of the best American directors.

2.5 LISTS OF BEST FILMS, DIRECTORS, SCREENWRITERS, ACTORS & ACTRESSES

We bring here several lists of the best films ever made, the best directors, screenwriters, actors, actresses, and at the end– Cory's list of the best films ever made, and also in bold the best of best:

- [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](#)

[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](#)

[American Film Institute – 100 Years/100 Movies – AFI's Greatest American Movies of All Time](#)

[The Hollywood Reporter – The 100 Greatest Films of All Time](#)

[TimeOut Paris – Les 100 meilleurs films francais \(Best 100 French Movies of All Time\)](#)

[SensCritique – Les 100 meilleurs Films Francais de 1930 a 2002 \(Best 100 French Movies\)](#)

[SensCritique – 343 World Best Film Masterpieces](#)

[VodKaster – Les 100 meilleurs films de tous les temps \(Best 100 World Movies\)](#)

[VodKaster – Les 100 meilleurs films francais](#)

[CineTrafic – Les 361 Meilleurs films de tous les temps \(Best 361 World Movies\)](#)

[CineTrafic – Le top 100 des meilleurs films francais](#)

[Cahiers du Cinema – 100 films pour une cinematheque ideale \(100 Most Important World Films\)](#)

[Best Movies by Countries](#)

[List of Films Considered the Best - Wikipedia](#)

[The Sight and Sound Poll of the Greatest Films of All Time](#)

[IMDb – 100 Greatest Actors and Actresses of All Time](#)

[IMDb – 100 Greatest Male Movie Actors of All Time](#)

[IMDb – Top 100 Greatest Actors of All Time \(The Ultimate List\)](#)

[IMDb – Top 50 Greatest Actresses of All Time \(The Ultimate List\)](#)

[IMDb – 100 Greatest Female Actresses of All Time](#)

[IMDb – Best 205 Movie Directors of All Time](#)

[AMC filmsite - 50 Greatest Film Directors and Their Best Films](#)

[AMC Movie Guide – The 50 Greatest Directors of All Time](#)

[Entertainment – The 50 Greatest Directors and Their 100 Best Movies](#)

[The Guardian – The 40 Best Directors](#)

[Ranker – The 450 Greatest Directors in Movie History](#)

[IMDb – 100 Greatest Screenwriters](#)

[IMDb – 20 Greatest Screenwriters of All Time](#)

[The Recording Industry Association of America – Top 365 Songs of the Twentieth Century](#)

[IMDb – 609 Greatest Musical Artists](#)

[Best Musicians by Country](#)

[Midi Populaire et Citoyen– Les 100 plus grands Francais de tous les temps \(100 Greatest French\)](#)

[Film Society Lincoln Center](#)

[Film Comment Selects – Film Comment Magazine – Film Society Lincoln Center - US](#)

[BFI – British Film Institute – Sight and Sound Magazine - UK](#)

[Cahiers du Cinema](#) – Lists of the Top Ten Films chosen annually by the critics of Cahiers du Cinema from 1951 to 2015, Top 10 Films of All Time – France – [Official Site](#) of the Magazine
[Lists of Films](#) – Alphabetically by Title, By Year, By Award, By Language, By Revenue, By Location, By Country of Production, By Production Company, By Genre, By Source, By Technology, By Topic, By Actor, By Writer, By Director, By Availability, By Budget, By Copyright Status, By Critical or Popular Judgment, By Depictions of Historical People or Events, By Era, By Type of Character, Banned or Condemned Film Lists, Series and Spin-Offs, Short/Longest Films, Bollywood Films, Third Reich Films, Films Shot Over Several Years, etc.

[Rotten Tomatoes – Top 100 Movies of All Times](#)

Rank	Rating	Title (Sorted by Adjusted Score)	No. of Reviews
1.	99%	The Wizard of Oz (1939)	108
2.	100%	The Third Man (1949)	76
3.	100%	Citizen Kane (1941)	70
4.	100%	All About Eve (1950)	63
5.	100%	Modern Times (1936)	53
6.	100%	Das Cabinet des Dr. Caligari. (The Cabinet of Dr. Caligari) (1920)	48
7.	99%	The Godfather (1972)	84
8.	98%	E.T. The Extra-Terrestrial (1982)	112
9.	99%	A Hard Day's Night (1964)	101
10.	99%	Metropolis (1927)	115
11.	98%	It Happened One Night (1934)	50
12.	100%	Singin' in the Rain (1952)	48
13.	98%	Inside Out (2015)	301
14.	100%	Laura (1944)	58
15.	100%	The Adventures of Robin Hood (1938)	44
16.	100%	Repulsion (1965)	60
17.	98%	Boyhood (2014)	267
18.	100%	North by Northwest (1959)	62
19.	98%	King Kong (1933)	54
20.	98%	Snow White and the Seven Dwarfs (1937)	44
21.	100%	The Maltese Falcon (1941)	48
22.	99%	La Battaglia di Algeri (The Battle of Algiers) (1967)	76
23.	100%	Rear Window (1954)	63
24.	100%	The Philadelphia Story (1940)	54
25.	100%	Toy Story 2 (1999)	163
26.	98%	Sunset Boulevard (1950)	59
27.	100%	Rashômon (Rashomon) (In the Woods) (1951)	49

Rank	Rating	Title (Sorted by Adjusted Score)	No. of Reviews
28.	100%	<u>The Bride of Frankenstein (1935)</u>	41
29.	99%	<u>Toy Story 3 (2010)</u>	287
30.	98%	<u>The Bicycle Thief (1949)</u>	54
31.	100%	<u>The 400 Blows (Les Quatre cents coups) (1959)</u>	54
32.	99%	<u>Lawrence of Arabia (1962)</u>	71
33.	98%	<u>Up (2009)</u>	281
34.	100%	<u>M (1931)</u>	49
35.	100%	<u>The Treasure of the Sierra Madre (1948)</u>	44
36.	100%	<u>Seven Samurai (Shichinin no Samurai) (1954)</u>	57
37.	99%	<u>Selma (2015)</u>	219
38.	100%	<u>12 Angry Men (Twelve Angry Men) (1957)</u>	47
39.	98%	<u>The Night of the Hunter (1955)</u>	62
40.	100%	<u>Rebecca (1940)</u>	47
41.	99%	<u>Finding Nemo (2003)</u>	253
42.	100%	<u>The Conformist (1970)</u>	49
43.	98%	<u>A Streetcar Named Desire (1951)</u>	53
44.	99%	<u>Rosemary's Baby (1968)</u>	68
45.	99%	<u>L.A. Confidential (1997)</u>	108
46.	100%	<u>Frankenstein (1931)</u>	44
47.	98%	<u>The Wrestler (2008)</u>	219
48.	98%	<u>The 39 Steps (1935)</u>	44
49.	99%	<u>Dr. Strangelove Or How I Learned to Stop Worrying and Love the Bomb (1964)</u>	68
50.	100%	<u>The Grapes of Wrath (1940)</u>	43
51.	98%	<u>The Hurt Locker (2009)</u>	251
52.	100%	<u>The Last Picture Show (1971)</u>	51
53.	100%	<u>Tokyo Story (Tôkyô monogatari) (1953)</u>	41
54.	100%	<u>Pinocchio (1940)</u>	41
55.	100%	<u>The Wages of Fear (1953)</u>	40
56.	100%	<u>Toy Story (1995)</u>	78
57.	100%	<u>Man on Wire (2008)</u>	154
58.	98%	<u>Taxi Driver (1976)</u>	65
59.	100%	<u>Anatomy of a Murder (1959)</u>	42
60.	98%	<u>Roman Holiday (1953)</u>	51
61.	98%	<u>The Best Years of Our Lives (1946)</u>	46
62.	98%	<u>Annie Hall (1977)</u>	65

Rank	Rating	Title (Sorted by Adjusted Score)	No. of Reviews
63.	100%	<u>The Leopard (1963)</u>	45
64.	98%	<u>Chinatown (1974)</u>	61
65.	100%	<u>Battleship Potemkin (1925)</u>	45
66.	100%	<u>Cool Hand Luke (1967)</u>	47
67.	100%	<u>The Searchers (1956)</u>	41
68.	98%	<u>On the Waterfront (1954)</u>	58
69.	98%	<u>The Rules of the Game (1950)</u>	44
70.	98%	<u>Mr. Turner (2014)</u>	180
71.	100%	<u>The Gold Rush (1925)</u>	42
72.	98%	<u>Before Midnight (2013)</u>	180
73.	98%	<u>Sweet Smell of Success (1957)</u>	47
74.	100%	<u>The Terminator (1984)</u>	55
75.	98%	<u>The Babadook (2014)</u>	175
76.	99%	<u>Short Term 12 (2013)</u>	151
77.	98%	<u>Brooklyn (2015)</u>	184
78.	98%	<u>Let the Right One In (2008)</u>	176
79.	100%	<u>Playtime (Play Time) (1967)</u>	41
80.	100%	<u>Mary Poppins (1964)</u>	44
81.	98%	<u>The Wild Bunch (1969)</u>	48
82.	98%	<u>Mud (2013)</u>	169
83.	98%	<u>The French Connection (1971)</u>	54
84.	98%	<u>Invasion of the Body Snatchers (1956)</u>	49
85.	98%	<u>City Lights (1931)</u>	43
86.	99%	<u>Shaun the Sheep (2015)</u>	144
87.	98%	<u>Badlands (1974)</u>	50
88.	98%	<u>Aliens (1986)</u>	61
89.	98%	<u>The Discreet Charm Of The Bourgeoisie (Le Charme Discret de la Bourgeoisie) (1972)</u>	46
90.	98%	<u>How to Train Your Dragon (2010)</u>	200
91.	98%	<u>Eyes Without a Face (1962)</u>	52
92.	98%	<u>Once Upon a Time in the West (1968)</u>	54
93.	98%	<u>The Manchurian Candidate (1962)</u>	51
94.	98%	<u>Mean Streets (1973)</u>	50
95.	99%	<u>Gloria (2014)</u>	124
96.	99%	<u>Leviathan (2014)</u>	123
97.	98%	<u>Aguirre, der Zorn Gottes (Aguirre, the Wrath of God) (1972)</u>	43

Rank	Rating	Title (Sorted by Adjusted Score)	No. of Reviews
98.	100%	The Sweet Hereafter (1997)	55
99.	98%	The Conversation (1974)	46
100.	98%	8 1/2 (1963)	45

American Film Institute 100 Years – 100 Movies, AFI's Greatest American Movies of All Time

#	MOVIE	YEAR
1	CITIZEN KANE	1941
2	CASABLANCA	1942
3	THE GODFATHER	1972
4	GONE WITH THE WIND	1939
5	LAWRENCE OF ARABIA	1962
6	THE WIZARD OF OZ	1939
7	THE GRADUATE	1967
8	ON THE WATERFRONT	1954
9	SCHINDLER'S LIST	1993
10	SINGIN' IN THE RAIN	1952
11	IT'S A WONDERFUL LIFE	1946
12	SUNSET BLVD.	1950
13	THE BRIDGE ON THE RIVER KWAI	1957
14	SOME LIKE IT HOT	1959
15	STAR WARS	1977
16	ALL ABOUT EVE	1950
17	THE AFRICAN QUEEN	1951
18	PSYCHO	1960
19	CHINATOWN	1974
20	ONE FLEW OVER THE CUCKOO'S NEST	1975
21	THE GRAPES OF WRATH	1940
22	2001: A SPACE ODYSSEY	1968
23	THE MALTESE FALCON	1941
24	RAGING BULL	1980
25	E.T. THE EXTRA-TERRESTRIAL	1982
26	DR. STRANGELOVE	1964
27	BONNIE AND CLYDE	1967
28	APOCALYPSE NOW	1979
29	MR. SMITH GOES TO WASHINGTON	1939
30	THE TREASURE OF THE SIERRA MADRE	1948
31	ANNIE HALL	1977

32	THE GODFATHER PART II	1974
33	HIGH NOON	1952
34	TO KILL A MOCKINGBIRD	1962
35	IT HAPPENED ONE NIGHT	1934
36	MIDNIGHT COWBOY	1969
37	THE BEST YEARS OF OUR LIVES	1946
38	DOUBLE INDEMNITY	1944
39	DOCTOR ZHIVAGO	1965
40	NORTH BY NORTHWEST	1959
41	WEST SIDE STORY	1961
42	REAR WINDOW	1954
43	KING KONG	1933
44	THE BIRTH OF A NATION	1915
45	A STREETCAR NAMED DESIRE	1951
46	A CLOCKWORK ORANGE	1971
47	TAXI DRIVER	1976
48	JAWS	1975
49	SNOW WHITE AND THE SEVEN DWARFS	1937
50	BUTCH CASSIDY AND THE SUNDANCE KID	1969
51	THE PHILADELPHIA STORY	1940
52	FROM HERE TO ETERNITY	1953
53	AMADEUS	1984
54	ALL QUIET ON THE WESTERN FRONT	1930
55	THE SOUND OF MUSIC	1965
56	M*A*S*H	1970
57	THE THIRD MAN	1949
58	FANTASIA	1940
59	REBEL WITHOUT A CAUSE	1955
60	RAIDERS OF THE LOST ARK	1981
61	VERTIGO	1958
62	TOOTSIE	1982
63	STAGECOACH	1939
64	CLOSE ENCOUNTERS OF THE THIRD KIND	1977
65	THE SILENCE OF THE LAMBS	1991
66	NETWORK	1976
67	THE MANCHURIAN CANDIDATE	1962
68	AN AMERICAN IN PARIS	1951
69	SHANE	1953
70	THE FRENCH CONNECTION	1971
71	FORREST GUMP	1994
72	BEN-HUR	1959

73	WUTHERING HEIGHTS	1939
74	THE GOLD RUSH	1925
75	DANCES WITH WOLVES	1990
76	CITY LIGHTS	1931
77	AMERICAN GRAFFITI	1973
78	ROCKY	1976
79	THE DEER HUNTER	1978
80	THE WILD BUNCH	1969
81	MODERN TIMES	1936
82	GIANT	1956
83	PLATOON	1986
84	FARGO	1996
85	DUCK SOUP	1933
86	MUTINY ON THE BOUNTY	1935
87	FRANKENSTEIN	1931
88	EASY RIDER	1969
89	PATTON	1970
90	THE JAZZ SINGER	1927
91	MY FAIR LADY	1964
92	A PLACE IN THE SUN	1951
93	THE APARTMENT	1960
94	GOODFELLAS	1990
95	PULP FICTION	1994
96	THE SEARCHERS	1956
97	BRINGING UP BABY	1938
98	UNFORGIVEN	1992
99	GUESS WHO'S COMING TO DINNER	1967
100	YANKEE DOODLE DANDY	1942

25 Most Influential Directors of All-Time (ranked) - MovieMaker Magazine	
1. Alfred Hitchcock	14. John Cassavetes
2. D.W. Griffith	15. Billy Wilder
3. Orson Welles	16. Jean Renoir
4. Jean-Luc Godard	17. Francis Ford Coppola
5. John Ford	18. Howard Hawks
6. Stanley Kubrick	19. Francois Truffaut

7. Sergei Eisenstein	20. Buster Keaton
8. Charlie Chaplin	21. Fritz Lang
9. Federico Fellini	22. John Huston
10. Steven Spielberg	23. Woody Allen
11. Martin Scorsese	24. Luis Bunuel
12. Akira Kurosawa	25. Ernst Lubitsch
13. Ingmar Bergman	

IMDb – 205 Best Movie Directors of All Time

#	Name	Known For	Birth Date	Date
1.	Steven Spielberg	Producer, Saving Private Ryan	18 December 1946	20 Sep 2013
2.	Martin Scorsese	Producer, The Wolf of Wall Street	17 November 1942	20 Sep 2013
3.	Alfred Hitchcock	Director, Psycho	13 August 1899	20 Sep 2013
4.	Stanley Kubrick	Director, The Shining	26 July 1928	20 Sep 2013
5.	Quentin Tarantino	Writer, Pulp Fiction	27 March 1963	20 Sep 2013
6.	Orson Welles	Actor, Citizen Kane	6 May 1915	20 Sep 2013
7.	Francis Ford Coppola	Producer, The Godfather: Part II	7 April 1939	20 Sep 2013
8.	Ridley Scott	Producer, Blade Runner	30 November 1937	20 Sep 2013
9.	Akira Kurosawa	Writer, Yôjinbô	23 March 1910	04 Nov 2014
10.	Joel Coen	Producer, No Country for Old Men	29 November 1954	20 Sep 2013
11.	John Ford	Director, The Searchers	1 February 1894	20 Sep 2013
12.	Sergio Leone	Writer, Il buono, il brutto, il cattivo	3 January 1929	20 Sep 2013
13.	Woody Allen	Writer, Annie Hall	1 December 1935	20 Sep 2013
14.	Billy Wilder	Writer, Some Like It Hot	22 June 1906	20 Sep 2013
15.	Clint Eastwood	Actor, Million Dollar Baby	31 May 1930	20 Sep 2013
16.	Frank Capra	Director, It's a Wonderful Life	18 May 1897	20 Sep 2013
17.	David Lynch	Writer, Mulholland Dr.	20 January 1946	20 Sep 2013
18.	Charles Chaplin	Writer, Modern Times	16 April 1889	04 Nov 2014
19.	Christopher Nolan	Writer, The Dark Knight	30 July 1970	20 Sep 2013
20.	Roman Polanski	Director, The Pianist	18 August 1933	20 Sep 2013

21.	Ingmar Bergman	Writer, Det sjunde inseglet	14 July 1918	20 Sep 2013
22.	Fritz Lang	Director, M	5 December 1890	04 Nov 2014
23.	Peter Jackson	Producer, The Lord of the Rings: The Fellowship of the Ring	31 October 1961	20 Sep 2013
24.	Federico Fellini	Writer, 8½	20 January 1920	04 Nov 2014
25.	David Fincher	Director, Fight Club	28 August 1962	20 Sep 2013
26.	Tim Burton	Producer, Edward Scissorhands	25 August 1958	20 Sep 2013
27.	James Cameron	Writer, Aliens	16 August 1954	20 Sep 2013
28.	Sidney Lumet	Director, 12 Angry Men	25 June 1924	20 Sep 2013
29.	Brian De Palma	Director, Scarface	11 September 1940	20 Sep 2013
30.	François Truffaut	Writer, Les quatre cents coups	6 February 1932	04 Nov 2014
31.	Terrence Malick	Writer, The Thin Red Line	30 November 1943	20 Sep 2013
32.	David Cronenberg	Director, The Fly	15 March 1943	20 Sep 2013
33.	William Wyler	Director, Ben-Hur	1 July 1902	20 Sep 2013
34.	Robert Zemeckis	Writer, Back to the Future Part II	14 May 1951	20 Sep 2013
35.	Ang Lee	Director, Life of Pi	23 October 1954	20 Sep 2013
36.	Howard Hawks	Director, The Big Sleep	30 May 1896	20 Sep 2013
37.	George Lucas	Writer, Star Wars: Episode VI - Return of the Jedi	14 May 1944	20 Sep 2013
38.	Mel Brooks	Actor, The Producers	28 June 1926	04 Nov 2014
39.	Terry Gilliam	Writer, Monty Python and the Holy Grail	22 November 1940	20 Sep 2013
40.	Steven Soderbergh	Director, Ocean's Eleven	14 January 1963	20 Sep 2013
41.	Milos Forman	Director, One Flew Over the Cuckoo's Nest	18 February 1932	20 Sep 2013
42.	John Huston	Director, The Maltese Falcon	5 August 1906	04 Nov 2014
43.	Werner Herzog	Self, Grizzly Man	5 September 1942	04 Nov 2014
44.	Oliver Stone	Director, Platoon	15 September 1946	20 Sep 2013
45.	David Lean	Director, Lawrence of Arabia	25 March 1908	20 Sep 2013
46.	Danny Boyle	Director, Slumdog Millionaire	20 October 1956	20 Sep 2013
47.	Rob Reiner	Actor, The Wolf of Wall Street	6 March 1947	20 Sep 2013
48.	Buster Keaton	Actor, The General	4 October 1895	04 Nov 2014
49.	Michael Curtiz	Director, Casablanca	24 December 1886	20 Sep 2013
50.	Sam Raimi	Writer, Spider-Man 3	23 October 1959	20 Sep 2013
51.	Michael Mann	Producer, Heat	5 February 1943	20 Sep 2013
52.	Robert Altman	Director, Gosford Park	20 February 1925	20 Sep 2013
53.	Sam Peckinpah	Writer, The Wild Bunch	21 February 1925	20 Sep 2013

54.	Peter Weir	Director, The Truman Show	21 August 1944	20 Sep 2013
55.	Spike Lee	Director, Malcolm X	20 March 1957	20 Sep 2013
56.	Jean Renoir	Writer, La grande illusion	15 September 1894	04 Nov 2014
57.	Andrei Tarkovsky	Writer, Solyaris	4 April 1932	04 Nov 2014
58.	Elia Kazan	Director, On the Waterfront	7 September 1909	20 Sep 2013
59.	John Cassavetes	Actor, Rosemary's Baby	9 December 1929	04 Nov 2014
60.	Vincente Minnelli	Director, Gigi	28 February 1903	20 Sep 2013
61.	Hayao Miyazaki	Director, Sen to Chihiro no kamikakushi	5 January 1941	04 Nov 2014
62.	Frank Darabont	Writer, The Shawshank Redemption	28 January 1959	20 Sep 2013
63.	Kathryn Bigelow	Director, The Hurt Locker	27 November 1951	20 Sep 2013
64.	George Cukor	Director, My Fair Lady	7 July 1899	20 Sep 2013
65.	Ron Howard	Actor, American Graffiti	1 March 1954	20 Sep 2013
66.	John Carpenter	Soundtrack, Halloween	16 January 1948	20 Sep 2013
67.	Guy Ritchie	Director, Snatch.	10 September 1968	20 Sep 2013
68.	Tony Scott	Producer, Man on Fire	21 June 1944	20 Sep 2013
69.	Gus Van Sant	Director, Good Will Hunting	24 July 1952	04 Nov 2014
70.	Preston Sturges	Writer, Sullivan's Travels	29 August 1898	20 Sep 2013
71.	Sergei M. Eisenstein	Director, Bronenosets Potemkin	22 January 1898	06 Nov 2014
72.	David O. Russell	Director, Silver Linings Playbook	20 August 1958	04 Nov 2014
73.	John Frankenheimer	Director, Ronin	19 February 1930	04 Nov 2014
74.	Blake Edwards	Writer, The Party	26 July 1922	04 Nov 2014
75.	Ernst Lubitsch	Director, To Be or Not to Be	29 January 1892	20 Sep 2013
76.	Jonathan Demme	Director, The Silence of the Lambs	22 February 1944	20 Sep 2013
77.	Sam Mendes	Producer, Road to Perdition	1 August 1965	20 Sep 2013
78.	Guillermo del Toro	Writer, El laberinto del fauno	9 October 1964	06 Nov 2014
79.	Joseph L. Mankiewicz	Writer, All About Eve	11 February 1909	20 Sep 2013
80.	Satyajit Ray	Writer, Agantuk	2 May 1921	1 day ago
81.	Paul Thomas Anderson	Director, There Will Be Blood	26 June 1970	20 Sep 2013
82.	Wes Anderson	Director, The Grand Budapest Hotel	1 May 1969	20 Sep 2013
83.	Alfonso Cuarón	Writer, Gravity	28 November 1961	06 Nov 2014
84.	Paul Verhoeven	Director, Total Recall	18 July 1938	06 Nov 2014
85.	Alejandro González Iñárritu	Producer, Birdman or (The Unexpected Virtue of Ignorance)	15 August 1963	4 months ago
86.	F.W. Murnau	Director, Nosferatu, eine Symphonie des Grauens	28 December 1888	04 Nov 2014

87.	Robert Wise	Director, The Sound of Music	10 September 1914	04 Nov 2014
88.	Franco Zeffirelli	Director, Romeo and Juliet	12 February 1923	04 Nov 2014
89.	Paul Greengrass	Director, The Bourne Ultimatum	13 August 1955	20 Sep 2013
90.	F.W. Murnau	Director, Nosferatu, eine Symphonie des Grauens	28 December 1888	06 Nov 2014
91.	Don Siegel	Director, Dirty Harry	26 October 1912	06 Nov 2014
92.	Vittorio De Sica	Director, Ladri di biciclette	7 July 1901	06 Nov 2014
93.	John Hughes	Writer, Home Alone 2: Lost in New York	18 February 1950	06 Nov 2014
94.	Robert Rodriguez	Producer, Grindhouse	20 June 1968	20 Sep 2013
95.	Mel Gibson	Actor, Braveheart	3 January 1956	20 Sep 2013
96.	Luis Buñuel	Writer, Le charme discret de la bourgeoisie	22 February 1900	04 Nov 2014
97.	Krzysztof Kieslowski	Writer, Trois couleurs: Rouge	27 June 1941	04 Nov 2014
98.	Jean-Luc Godard	Director, Vivre sa vie: Film en douze tableaux	3 December 1930	06 Nov 2014
99.	Tom Hooper	Director, The King's Speech	1 October 1972	20 Sep 2013
100.	William Friedkin	Director, The Exorcist	29 August 1935	20 Sep 2013
101.	Antoine Fuqua	Director, Training Day	19 January 1966	1 day ago
102.	Sydney Pollack	Director, Tootsie	1 July 1934	20 Sep 2013
103.	Bernardo Bertolucci	Writer, Ultimo tango a Parigi	16 March 1941	20 Sep 2013
104.	John Lasseter	Director, Toy Story	12 January 1957	20 Sep 2013
105.	David Ayer	Writer, Fury		4 months ago
106.	J.J. Abrams	Producer, Star Wars: The Force Awakens	27 June 1966	17 Nov 2014
107.	Mike Nichols	Director, Closer	6 November 1931	20 Sep 2013
108.	Lars von Trier	Writer, Melancholia	30 April 1956	20 Sep 2013
109.	John Milius	Writer, Apocalypse Now	11 April 1944	17 Nov 2014
110.	John McTiernan	Director, Die Hard	8 January 1951	20 Sep 2013
111.	Costa-Gavras	Director, Missing	12 February 1933	04 Nov 2014
112.	Cecil B. DeMille	Producer, The Ten Commandments	12 August 1881	04 Nov 2014
113.	Darren Aronofsky	Director, Requiem for a Dream	12 February 1969	20 Sep 2013
114.	Luc Besson	Writer, The Fifth Element	18 March 1959	20 Sep 2013
115.	Doug Liman	Producer, Edge of Tomorrow	24 July 1965	20 Sep 2013
116.	Bryan Singer	Producer, The Usual Suspects	17 September 1965	20 Sep 2013
117.	Richard Linklater	Director, Before Sunset	30 July 1960	20 Sep 2013
118.	Anthony Minghella	Writer, The English Patient	6 January 1954	20 Sep 2013
119.	Curtis Hanson	Director, L.A. Confidential	24 March 1945	20 Sep 2013

120.	Michael Haneke	Writer, Das weiße Band - Eine deutsche Kindergeschichte	23 March 1942	04 Nov 2014
121.	D.W. Griffith	Director, The Birth of a Nation	22 January 1875	04 Nov 2014
122.	Alan Parker	Director, Evita	14 February 1944	20 Sep 2013
123.	Edgar Wright	Director, Shaun of the Dead	18 April 1974	20 Sep 2013
124.	Pedro Almodóvar	Writer, Hable con ella	25 September 1949	04 Nov 2014
125.	Barry Levinson	Producer, Sleepers	6 April 1942	20 Sep 2013
126.	Michelangelo Antonioni	Writer, Blowup	29 September 1912	04 Nov 2014
127.	Cameron Crowe	Writer, Almost Famous	13 July 1957	20 Sep 2013
128.	Jim Jarmusch	Director, Ghost Dog: The Way of the Samurai	22 January 1953	06 Nov 2014
129.	Vittorio De Sica	Director, Ladri di biciclette	7 July 1901	04 Nov 2014
130.	Spike Jonze	Director, Her	22 October 1969	20 Sep 2013
131.	Harold Ramis	Writer, Groundhog Day	21 November 1944	06 Nov 2014
132.	Michael Moore	Self, Bowling for Columbine	23 April 1954	20 Sep 2013
133.	Shane Meadows	Director, This Is England	26 December 1972	20 Sep 2013
134.	Ken Loach	Director, The Wind That Shakes the Barley	17 June 1936	20 Sep 2013
135.	Bobby Farrelly	Producer, There's Something About Mary	17 June 1958	20 Sep 2013
136.	Jacques Audiard	Writer, Un prophète	30 April 1952	20 Sep 2013
137.	Gore Verbinski	Director, Pirates of the Caribbean: The Curse of the Black Pearl	16 March 1964	20 Sep 2013
138.	Jay Roach	Producer, Meet the Parents	14 June 1957	20 Sep 2013
139.	Jim Sheridan	Director, In the Name of the Father	6 February 1949	20 Sep 2013
140.	John Landis	Director, The Blues Brothers	3 August 1950	20 Sep 2013
141.	Richard Donner	Director, Lethal Weapon	24 April 1930	20 Sep 2013
142.	Jason Reitman	Director, Up in the Air	19 October 1977	20 Sep 2013
143.	Robert Redford	Actor, Butch Cassidy and the Sundance Kid	18 August 1936	06 Nov 2014
144.	Andrew Dominik	Director, The Assassination of Jesse James by the Coward Robert Ford		20 Sep 2013
145.	Joss Whedon	Writer, The Avengers	23 June 1964	1 day ago
146.	George Miller	Producer, Mad Max: Fury Road	3 March 1945	1 day ago
147.	David Zucker	Writer, The Naked Gun: From the Files of Police Squad!	16 October 1947	20 Sep 2013
148.	George A. Romero	Writer, Night of the Living Dead	4 February 1940	20 Sep 2013
149.	Mike Leigh	Director, Secrets & Lies	20 February 1943	20 Sep 2013
150.	David O. Russell	Director, Silver Linings Playbook	20 August 1958	20 Sep 2013
151.	Neil Jordan	Writer, The Crying Game	25 February 1950	20 Sep 2013
152.	Wilfred Jackson	Director, Snow White and the Seven Dwarfs	24 January 1906	20 Sep 2013

153.	Alan J. Pakula	Producer, The Pelican Brief	7 April 1928	06 Nov 2014
154.	George Roy Hill	Director, Butch Cassidy and the Sundance Kid	20 December 1921	20 Sep 2013
155.	Michael Powell	Director, The Red Shoes	30 September 1905	20 Sep 2013
156.	Richard Donner	Director, Lethal Weapon	24 April 1930	20 Sep 2013
157.	John Woo	Director, Face/Off	23 September 1946	20 Sep 2013
158.	Sofia Coppola	Writer, Somewhere	14 May 1971	17 Nov 2014
159.	Takashi Miike	Director, Jûsan-nin no shikaku	24 August 1960	20 Sep 2013
160.	Brad Bird	Writer, Ratatouille	24 September 1957	20 Sep 2013
161.	Alex Gibney	Producer, Going Clear: Scientology and the Prison of Belief	23 October 1953	20 Sep 2013
162.	Bob Foss	Writer, Haakon Haakonsen		20 Sep 2013
163.	Carol Reed	Director, The Third Man	30 December 1906	20 Sep 2013
164.	Christopher Guest	Actor, This Is Spinal Tap	5 February 1948	06 Nov 2014
165.	Otto Preminger	Director, Anatomy of a Murder	5 December 1905	04 Nov 2014
166.	Peter Bogdanovich	Actor, The Last Picture Show	30 July 1939	17 Nov 2014
167.	David Yates	Director, Harry Potter and the Deathly Hallows: Part 2	30 November 1963	1 day ago
168.	Wes Craven	Director, Scream	2 August 1939	20 Sep 2013
169.	Kevin Smith	Writer, Jay and Silent Bob Strike Back	2 August 1970	20 Sep 2013
170.	Fred Zinnemann	Director, High Noon	29 April 1907	20 Sep 2013
171.	Ava DuVernay	Miscellaneous Crew, Spider-Man 2	24 August 1972	1 day ago
172.	Jean-Pierre Jeunet	Director, Le fabuleux destin d'Amélie Poulain	3 September 1953	17 Nov 2014
173.	George Stevens	Director, Giant	18 December 1904	20 Sep 2013
174.	Frank Lloyd	Director, Mutiny on the Bounty	2 February 1886	20 Sep 2013
175.	Wim Wenders	Director, Der Himmel über Berlin	14 August 1945	17 Nov 2014
176.	Georges Méliès	Director, Le voyage à travers l'impossible	8 December 1861	06 Nov 2014
177.	Wolfgang Petersen	Director, Troy	14 March 1941	17 Nov 2014
178.	Leo McCarey	Director, An Affair to Remember	3 October 1896	20 Sep 2013
179.	Lewis Milestone	Director, All Quiet on the Western Front	30 September 1895	20 Sep 2013
180.	Eric Rohmer	Director, Ma nuit chez Maud	4 April 1920	17 Nov 2014
181.	Andy Wachowski	Writer, The Matrix	29 December 1967	17 Nov 2014
182.	Neill Blomkamp	Director, District 9	17 September 1979	1 day ago
183.	Warren Beatty	Actor, Bonnie and Clyde	30 March 1937	20 Sep 2013
184.	Pier Paolo Pasolini	Writer, Accattone	5 March 1922	17 Nov 2014
185.	Kar-wai Wong	Writer, Fa yeung nin wa	17 July 1956	17 Nov 2014

186.	Robert Bresson	Writer, Un condamné à mort s'est échappé ou Le vent souffle où il veut	25 September 1901	06 Nov 2014
187.	Emir Kusturica	Director, Underground	24 November 1954	06 Nov 2014
188.	Yasujiro Ozu	Director, Tôkyô monogatari	12 December 1903	17 Nov 2014
189.	John Lasseter	Director, Toy Story	12 January 1957	17 Nov 2014
190.	Michael Haneke	Writer, Das weiße Band - Eine deutsche Kindergeschichte	23 March 1942	5 months ago
191.	Takeshi Kitano	Actor, Zatôichi	18 January 1947	17 Nov 2014
192.	Theodoros Angelopoulos	Director, Topio stin omichli	27 April 1935	17 Nov 2014
193.	James Whale	Director, Frankenstein	22 July 1889	17 Nov 2014
194.	Terence Fisher	Director, Dracula	23 February 1904	17 Nov 2014
195.	Chuck Jones	Director, How the Grinch Stole Christmas!	21 September 1912	17 Nov 2014
196.	Luchino Visconti	Director, Rocco e i suoi fratelli	2 November 1906	17 Nov 2014
197.	Alexander Payne	Producer, The Descendants	10 February 1961	17 Nov 2014
198.	Carl Theodor Dreyer	Writer, La passion de Jeanne d'Arc	3 February 1889	17 Nov 2014
199.	Robert Schwentke	Director, RED		1 day ago
200.	Michael Cimino	Writer, The Deer Hunter	3 February 1939	17 Nov 2014
201.	Chan-wook Park	Director, Oldeuboi	23 August 1963	17 Nov 2014
202.	Stephen Frears	Director, High Fidelity	20 June 1941	17 Nov 2014
203.	Hal Ashby	Director, Being There	2 September 1929	17 Nov 2014
204.	Kevin Costner	Actor, Dances with Wolves	18 January 1955	20 Sep 2013
205.	John Boorman	Producer, Excalibur	18 January 1933	17 Nov 2014

IMDb – 100 Greatest Male Movie Actors of All Time:

#	Name	Known For	Birth Date	Date
1.	Spencer Tracy	Actor, Judgment at Nuremberg	5 April 1900	01 Feb 2013
2.	Daniel Day-Lewis	Actor, There Will Be Blood	29 April 1957	01 Feb 2013
3.	Marlon Brando	Actor, The Godfather	3 April 1924	01 Feb 2013
4.	Robert De Niro	Actor, Goodfellas	17 August 1943	01 Feb 2013
5.	Jack Nicholson	Actor, The Shining	22 April 1937	01 Feb 2013
6.	Laurence Olivier	Actor, Rebecca	22 May 1907	01 Feb 2013
7.	Richard Burton	Actor, Who's Afraid of Virginia Woolf?	10 November 1925	01 Feb 2013
8.	Al Pacino	Actor, The Godfather	25 April 1940	01 Feb 2013
9.	Fredric March	Actor, The Best Years of Our Lives	31 August 1897	01 Feb 2013

10.	Paul Muni	Actor, Scarface	22 September 1895	01 Feb 2013
11.	Clark Gable	Actor, It Happened One Night	1 February 1901	01 Feb 2013
12.	James Stewart	Actor, Rear Window	20 May 1908	01 Feb 2013
13.	Gary Oldman	Actor, The Dark Knight Rises	21 March 1958	01 Feb 2013
14.	Alec Guinness	Actor, Star Wars	2 April 1914	01 Feb 2013
15.	Robert Duvall	Actor, The Godfather: Part II	5 January 1931	01 Feb 2013
16.	Paul Newman	Actor, Butch Cassidy and the Sundance Kid	26 January 1925	01 Feb 2013
17.	Sidney Poitier	Actor, In the Heat of the Night	20 February 1927	01 Feb 2013
18.	Clint Eastwood	Actor, Million Dollar Baby	31 May 1930	01 Feb 2013
19.	Charlton Heston	Actor, Ben-Hur	4 October 1923	01 Feb 2013
20.	Morgan Freeman	Actor, The Shawshank Redemption	1 June 1937	01 Feb 2013
21.	James Mason	Actor, North by Northwest	15 May 1909	01 Feb 2013
22.	Cary Grant	Actor, North by Northwest	18 January 1904	01 Feb 2013
23.	Anthony Hopkins	Actor, Hannibal	31 December 1937	01 Feb 2013
24.	Peter O'Toole	Actor, Lawrence of Arabia	2 August 1932	01 Feb 2013
25.	Errol Flynn	Actor, The Adventures of Robin Hood	20 June 1909	01 Feb 2013
26.	Jack Lemmon	Actor, The Apartment	8 February 1925	01 Feb 2013
27.	Kirk Douglas	Actor, Spartacus	9 December 1916	01 Feb 2013
28.	Tom Hanks	Actor, The Da Vinci Code	9 July 1956	01 Feb 2013
29.	Dustin Hoffman	Actor, Kramer vs. Kramer	8 August 1937	01 Feb 2013
30.	Rod Steiger	Actor, On the Waterfront	14 April 1925	01 Feb 2013
31.	John Wayne	Actor, The Searchers	26 May 1907	01 Feb 2013
32.	Gene Hackman	Actor, Unforgiven	30 January 1930	01 Feb 2013
33.	Henry Fonda	Actor, C'era una volta il West	16 May 1905	01 Feb 2013
34.	Michael Caine	Actor, The Dark Knight	14 March 1933	01 Feb 2013
35.	Denzel Washington	Actor, Training Day	28 December 1954	01 Feb 2013
36.	Charles Chaplin	Writer, Modern Times	16 April 1889	01 Feb 2013
37.	Steve McQueen	Actor, The Great Escape	24 March 1930	01 Feb 2013
38.	William Holden	Actor, The Bridge on the River Kwai	17 April 1918	01 Feb 2013
39.	James Cagney	Actor, White Heat	17 July 1899	01 Feb 2013
40.	Jason Robards	Actor, C'era una volta il West	26 July 1922	01 Feb 2013
41.	Charles Laughton	Actor, Spartacus	1 July 1899	01 Feb 2013
42.	Humphrey Bogart	Actor, Casablanca	25 December 1899	01 Feb 2013

43.	Cedric Hardwicke	Actor, Rope	19 February 1893	01 Feb 2013
44.	Jon Voight	Actor, Mission: Impossible	29 December 1938	01 Feb 2013
45.	Claude Rains	Actor, Casablanca	10 November 1889	01 Feb 2013
46.	Ben Kingsley	Actor, Schindler's List	31 December 1943	01 Feb 2013
47.	Peter Ustinov	Actor, Robin Hood	16 April 1921	01 Feb 2013
48.	John Gielgud	Actor, Gandhi	14 April 1904	01 Feb 2013
49.	Gregory Peck	Actor, To Kill a Mockingbird	5 April 1916	01 Feb 2013
50.	Richard Harris	Actor, Harry Potter and the Sorcerer's Stone	1 October 1930	01 Feb 2013
51.	Albert Finney	Actor, Big Fish	9 May 1936	01 Feb 2013
52.	Liam Neeson	Actor, Schindler's List	7 June 1952	01 Feb 2013
53.	Lionel Barrymore	Actor, It's a Wonderful Life	28 April 1878	01 Feb 2013
54.	Rex Harrison	Actor, My Fair Lady	5 March 1908	01 Feb 2013
55.	Walter Huston	Actor, The Treasure of the Sierra Madre	5 April 1883	01 Feb 2013
56.	Gary Cooper	Actor, High Noon	7 May 1901	01 Feb 2013
57.	Anthony Quinn	Actor, Lawrence of Arabia	21 April 1915	01 Feb 2013
58.	Edward G. Robinson	Actor, Double Indemnity	12 December 1893	01 Feb 2013
59.	Burt Lancaster	Actor, From Here to Eternity	2 November 1913	01 Feb 2013
60.	John Garfield	Actor, Gentleman's Agreement	4 March 1913	01 Feb 2013
61.	Orson Welles	Actor, Citizen Kane	6 May 1915	01 Feb 2013
62.	Karl Malden	Actor, Patton	22 March 1912	01 Feb 2013
63.	Glenn Ford	Actor, Superman	1 May 1916	01 Feb 2013
64.	George C. Scott	Actor, Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb	18 October 1927	01 Feb 2013
65.	Peter Sellers	Actor, Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb	8 September 1925	01 Feb 2013
66.	Montgomery Clift	Actor, From Here to Eternity	17 October 1920	01 Feb 2013
67.	Burgess Meredith	Actor, Rocky	16 November 1907	01 Feb 2013
68.	George Sanders	Actor, All About Eve	3 July 1906	01 Feb 2013
69.	Lee J. Cobb	Actor, 12 Angry Men	8 December 1911	01 Feb 2013
70.	Omar Sharif	Actor, Doctor Zhivago	10 April 1932	01 Feb 2013
71.	Dana Andrews	Actor, The Best Years of Our Lives	1 January 1909	01 Feb 2013
72.	James Garner	Actor, The Notebook	7 April 1928	01 Feb 2013
73.	Harvey Keitel	Actor, Reservoir Dogs	13 May 1939	01 Feb 2013
74.	Roy Scheider	Actor, Jaws	10 November 1932	01 Feb 2013
75.	Ed Begley	Actor, 12 Angry Men	25 March 1901	01 Feb 2013

76.	Leonardo DiCaprio	Actor, Inception	11 November 1974	01 Feb 2013
77.	Tommy Lee Jones	Actor, No Country for Old Men	15 September 1946	01 Feb 2013
78.	James Earl Jones	Actor, The Lion King	17 January 1931	01 Feb 2013
79.	Jack Palance	Actor, Batman	18 February 1919	01 Feb 2013
80.	Russell Crowe	Actor, Gladiator	7 April 1964	01 Feb 2013
81.	Robert Mitchum	Actor, The Night of the Hunter	6 August 1917	01 Feb 2013
82.	Alan Ladd	Actor, Shane	3 September 1913	01 Feb 2013
83.	Mel Gibson	Actor, Braveheart	3 January 1956	01 Feb 2013
84.	Mickey Rooney	Actor, The Fox and the Hound	23 September 1920	01 Feb 2013
85.	Raymond Massey	Actor, Arsenic and Old Lace	30 August 1896	01 Feb 2013
86.	Rod Taylor	Actor, One Hundred and One Dalmatians	11 January 1930	01 Feb 2013
87.	Willem Dafoe	Actor, Spider-Man	22 July 1955	01 Feb 2013
88.	Tom Cruise	Actor, Top Gun	3 July 1962	01 Feb 2013
89.	Dennis Hopper	Actor, Speed	17 May 1936	01 Feb 2013
90.	Johnny Depp	Actor, Edward Scissorhands	9 June 1963	01 Feb 2013
91.	Christian Bale	Actor, The Dark Knight	30 January 1974	01 Feb 2013
92.	Robert Redford	Actor, Butch Cassidy and the Sundance Kid	18 August 1936	01 Feb 2013
93.	Joaquin Phoenix	Actor, Gladiator	28 October 1974	01 Feb 2013
94.	Jeff Bridges	Actor, The Big Lebowski	4 December 1949	01 Feb 2013
95.	James Dean	Actor, Rebel Without a Cause	8 February 1931	01 Feb 2013
96.	Nick Nolte	Actor, The Thin Red Line	8 February 1941	01 Feb 2013
97.	Harrison Ford	Actor, Star Wars	13 July 1942	01 Feb 2013
98.	Sean Connery	Actor, Dr. No	25 August 1930	01 Feb 2013
99.	Michael Douglas	Actor, The Game	25 September 1944	01 Feb 2013
100.	Don Cheadle	Actor, Crash	29 November 1964	01 Feb 2013

IMDb – 100 Greatest Female Actresses of All Time:

#	Name	Known For	Birth Date	Date
1.	Katharine Hepburn	Actress, Bringing Up Baby	12 May 1907	12 Feb 2013
2.	Meryl Streep	Actress, The Devil Wears Prada	22 June 1949	12 Feb 2013
3.	Bette Davis	Actress, All About Eve	5 April 1908	12 Feb 2013
4.	Ingrid Bergman	Actress, Casablanca	29 August 1915	12 Feb 2013

5.	Vivien Leigh	Actress, Gone with the Wind	5 November 1913	12 Feb 2013
6.	Elizabeth Taylor	Actress, Giant	27 February 1932	12 Feb 2013
7.	Audrey Hepburn	Actress, Breakfast at Tiffany's	4 May 1929	12 Feb 2013
8.	Barbara Stanwyck	Actress, Double Indemnity	16 July 1907	12 Feb 2013
9.	Joan Crawford	Actress, Mildred Pierce	23 March 1905	12 Feb 2013
10.	Lauren Bacall	Actress, The Big Sleep	16 September 1924	12 Feb 2013
11.	Shirley MacLaine	Actress, The Apartment	24 April 1934	12 Feb 2013
12.	Jane Fonda	Actress, Nine to Five	21 December 1937	12 Feb 2013
13.	Sissy Spacek	Actress, Carrie	25 December 1949	12 Feb 2013
14.	Marlene Dietrich	Soundtrack, Witness for the Prosecution	27 December 1901	12 Feb 2013
15.	Greta Garbo	Actress, Ninotchka	18 September 1905	12 Feb 2013
16.	Sally Field	Actress, Forrest Gump	6 November 1946	12 Feb 2013
17.	Michelle Pfeiffer	Actress, Scarface	29 April 1958	12 Feb 2013
18.	Olivia de Havilland	Actress, The Adventures of Robin Hood	1 July 1916	12 Feb 2013
19.	Vanessa Redgrave	Actress, Mission: Impossible	30 January 1937	12 Feb 2013
20.	Ginger Rogers	Actress, Top Hat	16 July 1911	12 Feb 2013
21.	Julianne Moore	Actress, The Big Lebowski	3 December 1960	12 Feb 2013
22.	Maggie Smith	Actress, The Prime of Miss Jean Brodie	28 December 1934	12 Feb 2013
23.	Sophia Loren	Actress, El Cid	20 September 1934	12 Feb 2013
24.	Deborah Kerr	Actress, The King and I	30 September 1921	12 Feb 2013
25.	Judi Dench	Actress, Skyfall	9 December 1934	12 Feb 2013
26.	Helen Mirren	Actress, The Queen	26 July 1945	12 Feb 2013
27.	Hilary Swank	Actress, Million Dollar Baby	30 July 1974	12 Feb 2013
28.	Cate Blanchett	Actress, The Curious Case of Benjamin Button	14 May 1969	12 Feb 2013
29.	Kate Winslet	Actress, Titanic	5 October 1975	12 Feb 2013
30.	Jodie Foster	Actress, The Silence of the Lambs	19 November 1962	12 Feb 2013
31.	Diane Lane	Actress, Man of Steel	22 January 1965	12 Feb 2013
32.	Charlize Theron	Actress, Mad Max: Fury Road	7 August 1975	12 Feb 2013
33.	Claudette Colbert	Actress, It Happened One Night	13 September 1903	12 Feb 2013
34.	Lillian Gish	Actress, The Night of the Hunter	14 October 1893	12 Feb 2013
35.	Maureen O'Hara	Actress, Miracle on 34th Street	17 August 1920	12 Feb 2013
36.	Carole Lombard	Actress, To Be or Not to Be	6 October 1908	12 Feb 2013
37.	Judy Garland	Soundtrack, The Wizard of Oz	10 June 1922	12 Feb 2013

38.	Marilyn Monroe	Soundtrack, Some Like It Hot	1 June 1926	12 Feb 2013
39.	Grace Kelly	Actress, Rear Window	12 November 1929	12 Feb 2013
40.	Shirley Temple	Actress, The Little Princess	23 April 1928	12 Feb 2013
41.	Marie Dressler	Actress, Dinner at Eight	9 November 1868	12 Feb 2013
42.	Loretta Young	Actress, The Stranger	6 January 1913	12 Feb 2013
43.	Susan Hayward	Actress, I Want to Live!	30 June 1917	12 Feb 2013
44.	Jeanne Crain	Actress, State Fair	25 May 1925	12 Feb 2013
45.	Judy Holliday	Actress, Born Yesterday	21 June 1921	12 Feb 2013
46.	Joanne Woodward	Actress, Philadelphia	27 February 1930	12 Feb 2013
47.	Natalie Wood	Actress, West Side Story	20 July 1938	12 Feb 2013
48.	Patricia Neal	Actress, Breakfast at Tiffany's	20 January 1926	12 Feb 2013
49.	Julie Andrews	Actress, The Sound of Music	1 October 1935	12 Feb 2013
50.	Julie Christie	Actress, Doctor Zhivago	14 April 1941	12 Feb 2013
51.	Anne Bancroft	Actress, The Graduate	17 September 1931	12 Feb 2013
52.	Faye Dunaway	Actress, Chinatown	14 January 1941	12 Feb 2013
53.	Geneviève Bujold	Actress, Dead Ringers	1 July 1942	12 Feb 2013
54.	Ellen Burstyn	Actress, Interstellar	7 December 1932	12 Feb 2013
55.	Lynn Redgrave	Actress, Gods and Monsters	8 March 1943	12 Feb 2013
56.	Cicely Tyson	Actress, The Help	18 December 1924	12 Feb 2013
57.	Glenda Jackson	Actress, Sunday Bloody Sunday	9 May 1936	12 Feb 2013
58.	Sigourney Weaver	Actress, Aliens	8 October 1949	12 Feb 2013
59.	Debra Winger	Actress, Terms of Endearment	16 May 1955	12 Feb 2013
60.	Glenn Close	Actress, Guardians of the Galaxy	19 March 1947	12 Feb 2013
61.	Jessica Lange	Actress, Big Fish	20 April 1949	12 Feb 2013
62.	Helen Hunt	Actress, As Good as It Gets	15 June 1963	12 Feb 2013
63.	Joan Allen	Actress, Face/Off	20 August 1956	12 Feb 2013
64.	Annette Bening	Actress, American Beauty	29 May 1958	12 Feb 2013
65.	Natalie Portman	Actress, V for Vendetta	9 June 1981	12 Feb 2013
66.	Anne Hathaway	Actress, Les Misérables	12 November 1982	12 Feb 2013
67.	Helena Bonham Carter	Actress, Fight Club	26 May 1966	12 Feb 2013
68.	Sandra Bullock	Actress, Gravity	26 July 1964	12 Feb 2013
69.	Juliette Binoche	Actress, The English Patient	9 March 1964	12 Feb 2013
70.	Renée Zellweger	Actress, Bridget Jones's Diary	25 April 1969	12 Feb 2013

71.	Emma Thompson	Actress, Sense and Sensibility	15 April 1959	12 Feb 2013
72.	Kathy Bates	Actress, Titanic	28 June 1948	12 Feb 2013
73.	Ruby Dee	Actress, American Gangster	27 October 1922	12 Feb 2013
74.	Julia Roberts	Actress, Notting Hill	28 October 1967	12 Feb 2013
75.	Kathleen Turner	Actress, The Virgin Suicides	19 June 1954	12 Feb 2013
76.	Gena Rowlands	Actress, The Notebook	19 June 1930	12 Feb 2013
77.	Hattie McDaniel	Actress, Gone with the Wind	10 June 1895	12 Feb 2013
78.	Franka Potente	Actress, The Bourne Identity	22 July 1974	12 Feb 2013
79.	Jennifer Jason Leigh	Actress, The Machinist	5 February 1962	12 Feb 2013
80.	Irene Dunne	Actress, Penny Serenade	20 December 1898	12 Feb 2013
81.	Lee Remick	Actress, The Omen	14 December 1935	12 Feb 2013
82.	Angela Lansbury	Actress, Beauty and the Beast	16 October 1925	12 Feb 2013
83.	Debbie Reynolds	Actress, Singin' in the Rain	1 April 1932	12 Feb 2013
84.	Janet Leigh	Actress, Psycho	6 July 1927	12 Feb 2013
85.	Kristin Scott Thomas	Actress, The English Patient	24 May 1960	12 Feb 2013
86.	Diane Keaton	Actress, The Godfather: Part II	5 January 1946	12 Feb 2013
87.	Winona Ryder	Actress, Edward Scissorhands	29 October 1971	12 Feb 2013
88.	Donna Reed	Actress, It's a Wonderful Life	27 January 1921	12 Feb 2013
89.	Reese Witherspoon	Actress, Walk the Line	22 March 1976	12 Feb 2013
90.	Dorothy McGuire	Actress, Gentleman's Agreement	14 June 1916	12 Feb 2013
91.	Vera Farmiga	Actress, The Conjuring	6 August 1973	12 Feb 2013
92.	Nicole Kidman	Actress, Moulin Rouge!	20 June 1967	12 Feb 2013
93.	Angelina Jolie	Actress, Maleficent	4 June 1975	12 Feb 2013
94.	Viola Davis	Actress, The Help	11 August 1965	12 Feb 2013
95.	Emma Stone	Actress, The Help	6 November 1988	12 Feb 2013
96.	Keira Knightley	Actress, Pirates of the Caribbean: The Curse of the Black Pearl	26 March 1985	12 Feb 2013
97.	Laura Dern	Actress, Jurassic Park	10 February 1967	12 Feb 2013
98.	Jane Darwell	Actress, The Grapes of Wrath	15 October 1879	12 Feb 2013
99.	Christina Ricci	Actress, Sleepy Hollow	12 February 1980	12 Feb 2013
100.	Simone Signoret	Actress, Les diaboliques	25 March 1921	12 Feb 2013

IMDb – 100 Greatest Screenwriters:

#	Name	Known For	Birth Date	Date
1.	Preston Sturges	Writer, Sullivan's Travels	29 August 1898	06 Oct 2010
2.	Woody Allen	Writer, Midnight in Paris	1 December 1935	07 Oct 2010
3.	Akira Kurosawa	Writer, Yôjinbô	23 March 1910	06 Oct 2010
4.	Charles Chaplin	Writer, Modern Times	16 April 1889	30 Jan 2011
5.	Billy Wilder	Writer, Some Like It Hot	22 June 1906	07 Oct 2010
6.	Paul Schrader	Writer, Taxi Driver	22 July 1946	06 Oct 2010
7.	Neil Simon	Writer, The Odd Couple	4 July 1927	13 Aug 2011
8.	Francis Ford Coppola	Producer, The Godfather: Part II	7 April 1939	07 Oct 2010
9.	Federico Fellini	Writer, 8½	20 January 1920	02 Feb 2011
10.	Ingmar Bergman	Writer, Det sjunde inseglet	14 July 1918	02 Feb 2011
11.	Mel Brooks	Actor, The Producers	28 June 1926	07 Oct 2010
12.	Stanley Kubrick	Director, The Shining	26 July 1928	07 Oct 2010
13.	John Huston	Director, The Maltese Falcon	5 August 1906	30 Jan 2011
14.	William Goldman	Writer, The Princess Bride	12 August 1931	19 Dec 2010
15.	Joel Coen	Producer, No Country for Old Men	29 November 1954	26 Jan 2011
16.	Paul Thomas Anderson	Director, There Will Be Blood	26 June 1970	26 Jan 2011
17.	Quentin Tarantino	Writer, Pulp Fiction	27 March 1963	07 Oct 2010
18.	Mike Leigh	Director, Secrets & Lies	20 February 1943	26 Jan 2011
19.	Eric Roth	Writer, The Curious Case of Benjamin Button	22 March 1945	26 Jan 2011
20.	Orson Welles	Actor, Citizen Kane	6 May 1915	30 Jan 2011
21.	Christopher Nolan	Writer, The Dark Knight	30 July 1970	26 Jan 2011
22.	Michael Powell	Director, The Red Shoes	30 September 1905	30 Jan 2011
23.	Dudley Nichols	Writer, Stagecoach	6 April 1895	30 Jan 2011
24.	Ruth Gordon	Actress, Rosemary's Baby	30 October 1896	30 Jan 2011
25.	Pedro Almodóvar	Writer, Hable con ella	25 September 1949	30 Jan 2011
26.	Joseph L. Mankiewicz	Writer, All About Eve	11 February 1909	30 Jan 2011
27.	Dalton Trumbo	Writer, Spartacus	9 December 1905	02 Feb 2011
28.	Herman J. Mankiewicz	Writer, Citizen Kane	7 November 1897	30 Jan 2011
29.	Leo McCarey	Director, An Affair to Remember	3 October 1896	02 Feb 2011
30.	Michael Wilson	Writer, Planet of the Apes	1 July 1914	02 Feb 2011
31.	Ruth Prawer Jhabvala	Writer, The Remains of the Day	7 May 1927	02 Feb 2011
32.	Robert Bolt	Writer, Lawrence of Arabia	15 August 1924	02 Feb 2011

33.	Paddy Chayefsky	Writer, Network	29 January 1923	02 Feb 2011
34.	François Truffaut	Writer, Les quatre cents coups	6 February 1932	02 Feb 2011
35.	Robert Towne	Writer, Mission: Impossible	23 November 1934	02 Feb 2011
36.	Luis Buñuel	Writer, Le charme discret de la bourgeoisie	22 February 1900	02 Feb 2011
37.	Ben Hecht	Writer, His Girl Friday	28 February 1894	30 Jan 2011
38.	Mario Puzo	Writer, The Godfather	15 October 1920	02 Feb 2011
39.	Paul Haggis	Writer, Crash	10 March 1953	26 Jan 2011
40.	George Seaton	Writer, Miracle on 34th Street	17 April 1911	02 Feb 2011
41.	Alvin Sargent	Writer, Spider-Man 2	12 April 1927	02 Feb 2011
42.	Charlie Kaufman	Writer, Eternal Sunshine of the Spotless Mind	19 November 1958	02 Feb 2011
43.	Cameron Crowe	Writer, Almost Famous	13 July 1957	02 Feb 2011
44.	Warren Beatty	Actor, Bonnie and Clyde	30 March 1937	02 Feb 2011
45.	Michelangelo Antonioni	Writer, Blowup	29 September 1912	02 Feb 2011
46.	Oliver Stone	Director, Platoon	15 September 1946	02 Feb 2011
47.	Barry Levinson	Producer, Sleepers	6 April 1942	02 Feb 2011
48.	Andrew Stanton	Writer, WALL·E	3 December 1965	02 Feb 2011
49.	Brad Bird	Writer, Ratatouille	24 September 1957	02 Feb 2011
50.	Simon Beaufoy	Writer, Slumdog Millionaire		02 Feb 2011
51.	Danny Boyle	Director, Slumdog Millionaire	20 October 1956	02 Feb 2011
52.	Peter Jackson	Producer, The Lord of the Rings: The Fellowship of the Ring	31 October 1961	02 Feb 2011
53.	George Lucas	Writer, Star Wars: Episode VI - Return of the Jedi	14 May 1944	02 Feb 2011
54.	William Rose	Writer, It's a Mad, Mad, Mad, Mad World	12 December 1914	02 Feb 2011
55.	Nora Ephron	Writer, You've Got Mail	19 May 1941	02 Feb 2011
56.	Robert Benton	Writer, Kramer vs. Kramer	29 September 1932	02 Feb 2011
57.	Frederic Raphael	Writer, Eyes Wide Shut	14 August 1931	02 Feb 2011
58.	I.A.L. Diamond	Writer, Some Like It Hot	27 June 1920	02 Feb 2011
59.	Ernest Lehman	Writer, North by Northwest	8 December 1915	02 Feb 2011
60.	John Steinbeck	Writer, The Grapes of Wrath	27 February 1902	02 Feb 2011
61.	Charles Brackett	Writer, Sunset Blvd.	26 November 1892	02 Feb 2011
62.	Anthony Minghella	Writer, The English Patient	6 January 1954	02 Feb 2011
63.	Frank Darabont	Writer, The Shawshank Redemption	28 January 1959	02 Feb 2011
64.	Bill Condon	Director, Dreamgirls	22 October 1955	02 Feb 2011
65.	Jim Sheridan	Director, In the Name of the Father	6 February 1949	02 Feb 2011

66.	Lawrence Kasdan	Writer, Star Wars: Episode V - The Empire Strikes Back	14 January 1949	02 Feb 2011
67.	James Goldman	Writer, The Lion in Winter	30 June 1927	02 Feb 2011
68.	Bernardo Bertolucci	Writer, Ultimo tango a Parigi	16 March 1941	02 Feb 2011
69.	David Lean	Director, Lawrence of Arabia	25 March 1908	02 Feb 2011
70.	John Hughes	Writer, Home Alone 2: Lost in New York	18 February 1950	29 Mar 2011
71.	Todd Field	Actor, Eyes Wide Shut	24 February 1964	02 Feb 2011
72.	Steven Zaillian	Writer, Schindler's List	30 January 1953	11 Apr 2011
73.	Peter Morgan	Writer, Frost/Nixon	10 April 1963	11 Apr 2011
74.	Ronald Harwood	Writer, The Pianist	9 November 1934	11 Apr 2011
75.	Roman Polanski	Director, The Pianist	18 August 1933	11 Apr 2011
76.	Sofia Coppola	Writer, Somewhere	14 May 1971	11 Apr 2011
77.	David Hare	Writer, The Reader	5 June 1947	11 Apr 2011
78.	Christopher Hampton	Writer, Dangerous Liaisons	26 January 1946	11 Apr 2011
79.	William Monahan	Writer, The Departed	3 November 1960	11 Apr 2011
80.	Darren Aronofsky	Director, Requiem for a Dream	12 February 1969	11 Apr 2011
81.	Jay Cocks	Writer, Gangs of New York	12 January 1944	11 Apr 2011
82.	Stephen Gaghan	Writer, Syriana	6 May 1965	11 Apr 2011
83.	John Logan	Writer, The Last Samurai	24 September 1961	11 Apr 2011
84.	Aaron Sorkin	Writer, A Few Good Men	9 June 1961	28 Apr 2012
85.	Andrew Kevin Walker	Writer, Se7en	14 August 1964	11 Apr 2011
86.	Phil Alden Robinson	Writer, Field of Dreams	1 March 1950	11 Apr 2011
87.	Wes Anderson	Director, The Grand Budapest Hotel	1 May 1969	16 Jul 2012
88.	Frank Pierson	Writer, Dog Day Afternoon	12 May 1925	23 Jul 2012
89.	James Cameron	Writer, Aliens	16 August 1954	11 Apr 2011
90.	Michael Mann	Producer, Heat	5 February 1943	11 Apr 2011
91.	Martin Scorsese	Producer, The Wolf of Wall Street	17 November 1942	11 Apr 2011
92.	Michael Arndt	Writer, Toy Story 3		11 Apr 2011
93.	Mardik Martin	Writer, Raging Bull	16 September 1936	11 Apr 2011
94.	Dustin Lance Black	Writer, Milk	10 June 1974	11 Apr 2011
95.	Ben Affleck	Actor, Argo	15 August 1972	11 Apr 2011
96.	Matt Damon	Actor, The Bourne Identity	8 October 1970	11 Apr 2011
97.	Diablo Cody	Writer, Juno	14 June 1978	11 Apr 2011
98.	Shane Black	Writer, Kiss Kiss Bang Bang	16 December 1961	28 Apr 2012

99. [David S. Goyer](#) Writer, [Batman Begins](#)

22 December 1965 28 Apr 2012

100. [Nick Cave](#) Soundtrack, [Lawless](#)

22 September 1957 15 Jul 2012

Cahiers du Cinema – 100 films pour une cinematheque ideale (100 Most Important World Films)

This list includes 27 French films (see list after the main list that includes also the French films), 8 Italian films, 4 Japanese films, 3 German films, 3 Russian/USSR films, 1 Danish film, 1 Indian film, 1 Swedish film 1 Spanish film, 1 Mexican film. All the other films, 50, are US films, but some of them are co-productions with the UK. Half of the films are American, 27% are French, 8% are Italian, 4% are Japanese, 3% are German, 3% are Russian, and 1% each are Danish, Swedish, Spanish, Mexican, and Indian. But we have to bear in mind that it is a French list.

- [Citizen Kane](#) d'[Orson Welles](#) (48 votes) - US
- [La Nuit du chasseur](#) - The Night of the Hunter - de [Charles Laughton](#) (47 votes) - US
- [La Règle du jeu](#) de [Jean Renoir](#) (47 votes) - French
- [L'Aurore](#) – Sunrise - de [Friedrich Wilhelm Murnau](#) (46 votes) - US
- [L'Atalante](#) de [Jean Vigo](#) (43 votes) - French
- [M le maudit](#) - M – Eine Stadt sucht einen Mörder - de [Fritz Lang](#) (40 votes) - German
- [Chantons sous la pluie](#)/Singin' in the Rain/ de [Stanley Donen](#)/[Gene Kelly](#) (39 votes) - US
- [Sueurs froides](#) – Vertigo - d'[Alfred Hitchcock](#) (35 votes) - US
- [Les Enfants du paradis](#) de [Marcel Carné](#) (34 votes) - French
- [La Prisonnière du désert](#) – The Searchers - de [John Ford](#) (34 votes) - US
- [Les Rapaces](#) – Greed - d'[Erich von Stroheim](#) (34 votes) - US
- [Rio Bravo](#) de [Howard Hawks](#) (33 votes) - US
- [To Be or Not to Be](#) d'[Ernst Lubitsch](#) (33 votes) - US
- [Voyage à Tokyo](#) - Tōkyō monogatari - de [Yasujiro Ozu](#) (29 votes) - Japan
- [Le Mépris](#) de [Jean-Luc Godard](#) (28 votes) - French
- 27 voix - votes
 - [Les Contes de la lune vague après la pluie](#) - Ugetsu Monogatari - de [Kenji Mizoguchi](#) - Japan
 - [Les Lumières de la ville](#) – City Lights - de [Charles Chaplin](#) - US
 - [Le Mécano de la « General »](#) - The General - de [Buster Keaton](#) - US
 - [Nosferatu le vampire](#) - Nosferatu, eine Symphonie des Grauens - de [Friedrich Wilhelm Murnau](#) - German
 - [Le Salon de musique](#) – Jalsaghar - de [Satyajit Ray](#) - Indian
- 26 voix - votes
 - [Freaks](#) de [Tod Browning](#) - US
 - [Johnny Guitare](#) de [Nicholas Ray](#) - US
 - [La Maman et la Putain](#) de [Jean Eustache](#) - French
- 25 voix - votes
 - [Le Dictateur](#) – The Great Dictator - de [Charles Chaplin](#) - US
 - [Le Guépard](#) – Il Gattopardo - de [Luchino Visconti](#) - Italian
 - [Hiroshima mon amour](#) d'[Alain Resnais](#) - French
 - [Loulou](#) - Die Büchse der Pandora - de [G.W. Pabst](#) - German
 - [La Mort aux trousses](#) - North by Northwest - d'[Alfred Hitchcock](#) - US
 - [Pickpocket](#) de [Robert Bresson](#) – French
- 24 voix - votes
 - [Casque d'or](#) de [Jacques Becker](#) - French
 - [La Comtesse aux pieds nus](#) -The Barefoot Contessa - de [Joseph Mankiewicz](#) - US
 - [Les Contrebandiers de Moonfleet](#) – Moonfleet - de [Fritz Lang](#) - US

- [*Madame de...*](#) de [Max Ophüls](#) - French
- [*Le Plaisir*](#) de [Max Ophüls](#) - French
- [*Voyage au bout de l'enfer*](#) – The Deer Hunter - de [Michael Cimino](#) - US
- 23 voix - votes
 - [*L'avventura*](#) de [Michelangelo Antonioni](#) - Italian
 - [*Le Cuirassé Potemkine*](#) - Броненосец «Потёмкин», Bronenosets «Potiomkine» - de [Sergueï Eisenstein](#) – Russian/USSR
 - [*Les Enchaînés*](#) – Notorious - d'[Alfred Hitchcock](#) - US
 - [*Ivan le Terrible*](#) - Иван Грозный – de [Sergueï Eisenstein](#) – Russian/USSR
 - [*Le Parrain*](#) – The Godfather - de [Francis Ford Coppola](#) - US
 - [*La Soif du mal*](#) – Touch of Evil - d'[Orson Welles](#) - US
 - [*Le Vent*](#) – The Wind - de [Victor Sjöström](#) - US
- 22 voix - votes
 - [*2001, l'Odyssée de l'espace*](#) - 2001: A Space Odyssey - de [Stanley Kubrick](#) - US
 - [*Fanny et Alexandre*](#) - Fanny och Alexander - d'[Ingmar Bergman](#) - Swedish
- 21 voix - votes
 - [*La Foule*](#) – The Crowd - de [King Vidor](#) - US
 - [*Huit et demi*](#) – Otto e Mezzo – 8 1/2 - de [Federico Fellini](#) - Italian
 - [*La Jetée*](#) de [Chris Marker](#) - French
 - [*Pierrot le fou*](#) de [Jean-Luc Godard](#) - French
 - [*Le Roman d'un tricheur*](#) de [Sacha Guitry](#) - French
- 20 voix - votes
 - [*Amarcord*](#) de [Federico Fellini](#) - Italian
 - [*La Belle et la Bête*](#) de [Jean Cocteau](#) - French
 - [*Certains l'aiment chaud*](#) – Some Like It Hot - de [Billy Wilder](#) - US
 - [*Comme un torrent*](#) – Some Came Running - de [Vicente Minnelli](#) - US
 - [*Gertrud*](#) de [Carl Th. Dreyer](#) - Danish
 - [*King Kong*](#) d'[Ernest B. Schoedsack](#) et [Merian C. Cooper](#) - US
 - [*Laura*](#) d'[Otto Preminger](#) - US
 - [*Les Sept Samourais*](#) - Shichinin no samurai - d'[Akira Kurosawa](#) - Japanese
- 19 voix - votes
 - [*Les 400 coups*](#) de [François Truffaut](#) - French
 - [*La dolce vita*](#) de [Federico Fellini](#) - Italian
 - [*Gens de Dublin*](#) – The Dead - de [John Huston](#) - US
 - [*Haute Pègre*](#) – Trouble in Paradise - d'[Ernst Lubitsch](#) - US
 - [*La vie est belle*](#) – It's a Wonderful Life - de [Frank Capra](#) - US
 - [*Monsieur Verdoux*](#) de [Charles Chaplin](#) - US
 - [*La Passion de Jeanne d'Arc*](#) de [Carl Th. Dreyer](#) - French
- 18 voix - votes
 - [*À bout de souffle*](#) de [Jean-Luc Godard](#) - French
 - [*Apocalypse Now*](#) de [Francis Ford Coppola](#) - US
 - [*Barry Lyndon*](#) de [Stanley Kubrick](#) - US
 - [*La Grande Illusion*](#) de [Jean Renoir](#) - French
 - [*Intolérance*](#) de [David Wark Griffith](#) - US
 - [*Partie de campagne*](#) de [Jean Renoir](#) - French
 - [*Playtime*](#) de [Jacques Tati](#) - French
 - [*Rome, ville ouverte*](#) - Roma città aperta - de [Roberto Rossellini](#) - Italian
 - [*Senso*](#) de [Luchino Visconti](#) - Italian
 - [*Les Temps modernes*](#) – Modern Times - de [Charles Chaplin](#) - US
 - [*Van Gogh*](#) de [Maurice Pialat](#) - French

- 17 voix - votes
 - [*Elle et Lui*](#) – An Affair to Remember - de [Leo McCarey](#) - US
 - [*Andrei Roublev*](#) - Андрей Рублёв - d'[Andrei Tarkovski](#) – Russian/USSR
 - [*L'Impératrice rouge*](#) – The Scarlet Empress - de [Joseph von Sternberg](#) - US
 - [*L'Intendant Sansho*](#) - Sanshō dayū - de [Kenji Mizoguchi](#) - Japanese
 - [*Parle avec elle*](#) - Hable con ella - de [Pedro Almodóvar](#) - Spanish
 - [*La Party*](#) – The Party - de [Blake Edwards](#) - US
 - [*Tabou*](#) – Tabu - de [F. W. Murnau](#) - US
 - [*Tous en scène*](#) – The Band Wagon - de [Vincente Minnelli](#) - US
 - [*Une étoile est née*](#) – A Star Is Born - de [George Cukor](#) - US
 - [*Les Vacances de monsieur Hulot*](#) de [Jacques Tati](#) - French
- 16 voix - votes
 - [*America, America*](#) d'[Elia Kazan](#) - US
 - [*El*](#) de [Luis Buñuel](#) - Mexican
 - [*En quatrième vitesse*](#) – Kiss Me Deadly - de [Robert Aldrich](#) - US
 - [*Il était une fois en Amérique*](#) – Once Upon A Time In America - de [Sergio Leone](#) - US
 - [*Le jour se lève*](#) de [Marcel Carné](#) - French
 - [*Lettre d'une inconnue*](#) - Letter from an Unknown Woman - de [Max Ophüls](#) – US
 - [*Lola*](#) de [Jacques Demy](#) - French
 - [*Manhattan*](#) de [Woody Allen](#) - US
 - [*Mulholland Drive*](#) de [David Lynch](#) - US
 - [*Ma nuit chez Maud*](#) de [Éric Rohmer](#) - French
 - [*Nuit et Brouillard*](#) d'[Alain Resnais](#) - French
 - [*La Ruée vers l'or*](#) – Gold Rush - de [Charles Chaplin](#) - US
 - [*Scarface*](#) de [Howard Hawks](#) - US
 - [*Le Voleur de bicyclette*](#) - Ladri di biciclette - de [Vittorio De Sica](#) - Italian
 - [*Napoléon*](#) d'[Abel Gance](#) - French

The list of the 27 French films:

- [*La Règle du jeu*](#) de [Jean Renoir](#) (47 votes)
- [*L'Atalante*](#) de [Jean Vigo](#) (43 votes)
- [*Les Enfants du paradis*](#) de [Marcel Carné](#) (34 votes)
- [*Le Mépris*](#) de [Jean-Luc Godard](#) (28 votes)
- [*La Maman et la Putain*](#) de [Jean Eustache](#)
- [*Hiroshima mon amour*](#) d'[Alain Resnais](#)
- [*Pickpocket*](#) de [Robert Bresson](#)
- [*Casque d'or*](#) de [Jacques Becker](#)
- [*Madame de...*](#) de [Max Ophüls](#)
- [*Le Plaisir*](#) de [Max Ophüls](#)
- [*La Jetée*](#) de [Chris Marker](#)
- [*Pierrot le fou*](#) de [Jean-Luc Godard](#)
- [*Le Roman d'un tricheur*](#) de [Sacha Guitry](#)
- [*La Belle et la Bête*](#) de [Jean Cocteau](#)
- [*Les 400 coups*](#) de [François Truffaut](#)
- [*La Passion de Jeanne d'Arc*](#) de [Carl Th. Dreyer](#)
- [*À bout de souffle*](#) de [Jean-Luc Godard](#)
- [*La Grande Illusion*](#) de [Jean Renoir](#)
- [*Partie de campagne*](#) de [Jean Renoir](#)

- [*Playtime*](#) de [Jacques Tati](#)
- [*Van Gogh*](#) de [Maurice Pialat](#)
- [*Les Vacances de monsieur Hulot*](#) de [Jacques Tati](#)
- [*Le jour se lève*](#) de [Marcel Carné](#)
- [*Lola*](#) de [Jacques Demy](#)
- [*Ma nuit chez Maud*](#) de [Éric Rohmer](#)
- [*Nuit et Brouillard*](#) d'[Alain Resnais](#)
- [*Napoléon*](#) d'[Abel Gance](#)

SensCritique: From the Best 100 French Films: Best Directors, Actors and Actresses:

Directors: Jean-Luc Godard (5), Jacques Tati (4), Jean-Pierre Melville (4), Jean Renoir (3), Henri-Georges Clouzot (3), Alain Resnais (3), Louis Malle (3), Luis Bunuel (3), Henri Verneuil (3), Krzysztof Kieslowski (3), Nae Caranfil (3), Julien Duvivier (2), Lucian Pintilie (2), José Giovanni (2), Jacques Demy (2), Jacques Rivette (2), Eric Rohmer (2) et Nikita Mikhalkov (2).

Actors: Lino Ventura (6), Marcel Dalio (4), Jacques Tati (4), Paul Meurisse (4), Jean-Pierre Léaud (4), Pierre Brasseur (3), Jean Gabin (3), Jean-Pierre Cassel (3), Yves Montand (3), Charles Vanel (3), Claude Rich (3), Maurice Ronet (3), Alain Delon (3), François Périer (3), Paul Frankeur (3), Fernando Rey (3), Michel Serrault (3), Julien Carette (2), Sami Frey (2), Bourvil (2), Michel Piccoli (2), Claude Piéplu (2), Claude Brasseur (2), Rufus (2), Bernard Blier (2), Marc Michel (2), Jean Bouise (2), Michael Lonsdale (2), Jean-Louis Trintignant (2), Jean-Paul Belmondo (2), Jean-Claude Brialy (2), Michel Subor (2), Michel Constantin (2).

Actresses: Jeanne Moreau (3), Anna Karina (3), Romy Schneider (3), Maria Casarès (2), Simone Signoret (2), Suzanne Flon (2), Bulle Ogier (2), Catherine Deneuve (2), Claire Maurier (2), Bernadette Lafont (2), Françoise Fabian (2), Irène Jacob (2).

2.6 CORY'S LISTS OF THE BEST AND THE BEST OF THE BEST FILMS EVER MADE

Finally, I would like to present the Cory's List of the Greatest Movies of All Time, which is based on the films above with additional 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 the 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 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, [Aviva'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 Fälscher](#) (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 oximoron, 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 Misérables \(1998-UK\)](#), (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 sorcières 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 niervos/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, probalby 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 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 città 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'était 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 Diamant – 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 Desqueyroux](#) (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 escritor](#) (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 à 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 Lelouch, with the outstanding actors Anouk Aimée and Jean-Louis Trintignant, [Ulysse/Ulysses](#) (1954) – Italy, [Un long dimanche de fiançailles/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 Misérables*, *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% to 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 include 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. Nevertheless, as I want to be fair to the film industries from countries other than the leading ones in my list – US, France, UK, Italy – I bring here links to Internet Lists of their best films:

1. [IMDb Most Voted German-Language Feature Films \(mainly from Germany and Austria\)](#)
2. [IMDb Most Voted Spanish-Language Feature Films \(mainly from Spain, Mexico, Argentina\)](#)
3. [IMDb Most Voted Russian-Language Feature Films \(mainly from USSR and Russia\)](#)
4. [IMDb Most Voted Swedish-Language Feature Films](#)
5. [IMDb Most Voted Japanese-Language Feature Films](#)
6. [IMDb Most Voted Polish-Language Feature Films](#)
7. [IMDb Most Voted Feature Films with Country of Origin Canada](#)
8. [IMDb Most Voted Feature Films with Country of Origin Denmark](#)
9. [IMDb Most Voted Hebrew-Language Feature Films](#)
10. [IMDb Most Voted Feature Films with Country of Origin Australia](#)
11. [IMDb Most Voted Hindi-Language Feature Films](#)
12. [IMDb Most Voted Romanian-Language Feature Films](#)
13. [IMDb Most Voted Feature Films with Country of Origin Ireland](#)
14. [IMDb Most Voted Greek-Language Feature Films](#)
15. [IMDb Most Voted Korean-Language Feature Films](#)
16. [IMDb Most Voted Feature Films with Country of Origin New Zealand](#)
17. [IMDb Most Voted Chinese-Language Feature Films](#)

18. [IMDb Most Voted Persian-Language Feature Films](#)
19. [IMDb Most Voted Arabic-Language Feature Films](#) (mainly from Egypt, Lebanon, Palestine)
20. [IMDb Most Voted Dutch-Language Feature Films](#) (mainly Netherlands, Belgium/Flanders)
21. [IMDb Most Voted Portuguese-Language Feature Films](#) (mainly from Portugal and Brazil)
22. [IMDb Most Voted Czech-Language Feature Films](#)
23. [IMDb Most Voted Serbian-Language Feature Films](#)
24. [IMDb Most Voted Turkish-Language Feature Films](#)
25. [IMDb 100 Best Films in Africa](#)
26. [IMDb Most Voted Feature Films with Country of Origin Switzerland](#)
27. [IMDb Most Voted Feature Films with Country of Origin Belgium](#)
28. [IMDb Most Voted Hungarian-Language Feature Films](#)
29. [IMDb Most Voted Norwegian-Language Feature Films](#)
30. [IMDb Most Voted Finnish-Language Feature Films](#)
31. [IMDb Most Voted Bosnian-Language Feature Films](#)
32. [IMDb Most Voted Croatian-Language Feature Films](#)
33. [IMDb Most Voted Bulgarian-Language Feature Films](#)
34. [IMDb Most Voted Georgian-Language Feature Films](#)
35. [IMDb Most Voted Feature Films with Country of Origin Kazakhstan](#)
36. [IMDb Most Voted Thai-Language Feature Films](#)

2.7 CINEMA OF ISRAEL, THE HAIFA FILM FESTIVAL, LISTS OF ISRAELI FILMS

Cinema of Israel ([Hebrew](#): קולנוע ישראלי *Kolnoa Yisraeli*) refers to movie production in [Israel](#) since its founding in 1948. Most Israeli films are produced in [Hebrew](#). Israel has been nominated for more [Academy Awards for Best Foreign Language Film](#) than any other country in the [Middle East](#). Movies were made in [Mandatory Palestine](#) from the beginning of the [silent film](#) era although the development of the local film industry accelerated after the establishment of the state. Early films were mainly documentary or news roundups, shown in Israeli cinemas before the movie started. One of the pioneers of cinema in Israel was [Baruch Agadati](#). Agadati purchased cinematographer [Yaakov Ben Dov](#)'s film archives in 1934 when Ben Dov retired from filmmaking and together with his brother Yitzhak established the AGA Newsreel. He directed the early [Zionist](#) film entitled *This is the Land* (1935). In 1948, Yosef Navon, a soundman, and Yitzhak Agadati, producer of the first Hebrew-language film with his brother, Baruch Agadati, found an investor, businessman Mordechai Navon, who invested his own money in film and lab equipment. Agadati used his connections among [Haganah](#) comrades to acquire land for a studio. In 1949 the Geva film labs were established on the site of an abandoned woodshed in [Givatayim](#).

In 1954, the [Knesset](#) passed the Law for the Encouragement of Israeli Films (החוק לעידוד הסרט (הישראלי)). Leading filmmakers in the 1960s were [Menahem Golan](#), [Ephraim Kishon](#), and [Uri Zohar](#). The first [Bourekas film](#) was *Sallah Shabati*, produced by Ephraim Kishon in 1964. In 1965 Uri Zohar produced the film *Hole in the Moon*, influenced by [French New Wave](#) films. In the first decade of the 21st century, several Israeli films won awards in film festivals around the world. Prominent films of this period include *Late Marriage* ([Dover Koshashvili](#)), *Broken Wings*, *Walk on Water* and *Yossi & Jagger* ([Eytan Fox](#)), *Nina's Tragedies*, *Campfire* and *Beaufort* ([Joseph Cedar](#)), *Or (My Treasure)* ([Keren Yedaya](#)), *Turn Left at the End of the World* ([Avi Nesher](#)), *The Band's Visit* ([Eran Kolirin](#)) *Waltz With Bashir* ([Ari Folman](#)), and *Ajami*. In 2011, *Strangers No More* won the Oscar for best Short Documentary. In 2013 two documentaries were nominated the Oscar for the Best Feature Documentary: *The Gatekeepers* ([Dror Moreh](#)) and *Five Broken Cameras*, a Palestinian-Israeli-French co-production ([Emad Burnat](#), [Guy Davidi](#)). Author Julie Gray notes "Israeli film is certainly not new in Israel, but it is

fast gaining attention in the U.S., which is a double-edged sword. American distributors feel that the small American audience interested in Israeli film, are squarely focused on the turbulent and troubled conflict that besets us daily." 2014 was the best year for Israeli films at the Israeli box-office. Israeli-made films sold 1.6 million tickets in Israel, the best in Israel's film history.

Filmmaking in Israel has undergone major developments since its inception in the 1950s. The first features produced and directed by Israelis, such as "[Hill 24 Doesn't Answer](#)" and "They Were Ten", tended, like Israeli literature of the period, to be cast in the heroic mold. Some recent films remain deeply rooted in the Israeli experience, dealing with such subjects as [Holocaust](#) survivors and their children ([Gila Almagor's](#) "The Summer of Aviya" and its sequel, "Under the Domim Tree") and the travails of [new immigrants](#) ("Sh'hur", directed by Hannah Azoulai and Shmuel Hasfari, "Late Marriage" directed by [Dover Koshashvili](#)). Others deal with issues of modern day Israeli life, such as the [Israeli-Arab conflict](#) (Eran Riklis's "The Lemon Tree", Scandar Copti and Yaron Shani's "[Ajami](#)") and military service ([Joseph Cedar's](#) "[Beaufort](#)", Samuel Maoz's "Lebanon", [Eytan Fox's](#) "Yossi and Jagger"). Some are set in the context of a universalist, alienated, and hedonistic society (Eytan Fox's "A Siren's Song" and "The Bubble", Ayelet Menahemi and Nirit Yaron's "Tel Aviv Stories"). The Israeli film industry continues to gain worldwide recognition through International awards nominations. For three years consecutively, Israeli films ("[Beaufort](#)" (2008), "[Waltz with Bashir](#)" (2009) and "[Ajami](#)" (2010)) were nominated for Academy Awards. The Spielberg Film Archive at the Hebrew University of Jerusalem is the world's largest repository of film material on Jewish themes as well as on Jewish and Israeli life. The main international [film festivals](#) in Israel are the [Jerusalem Film Festival](#) and [Haifa Film Festival](#). The Haifa Film Festival is one of the best film festivals in the world.

The **Haifa International Film Festival** is an annual [film festival](#) that takes place every [autumn](#) (between late [September](#) and late [October](#)), during the week-long holiday of [Sukkot](#), in [Haifa, Israel](#). The festival was inaugurated in 1983 and was the first of its kind in Israel. Over the years, it has become the country's major cinematic event. The Haifa International Film Festival attracts a wide audience of film-goers and media professionals from Israel and abroad. Throughout the week, special screenings are held of c.170 new films. Apart from movies screened around the clock at seven theaters, the festival features open-air screenings. Film categories include feature films, documentaries, animation, short films, retrospectives and tributes. The Board of Directors is composed of film and culture professionals and public figures (I was an independent director in the Board). The festival is underwritten by the City of Haifa, the [Ministry of Education](#), the [Israeli Film Council](#), and the [European Union](#), as well as commercial companies. For many years I used to watch 50-60 films from 20 to 30 countries, during the ten days of the festival, and I think that I broke a Guinness Record, as I was there from early morning to late night every day.

- [List of Israeli films before 1960](#)
- [List of Israeli films of the 1960s](#)
- [List of Israeli films of the 1970s](#)
- [List of Israeli films of the 1980s](#)
- [List of Israeli films of the 1990s](#)
- [List of Israeli films of the 2000s](#)
- [List of Israeli films of the 2010s](#)

2.8 FILMS OF CORY'S LECTURES, LIST OF FILMS ON SOCIAL & ECONOMIC JUSTICE

FILMS OF JACQUES CORY'S LECTURES

FILM BY ISRAELI ACADEMIC CHANNEL OF THE SYMPOSIUM ON SOCIAL & ECONOMIC JUSTICE, ORGANIZED BY JACQUES CORY WITH THE HAIFA UNIVERSITY & OMETZ ON SEPTEMBER 25, 2011, INCLUDING CORY'S LECTURE & TEXT OF LECTURE/ATTACHMENT

<http://actv.haifa.ac.il/programs/Item.aspx?it=2179>

KEYNOTE SPEAKER AT TRANSPARENCY INTERNATIONAL ISRAEL'S SEMINAR ON JANUARY 18, 2009: "THE CHALLENGES OF ETHICS AND PROFITABILITY IN THE BUSINESS WORLD IN THE CONTEXT OF THE ETHICAL FAILURES OF THE WORLD ECONOMIC CRISIS", IN PRESENCE OF PROFESSOR JOSEPH GROSS, CHAIRMAN TI ISRAEL, ARIEH AVNERI, CHAIRMAN OMETZ, GALIA SAGUY, CEO TI ISRAEL, DANIEL MILO, CEO ETHICS CENTER MISHKENOT SHAANANIM, PROFESSOR RAN LACHMAN, SHUKI STAUBER..., AT THE UNIVERSITY OF TEL AVIV

FILM OF 50 MINUTES OF LECTURE AT TI ISRAEL ON JANUARY 18, 2009 (ALSO ON TI ISRAEL'S SITE AND OMETZ'S SITE)

SUMMARY OF LECTURE AND PANEL AT TI ISRAEL ON 1. 18. 09

<mms://vod4.haifa.ac.il/p/ac/cory1.wmv>

TELEVISION INTERVIEW WITH AMIR GILAT, ISRAELI'S CHAIRMAN OF THE ISRAELI BROADCASTING AUTHORITY SINCE 2010, ON THE ACADEMIC CHANNEL OF ISRAEL ON FEBRUARY 13, 2007, IN HEBREW, ON BUSINESS ETHICS <mms://vod4.haifa.ac.il/p/ac/1807B.wmv>

FILM OF 2 HOURS OF THE LAUNCHING OF THE NOVEL "BEWARE OF GREEKS' PRESENTS" AT SUZAN DALAL HALL IN TEL AVIV ON JULY 29, 2001, WITH LECTURE AND INTERVIEW OF JACQUES CORY BY ITZHAK GOREN, EDITOR & PUBLISHER OF THE NOVEL, READING OF OF EXTRACTS BY THE ACTORS LELIA ABARUH & RAANAN LEVY, AND A PANEL ON BUSINESS ETHICS IN ISRAEL WITH THE JOURNALIST AND AUTHOR ARIEH AVNERI, PROFESSOR PERETZ LAVIE, ENTREPRENEUR JONATHAN ADERETH & JACQUES CORY

<mms://vod4.haifa.ac.il/p/ac/cory2.wmv>

SOCIAL AND ECONOMIC JUSTICE DILEMMAS IN LITERATURE, THEATER AND FILMS - LIST

1. All My Sons by Arthur Miller

All My Sons, 1948, 95 min., Director Irving Reis, with Edward G. Robinson, Burt Lancaster

All My Sons TV 1986, 122 min., Director Jack O'Brien, with Aidan Quinn, James Whitmore

2. The Merchant of Venice by William Shakespeare

The Merchant of Venice, 2004, 138 min., Director Michael Radford, with Al Pacino, J. Irons

The Merchant of Venice, TV 1973, 131 min., Director John Sichel, with Laurence Olivier

The Merchant of Venice TV 1980, 157 min., Director Jack Gold, with Warren Mitchell

3. An Enemy of the People by Henrik Ibsen

An Enemy of the People, 1978, 90 min., Director George Schaefer, with Steve McQueen

Ganashatru 1989, 99 min., Director Satyajit Ray, Indian masterpiece based on Ibsen's play

4. The Visit of the Old Lady by Friedrich Durrenmatt

Hyenas, 1992, 113 m., Director Djibril Diop Mambety, African masterpiece based on the play

The Visit 1964, 100 min., Director Bernhard Wicki, with Ingrid Bergman, Anthony Quinn

5. Rhinoceros by Eugene Ionesco

Rhinoceros, 1974, 104 min., Director Tom O'Horgan, with Zero Mostel and Gene Wilder

6. The Great Gatsby by Frances Scott Fitzgerald

The Great Gatsby, 1974, 140 min., Director Jack Clayton, with Robert Redford, Mia Farrow

The Great Gatsby, 2013, 137 min., Director Baz Luhrmann, with Leonardo DiCaprio (Gatsby), Tobey Maguire (Nick), Carey Mulligan (Daisy)

7. Jean de Florette by Marcel Pagnol

Jean de Florette, 1986, 122 mi., Director Claude Berri, with Yves Montand, Gerard Depardieu

8. Israeli Context: "Beware of Greeks' Presents" by Jacques Cory

- Launching of the novel at Suzan Dallal Hall in Tel Aviv on July 29, 2001, 120 min., with an interview of Jacques Cory by Itzhak Gormezano Goren, 3 chapters put on stage by actors, a panel on Business Ethics in Israel with Arie Avneri, Jonathan Adereth, Peretz Lavie & Cory.

- Interview of Jacques Cory by Amir Gilat, in the TV Academic Channel, 2007, 7 minutes

- The Challenges of Ethics and Profitability in the Business World, Jacques Cory Keynote Speaker, Transparency International Israel Conference, Tel Aviv University, 2009, 54 min.

- Music of the Play "Nelly's Choice" based on the novel, as background of the reading of the play at the Hebrew University of Jerusalem, 2008, 90 min.

9. Erin Brockovich, 2000, 132 mi., Director Steven Soderbergh, with Julia Roberts, A. Finney

10. Wall Street, 1987, 120 min., Director Oliver Stone, with Michael Douglas, Martin Sheen

11. The Insider, 1999, 157 min., Director Michael Mann, with Al Pacino and Russel Crowe

12. The Crooked E, the Unshredded Truth about Enron, TV 2003, 100 min., Director Penelope Spheeris, with Christian Kane and Brian Dennehy, based on the book by: Brian Cruver - Anatomy of Greed, The Unshredded Truth from an Enron Insider.

Enron: The Smartest Guys in the Room, 2005, documentary film, Director Alex Gibney, 109 min., with Peter Coyote as Narrator, Andrew Fastow, Ken Lay, Jeff Skilling, based on the book by Bethany McLean and Peter Elkind, who also appear in the film - The Smartest Guys in the Room: The Amazing Rise and Scandalous Fall of Enron.

13. Manon des Sources by Marcel Pagnol

Manon des Sources 1986, 113 min, Director Claude Berri, with Emmanuele Beart, D. Auteuil

14. A Civil Action by Jonathan Harr

A Civil Action, 1998, 112 min., Director Steven Zaillian, with John Travolta, Robert Duvall

15. Silkwood 1983, 131 min., Director Mike Nichols, with Meryl Streep, Cher, Kurt Russell

16. How to Succeed in Business Without Really Trying, 1967, 121 min., Director David Swift, play by Abe Burrows, with Robert Morse and Michele Lee

17. The Threepenny Opera by Bertolt Brecht

Die Dreigroschenoper 1931, mus. Kurt Weill, 112 m., Director Georg Pabst, with Lotte Lenya

Mack the Knife 1990, 118 min, Director Menachem Golan, with Raul Julia, music Kurt Weill

The Beggar's Opera 1953, 94 mi., Director Peter Brook, with Laurence Olivier, Hugh Griffith

18. La Curee by Emile Zola

The Game is Over, 1966, 98 min., Director Roger Vadim, with Jane Fonda and Michel Piccoli

19. Julius Caesar by William Shakespeare

Julius Caesar 1953, 120 mi., Director Joseph Mankiewicz, with Marlon Brando, James Mason

20. The Divine Comedy by Dante Alighieri, (1999) Kultur Video

21. The Odyssey by Homer

The Odyssey TV 1997, 173 mi., Director Andrei Konchalovsky, with Greta Scacchi, I. Papas

Helen of Troy 1956, 118 min., Director Robert Wise, with Rossana Podesta, Stanley Baker

The Aeneid by Virgil

The Trojan Horse 1962, 105 m, Director Giorgio Ferroni, S. Reeves

22. It's a Wonderful Life, 1946, 130 min., Director Frank Capra, with James Stewart, D. Reed

23. Rogue Trader 1999, 101 min., based on Nick Leeson's autobiography about the disastrous collapse of UK's Barings Bank, Director James Dearden, with Ewan McGregor, Anna Friel

24. Les Grandes Familles 1958, 92 min., based on Maurice Druon's book, Director Denys de la Potteliere, with Jean Gabin, Bernard Blier, Pierre Brasseur, Jean Dessailly, Jean Murat

25. L'Argent TV 1988, 250 min, based on Emile Zola's book "Money" about the financier Aristide Saccard, Director Jacques Rouffio, with Claude Brasseur, Miou-Miou, M. Galabru

L'Argent, 1928, 195 min., Director Marcel L'Herbier, with Pierre Alcover, Alfred Abel

26. Don Quijote by Miguel de Cervantes

Man of La Mancha 1972, 132 min., Director Arthur Hiller, Man of La Mancha 1972, 132 min., Director Arthur Hiller, musical play and screenplay by Dale Wasserman, with Peter O'Toole, Sophia Loren

Don Quixote 1992, 116 min, Director Orson Welles, with Akim Tamiroff, Francisco Reiguera

Don Quixote 2000 TV, 120 min., Director Peter Yates, with John Lithgow, Bob Hoskins

27. Topaze by Marcel Pagnol

Topaze 1951, 136 min, Director Marcel Pagnol, with Fernandel, Jacqueline Pagnol

Topaze, 1933, 78 min., Director Harry d'Abbadie d'Arrast, with John Barrymore, Mirnay Loy

Topaze, 1935, 103 min., Director Louis J. Gasnier, with Louis Jouvet, Edwige Feuillere.

28. Rigoletto 1982, 130 min., Verdi's opera with Piave's libretto based on Victor Hugo's play Le roi s'amuse, Director John Michael Phillips, with John Rawnley as Rigoletto and Marie McLaughlin as Gilda. The English National Opera in an adaptation to contemporary Mafia.

Rigoletto 1982, 128 min., Director Jean-Pierre Ponnelle, with Luciano Pavarotti

29. Henri Troyat, Zola (biography, J'Accuse, Dreyfuss Affair, Col. Picquart, whistleblowers)

Life of Emile Zola 1937, 116 min., Director William Dieterle, with Paul Muni, Henry O'Neill

30. Yes, Prime Minister, UK 1992, 461 min., Director Sidney Lotterby, with Paul Edington,

Nigel Hawthorne, TV series and books by Jonathan Lynn and Anthony Jay (Yes, Minister)

31. The China Syndrome 1979, 122 m, Director James Bridges, with Jane Fonda, Jack Lemon

32. "Business Ethics: The Ethical Revolution of Minority Shareholders" by Jacques Cory, and "Activist Business Ethics" by Jacques Cory, books published by Kluwer Boston in 2001 in hard cover and by Springer US in soft cover in 2004. "L'ethique et les actionnaires minoritaires", PhD dissertation by Jacques Cory, CNAM, Paris, France, 2004, complements the abovementioned books. First academic books and dissertation ever written on ethics to minority shareholders. Anticipated the Enron and other corporate scandals.

33. "Selected Issues in Business Ethics and Social Responsibility", in Hebrew published by Magnes Publishers, the Hebrew University of Jerusalem, 2008. Anticipated the Economic Crisis from September 2008. "Business Ethics for a Sustainable Society: Conquering the Corporate Frankenstein", The Edwin Mellen Press, 2009 in hard cover, soft cover in 2010.

34. Revisor by Nikolai Gogol

The Inspector General 1949, 102 min., Director Henry Koster, with Danny Kaye

35. Seven Samurai 1954, 190 min., Director Akira Kurosawa, with Toshira Mifune

36. Il Conformista 1970, 115 min., Director Bernardo Bertolucci, based on Alberto Moravia's book The Conformist, with Jean-Louis Trintignant, Stefania Sandrelli, Yvonne Sanson

37-40. Business Dilemmas in the folklore:

In Ladino (Abidiguar Almas/Cuentos), In Yiddish (Shalom Aleichem - Tebie the Milkman), in Arabic (Tales of Djoha), in Argentina (Tango Cambalache).

41. Babbitt, 1934, 74 min., Director William Keighley, with Guy Kibbee and Aline MacMahon, based on Sinclair Lewis' book - Babbitt
42. Executive Suite, 1954, 104 m., Director Robert Wise, based on the novel by Cameron Hawley, with William Holden, Frederic March, Barbara Stanwick, June Allyson, Walter Pidgeon, Shelley Winters, Nina Foch, Louis Calhern, Paul Douglas
43. The Crucible, 1996, 124 min., based on Arthur Miller's play, Director Nicholas Hytner, with Daniel Day Lewis, Winona Ryder.
44. Death of a Salesman, TV 1985, 130 min., based on Arthur Miller's play, Director Volker Schlöndorff, with Dustin Hoffman and John Malkovich.
45. Pretty Woman, 1990, 119 min., Director Garry Marshall, with Richard Gere, Julia Roberts
46. Business as Usual, 1987, 90 min., Director Lezli-An Barrett, with Glenda Jackson
47. Disclosure, 1994, 128 min., Director Barry Levinson, based on the novel by Michael Crichton, with Michael Douglas, Demi Moore, Donald Sutherland, Caroline Goodall
48. Gentleman's Agreement, 1947, 118 mi., Director Elia Kazan, based on the novel by Laura Hobson, with Gregory Peck, Dorothy McGuire, John Garfield, Dean Stockwell, June Havoc
49. Greed, 1924, 239 min., Director Erich von Stroheim, based on the novel by Frank Norris, with Zasu Pitts, Gibson Gowland
50. The Devil's Advocate, 1997, 144 m, Director Taylor Hackford, based on the novel by Andrew Neiderman, with Al Pacino, Keanu Reeves, Charlize Theron, Jef. Jones, Judith Ivey
51. Runaway Jury, 2003, 127 m., Director Gary Fleder, based on the novel by John Grisham, with John Cusack, Gene Hackman, Dustin Hoffman, Rachel Weisz, Bruce McGill
52. Scenes from a Marriage, 1973, 168 min. abridged or 299 min. full TV version, Director and screenplay - Ingmar Bergman, w. Liv Ullmann, Erland Josephson, Bibi Andersson
53. Barbarians at the Gate, 1993, TV, 107 m., Director Glenn Jordan, based on the book by Bryan Burrough & John Helyar, on the Nabisco takeover, with James Garner, Jonathan Price
54. Glengarry Glen Ross, 1992, 100 mi., Director James Foley, based on David Mamet's play, w. Jack Lemmon, Al Pacino, Ed Harris, Alan Arkin, Kevin Spacey, Alec Baldwin, Jona. Price
55. Startup.com, 2001, 107 min., Director Chris Hegedus, Jehane Noujaim, documentary with Kaleil Tuzman and Tom Herman, on the rise and fall of the Internet company govWorks.com
56. Boiler Room, 2000, 118 min., Director Ben Younger, with Giovanni Ribisi, Vin Diesel
57. Other People's Money, 1991, 103 min., Director Norman Jewison, based on Jerry Sterner's play, with Danny DeVito, Gregory Peck, Penelope Ann Miller, Piper Laurie
58. Dealers, 1989, 87 min., Director Colin Bucksey, with Paul McGann, Rebecca De Mornay

59. The Bank, 2001, 106 min., Director Robert Connolly, wi. David Wenham, Anth. LaPaglia
60. Class Action, 1991, 110 m., Direc. Michael Apted, w. Gene Hackman, M.E. Mastrantonio
61. Nova - Trillion Dollar Bet, 2000, 60 m., documentary on Long Term Capital Management
62. Warren Buffett - Oracle of Omaha, 2000, 60 min., about the story of Berkshire Hathaway
63. Biography, Andrew Carnegie, 2000, 50 min., documentary on Carnegie
64. Biography, J. Pierpont Morgan, 2000, 50 min., documentary on Morgan
65. Biography, Sam Walton: Bargain Millionaire, 2004, 50 min., documentary on WalMart
66. Biography, Henry Ford, 1999, 50 min., documentary on the Ford Automobile Company
67. Pirates of Silicon Valley, 1999, TV, 95 min., Director Martin Burke, with Anthony Michael Hall as Bill Gates of Microsoft, Noah Wyle as Steve Jobs of Apple, Joey Slotnick as Steve Wozniak of Apple, John DiMaggio as Steve Ballmer of Microsoft
68. Triumph of the Nerds: The Rise of Accidental Empires, 1996, 165 min., TV, Director Robert Cringely, documentary on the origins of the personal computer with Paul Allen (co-founder Microsoft), Steve Ballmer, Bill Gates, Steve Jobs, Steve Wozniak, Gordon Moore
69. Biography - Bill Gates: Sultan of Software, 2004, 50 min., documentary on Microsoft
70. Code of Ethics, 1997, 114 min., Director Dawn Radican, with Melissa Leo
71. F.I.S.T., 1978, 145 min., Director Norman Jewison, with Sylvester Stallone, Rod Steiger
72. Marie: A True Story, 1985, 112 min., Director Roger Donaldson, with Sissy Spacek
73. Modern Times, 1936, 87 mi., Director Charles Chaplin, with Charles Chaplin, P. Goddard
74. No Logo, 2003 V, 42 mi., Director Sut Jhally, documentary based on the book "No Logo" by Naomi Klein on globalization, hegemony of brands and democratic resistance.
75. Globalization & Human Rights, 1998, TV, 60 min., Writing credits: Rory O'Connor, Danny Schechter, hosted by Charlayne Hunter-Gault.
76. The Take, 2004, 87 min., documentary directed by Avi Lewis, written by Naomi Klein.
77. The Corporation, 2003, 145 min., Directors Jennifer Abbott, Mark Achbar, based on the book by Joel Bakan "The Corporation: A Pathological Pursuit of Profit and Power", wi. Noam Chomsky, Peter Drucker, Milton Friedman, Naomi Klein, Michael Moore, Howard Zinn.
78. Precarity, 2004, 197 min., Concept & Realization: Francesca Bria, Tora Krogh, Lize de Clercq. A compilation of 17 videos on victims of globalization, from Italy, Spain, Korea, Mexico, Japan, Netherlands, France, US, Michael Moore, Naomi Klein, The Take.

79. *Damaged Care*, 2002 (TV), 114 min., Director Harry Winer, with Laura Dern.
80. *RJR/Nabisco, Braces for Buyouts*, The History Channel, documentary, 2002, 50 min.
81. *Ford: The Man and the Machine*, 1987 (TV), 200 min., Director Allan Eastman, based on book by Robert Lacey, with Cliff Robertson, Hope Lange, Heather Thomas, R. H. Thomson.
82. *McLibel*, 2005, 85 min., Director Franny Armstrong, on McDonald's libel suit in the UK
83. *The Big One*, 1997, 91 min., Director Michael Moore, who tries to convince Phil Knight to open a Nike factory in Flint, Michigan instead of the sweat shops in Asia.
84. *Roger & Me*, 1989, 91 min., Director Michael Moore, GM plant shutdown, downsizing
85. *Manufacturing Consent: Noam Chomsky and the Media*, 1992, 167 min., Directors Mark Achbar and Peter Wintonick, about corporate media's role in modern propaganda
86. *The Yes Men*, 2003, 2003, 83 min., Directors Dan Ollman and Sarah Price, WTO satire
87. *Billetes, billetes*, 1988, 75 m., Director Martin Shor, with Mercedes Alonso, Max Berliner, business ethics in Argentina
88. *Beyond Borders*, 2003, 127 min., Director Martin Campbell, with Angelina Jolie, NGOs
89. *The Hucksters*, 1947, 115 min., Director Jack Conway, with Clark Gable, Deborah Kerr
90. *The Wheeler Dealers*, 1963, 107 m., Director Arthur Hiller, w. James Garner, Lee Remick
91. *Life and Debt*, 2001, 80 min., Director Stephanie Black, globalization, IMF, Jamaica
92. *Milton Friedman*, 2002, 73 m., Interviewed by Gary S. Becker, Intellectual Portrait Series
93. *The Firm*, 1993, 154 min., based on the novel by John Grisham. Director Sydney Pollack, with Tom Cruise, Ed Harris, Gene Hackman, Jeanne Tripplehorn, Hol Holbrook
94. *The Little Prince*, 1974, 88 min., Director Stanley Donen, with Richard Kiley, Steven Warner, Bob Fosse and Gene Wilder. Based on the book "The Little Prince" by Antoine de Saint-Exupery. Business insights for kids and grown-ups, on the purpose of wealth and the state-of-mind of rich people, unforgettable meeting between the prince and the businessman.
The Little Prince, 2004 TV, 109 min., Director Francesca Zambello, with Richard Stuart.
95. *Novia que te vea (Like a Bride)*, 1994, 114 min., Director Guita Schyfter, with Angelica Aragon. Ladino, Mexico, Jewish Sephardic immigrants from Turkey, Ladino business ethics
96. *Fiddler on the Roof*, 1971, 181 min., based on Sholom Aleichem's book "Tevye the Milkman", Director Norman Jewison, with Topol. Yiddish business ethics, if I Were a Rich Man, Tevye's ruinous speculations on the stock exchange with Menahem Mendel

97. The World of Sholom Aleichem, TV, 1959, 90 min., Director Don Richardson, with Zero Mostel, Jack Gilford. Based on three stories by Sholom Aleichem, one of them of Bontshe Shveig, a poor, modest man going to heaven to get his reward, the meek inheriting the earth.
98. Monsieur Verdoux, 1947, 124 min., Director Charles Chaplin, with Charles Chaplin, Verdoux, a family man who murders rich women to support his invalid wife and child
99. The Gold Rush, 1925, 96 min. - silent or 69 min. remastered 1942 sound release. Director Charles Chaplin, with Charles Chaplin, Mark Swain. Cannibalism, gold rush and business ethics. The tramp becomes easy prey as he helps those in need
100. Super Size Me, 2004, 100 min., Director and Actor - Morgan Spurlock. McDonalds, fast food unhealthy effects, the first ever reality-based movie, beginning and ending in 30 days. Insidious/sophisticated ways of fast food companies to worm their way into schools/children
101. Dasthaye Aloodeh, a.k.a. Corrupted Hands, 2001, 100 min., Director Cyrus Alvand, with Abolfazi Pour-Arab, Iranian film about crime, ethics and punishment
102. The Next Man, 1976, 108 min., Director Richard C. Sarafian, with Sean Connery, Cornelia Sharpe, business ethics dilemmas in the Arab world, Israel and Great Britain
103. Tai-Pan, 1986, 127 min., Director Daryl Duke, with Bryan Brown, Joan Chen, based on the novel by James Clavell, business ethics dilemmas in China and Great Britain
104. Working Girl, 1988, 115 min., Director Mike Nichols, with Harrison Ford, Sigourney Weaver, Melanie Griffith, Alec Baldwin, feminism and career in US business world
105. The Stranger, 1984, 75 min., Egyptian film in Arabic, Director Ashraf Fahmy, based on Albert Camus' novel Le Malentendu, with Sanaa Gamil, Nagla Fathi. An Arabic version of the dilemma of All My Sons and Jean de Florette, greed ends in killing your own son.
106. Nine to Five, 1980, 110 min., Director Colin Higgins, with Jane Fonda, Dolly Parton.
107. Millions, 2004, 98 min., Director Danny Boyle, with Alexander Nathan Etel.
108. Tin Men, 1987, 110 mi., Director Barry Levinson, with Richard Dreyfuss, Danny DeVito
109. Patterns, 1956, 83 min., Director Fielder Cook, with Van Heflin, Ed Begley
110. The Carpetbaggers, 1964, 150 min., Director Edward Dmytryk, based on the novel by Harold Robbins, with George Peppard, Carroll Baker, Alan Ladd, Martin Balsam
111. The Best Intentions, 1992, 180 min., Director Bille August, based on the novel by Ingmar Bergman, with Samuel Frøler, Pernilla August, Max von Sydow
112. China Blue, 2005, 86 min., Director Micha X. Peled, documentary on globalization in China.

113. Charlie Rose with Thomas L. Friedman (August 31, 2005), 60 min., documentary. An interview of Thomas L. Friedman, columnist for the New York Times and author of *The World is Flat: A Brief History of the Twenty-First Century*, by Charlie Rose.
114. *A Working Class Hero*, a play by Joshua Sobol
A Working Class Hero, 2006, 80 min., Director Oded Kotler, Hakameri Theater, Israel
115. *A Permit to Live*, by Itzhak Gormezano Goren, play based on the book by the same author "Shelter in Bavli"
A Permit to Live, 1998, 97 min., Director Sinai Peter, Beer Sheba Theater, Israel
116. *Strike*, 2005, 90 min., Directors Asaf Sudri & Amir Tausinger, documentary, Israeli TV
117. *Who Killed the Electric Car?*, 93 min., Director Chris Paine, Narrated by Martin Sheen
118. *An Inconvenient Truth*, 96 min., 2006, Director Davis Guggenheim, Narrated by Al Gore
119. *A Doll's House*, 1973, 105 min., Director Patrick Garland, based on Henrik Ibsen's play, with Claire Bloom, Anthony Hopkins, Ralph Richardson
120. *The Glass Menagerie*, 1973, 120 min., Director Anthony Harvey, based on Tennessee William's play, with Katharine Hepburn, Sam Waterston, Joanna Miles, Michael Moriarty
The Glass Menagerie, 1987, 134 min., Director Paul Newman, based on Tennessee William's play, with Joan Woodward, John Malkovich, Karen Allen, James Naughton
121. *The Constant Gardener*, 2005, 129 min., Director Fernando Meirelles, based on John le Carre's novel, with Ralph Fiennes, Rachel Weisz
122. *Lois Gibbs and the Love Canal*, TV 1982, 100 min., Director Glenn Jordan, with Marsha Mason, based on the Love Canal scandal
123. *16 Blocks*, 2006, 105 min., Director Richard Donner, with Bruce Willis and Mos Def
124. *Wal-Mart: The High Cost of Low Price*, 2005, 95 min., Director Robert Greenwald
125. *Bad Seed: The Truth about our Food*, 2006, 112 min., Director Adam Curry
126. *The Future of Food*, 2004, 88 min., Director Deborah Koons Garcia
127. *Biography – Ben & Jerry's*, 2008, 50 min., starring: Ben Cohen, Jerry Greenfield
128. *Syriana*, 2005, 126 min., Director Stephen Gaghan, with George Clooney, Christopher Plummer, Matt Damon
129. *Where is the World Going to, Mr. Stiglitz?*, 2007, 380 min., starring Joseph Stiglitz
130. *Outsourced*, 2006, 103 min., Director John Jeffcoat, with Josh Hamilton, Ayesha Dharkar, Asif Basra, Matt Smith

131. Architecture to Zucchini: The people, companies and organizations pioneering sustainability, 2006, 129 min., 12 segment educational video
132. How to Save the World, 2007, 103 min., Directors Thomas and Barbara Burstyn
133. Miss Julie, 1999, 103 min., Director Mike Figgis, with Saffron Burrows & Peter Mullan, based on August Strindberg's play.
134. The Tefen Model, English, 8 minutes, with Stef Wertheimer
135. The New Great Transformation, 2007, 71 min., Paul Hawken hosted by Stewart Brand
136. Shitat Hashakshuka (business and government in Israel), 2008, 93 min., Director Ilan Abudi, by Mickey Rosenthal, the film and a special TV program on the film with the family's response, interviews and discussions with key Israeli protagonists.
Other Israeli documentaries –
 - The ticking tank (meihal metaktek ammonia bemifratz Haifa), 35 min.
 - Mickey Rosenthal on the Lev Levaiev company's insolvency, Hamkor, Channel 10 Israeli TV, 25 min.
 - Hamakor on the aftermath of the Madoff Affair, Channel 10 Israeli TV, 2009, 20 min.
 - Mickey Rosenthal on Nohi Dankner, 33 min. out of a TV program of 1'08", 2010 (see #166)
137. Charlie Rose, A Conversation with Author Thomas L. Friedman, about his book Hot, Flat, and Crowded: Why We Need a Green Revolution – and How it Can Renew America; September 9, 2008, 57 min.
138. Saul Griffith: Climate Change Recalculated. January 2009, 1.37 min.
139. Ripped Off: Madoff and the Scamming of America, 2009, 94 min., History, Starring Bernie Madoff
140. Frontline: Inside the Meltdown, 2009, 60 min., Director Michael Kirk
141. The Ascent of Money: Boom and Bust, 2008, 120 min., Director Adrian Pennick
142. Nassim Nicholas Taleb: The Future Has Always Been Crazier Than We Thought, Monday February 4th, 2008, 90 min., The Long Now Foundation, Seminars about long-term thinking, hosted by Stewart Brand.
143. Frontline: Black Money (2009), 2009, starring and directed by Lowell Bergman, 60 min.
144. Frontline: Ten Trillion and Counting (2009), 2009, 60 min.
145. Frontline: Breaking the Bank (2009), 2009, 60 min.
146. Frontline: The Madoff Affair (2009), 2009, 60 min.
147. Charlie Rose – Warren Buffett (October 1, 2008), 2008, 57 min.
148. Nassim Taleb Interviewed by Charlie Rose, December 3, 2008, 57 minutes

149. Sicko, 2007, 123 min., Director Michael Moore, a documentary on the American healthcare system
150. The Rise of Disaster Capitalism, 2009, with Naomi Klein, 77 minutes
151. Free to Choose, Milton Friedman's TV series, 1990, 5 Volumes, 3 DVDs: The Power of the Market, The Tyranny of Control, Freedom & Prosperity, The Failure of Socialism, Created Equal, 243 min.
152. Charlie Rose with Muhammad Yunus (June 4, 2004), 2006, 57 min.
153. Shaping the Future: 2008 Global Conference: A Discussion with Nobel Laureates in Economics, 2008, 75 min., Milken Institute
- 154 . The Ascent of Money: The Financial History of the World, 2008, 240 min., Director Adrian Pennink, with Niall Ferguson
155. BBC – 1929, The Great Crash, 2009, 60 min.
156. BBC – The Madoff Hustle, 2009, 51 min.
157. BBC – The Love of Money, 2009, Part I – The Bank that Bust the World (Lehman), 51 min., Part II – The Age of Risk, 51 min., Part III – Back from the Brink, 51 min.
158. Frontline: The Warning (2009), 2010, 60 min., Director Michael Kirk, Reported by Jim Gilmore
159. Charlie Rose, Jamie Dimon (July 7, 2008), 2008, 57 min.
160. Charlie Rose with Hank Paulson (May 19, 2004), 2006, 57 min.
161. Beyond the Line, Turn the Risks of Climate and Environmental Change into Compelling Business Opportunities, 2009, 55 minutes, with interviews of Anthony Simon, executives and ecologists, at GE, Ikea, Marks & Spencer, Marriott, and experts from the Carbon Disclosure Project, Environmental Defense Fund, Forum for the Future, World Resources Institute, etc.
162. Charlie Rose interviews Sheila Bair (October 17, 2008), 2008, 27 min. out of a 57 min. DVD. The second part of the DVD, Rose interviews Josh Brolin and Oliver Stone on film W.
163. Capitalism: A Love Story, 2009, 127 min., starring, written, produced and directed by Michael Moore.
164. The Shock Doctrine: The Rise of Disaster Capitalism, Naomi Klein, Bioneers, 2008 Conference, 2008, 33 minutes.
165. Professor Daniel Kahneman interviewed by Chrystia Freeland, Reuters, Fireside Chat Zeitgeist Europe, 2010, 27 min. <http://www.youtube.com/watch?v=uUYQrLsmNMM>
166. Mickey Rosenthal on Nohi Dankner, 33 minutes out of a TV program of 1'08", 2010

167. Fahrenheit 9/11, Director Michael Moore, 2004, 122 min.
168. Bowling for Columbine, Director Michael Moore, 2002, 120 min.
169. Manufacturing Dissent, Directors Debbie Melnik and Rich Caine, 2007, 97 min.
170. Wall Street: Money Never Sleeps, Director Oliver Stone, with Michael Douglas, Shia LaBeouf, Josh Brolin, Carey Mulligan, Suzan Sarandon, Eli Wallach and Frank Langella, 2010, 133 minutes.
171. Interview of Shery Harison with Sharon Gal, Channel 10, 2010, 26 min.
172. Interview of Itzhak Tshuva with Yair Lapid, Channel 2, 2010, 12 min.
Interview of Shely Yehimovitch with Keren Marziano, Channel 2, 2010, 6 min.
173. Inside Job, Produced, written and directed by Charles Ferguson, Narrated by Matt Damon, 2010, 109 minutes
174. Hamakor – Social Protest Movement, Daphni Leef and others, DVD 172, 123 min.
175. Demonstration of half a million people: the Social Protest Movement, DVD 173, 210 mi.
176. Too Big to Fail, 2011, Director Curtis Hanson, with James Woods, William Hurt, Paul Giamatti, writers Peter Gould, Andrew Ross Sorkin, 100 min.
177. Interview with Ran Rahav, PR of tycoons, 11/8/2011, by Yes Doco – part of the documentary film Hitorerut/Awakening, Directors Daniel Sivan and Yossi Bloch, 7 minutes
178. Social Justice in Israel? Symposium on Social and Economic Justice in Israel Organized by Jacques Cory with the University of Haifa and Ometz, on September 25, 2011. Filmed by the Academic Channel, 4 hours and 22 minutes. Lectures by Eran Vigoda-Gadot, Arie Avneri, Jacques Cory, Ran Lachman, Yehuda Kahane, Meir Heth, Mickey Sharan, Galia Saguy, Erela Golan, Regev Contes, Yos Baruch, Itshak Saporta, Daphni Leef, Danny Gutwein, & others. In 4 sessions of 71 minutes, 65 minutes, 64 minutes and 62 minutes.
<http://actv.haifa.ac.il/programs/List.aspx?li=109>
179. Rabin & Social Security, program of Yaron Dekel, Channel 1, November 9, 2011. 1'20"
180. Awakening (Hitorerut), Yes Doco, 20 documentaries of about 7 minutes each, on the Social and Economic Justice Movement in Israel, led by Daphni Leef and others in summer 2011.
http://www.facebook.com/yes.docu?sk=app_174824272588407 ,
181. Awakening (Hitorerut), Documentary of 60 minutes based on extracts of some of the abovementioned 20 documentaries. Producers: Tali Shemesh and Asaf Sudry.
182. Nobel Prize Award 2011 with Danny Shechtman, Chemistry. Israeli TV Channel 1 (2 h.) broadcast, December 10, 2011, including an interview with Shechtman's in-law Jacques Cory.

183. White Gold Black Work, 2004, Director: Tali Shemesh, Channel 2 of Israeli TV – Ilana Dayan, 48"
184. Hamakor, Israeli TV Channel 10 with Raviv Druker and Mickey Rosenthal: "Nesher", research on the Israeli cement monopoly, 2012, Director Tali Korin, 1'03"
185. Radio Interview with Keren Neubach (Seder Yom) & Yehoram Gaon on Reshet Beit, February 13, 2012, on the relevant ethical connotations to the play The Visit of the Old Lady
186. Hamakor, Israeli TV Channel 10 with Raviv Druker and Mickey Rosenthal: High-ranked Israeli government officials become employed in tycoons' organizations, Director Itai Rom, 25", Interview with Yossi Vardi – high tech startups angel, Director Tali Korin, 17", 2012
187. We're Not Broke, 2012, Directors and Writers Victoria Bruce and Karin Hayes, 53"
188. Four Horsemen, 2012, Director and Writer Ross Ashcroft, 97", Documentary
189. The Flaw, 2010, 82 min., Director - David Sington, with Joseph Stiglitz, Robert Shiller, Louis Hyman
190. Collapse, 2009, 80 min., Director Chris Smith, based on a book by Michael Ruppert
191. Endgame, 2007, 140 min., Director Alex Jones
192. Career, 1959, 105 min., Director Joseph Anthony, with Dean Martin, Anthony Franciosa, Shirley MacLaine, Carolyn Jones
193. Friends, 2013, 50 min., Director and Screenwriter Regev Contes, Documentary on the Israeli Social Protest Movement of 2011
194. Les Freres Pereire, Le roman du capitalisme heureux. Documentary on The Pereire Brothers by Michel Cardoze, 52 min., 2013

2.9 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 its 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.

2.10 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.

2.11 CORRUPTION IN MEDICARE - THE FILM "DAMAGED CARE" - SUMMARY AND ANALYSIS

Based on the film:

Damaged Care, 2002 (TV), 114 min., Director Harry Winer, with Laura Dern.

Summary and Analysis:

The film is about the true story of Dr. Linda Peeno, a woman pushed to the edge, risking her career and family to punish the ruthless companies who valued profits over human lives. Trained as a doctor, Linda went all out, using her experience to testify on behalf of patients suing their insurers. In spite of all the difficulties and risks she decided to fight the unethical Medicare companies, the HMO, Health Maintenance Organizations, insuring the sick people. Peeno is the whistleblower who exposes the corruption in the system people are unaware of. The film leaves the audience shocked and frustrated with the existing US medical system, but similar systems exist nowadays all over the world. Damaged Care centers around the state of ethics in medical care and what happens when corporations get involved in medical decision making the bottom line take precedence over sound medical care. It shows the dilemmas faced by the doctors, the managers, as well as the plight of their patients. Peeno is torn by ethics, family and career. Laura is a doctor who married and had kids before she was able to practice medicine. Her first efforts to return to the work place lead her to becoming a medical reviewer for a large HMO. There she is told she will help to stop the practice of doctors ordering (and making the insurance companies pay for) unneeded tests and procedures. It becomes clear that in fact she is there to rubber stamp denials and add an aura of legitimacy to the practice of denying people the services their premiums paid for. Despite her stress and unhappiness her husband has her stay on in order to supplement the family income. Only after she has to make a life or death decision does she begin to realize that the system itself is flawed and cannot be fixed from the inside. As she expresses her concerns publicly the family starts to fall apart and the increased stress almost makes Peeno give up the fight. Her moment of truth comes with the help of two people - a nun and a former nurse now a victim of the system she once worked for.

When medical insurance was privatized the Medicare companies faced a very serious ethical dilemma: to what extent could they assist their patients in giving them expensive treatments at the expense of the profitability of the companies. What is more important: a heart transplant to save the life of a patient, less expensive medical treatments, or obtaining an adequate or maximal

return on investment? Furthermore, in many cases the hospitals make unnecessary surgery in order to benefit from the medical insurance and improve the doctors' experience. The manager of the first company where she starts working, Humana, explains her that in the last three years the medical expenses increased by tens percents. She has to be tough in order to make tough decisions. She ensures them that she will be able to do so and gets the job. Linda has to check if the treatments requested adhere to the criteria of the companies and are covered by the medical insurance. The doctors supervise the nurses' activities. Linda befriends Cheryl Griffith, a nurse who has a humane approach to her patients. Her bosses involve irrelevant considerations like approval of unnecessary treatments that are recommended by doctors they want to promote as they might bring them new patients. Linda tells the management that the system is expensive and cumbersome, and this prevents to give the patients the proper treatments. She thinks that they invest the money in the wrong places.

A new manager starts working in the company, Dr. Scarwood, who complains that nobody cares of the bottom line, and from now on it will be the unique consideration. He wants to receive every week from the doctors what is the level of rejections they have authorized. He asks them to reject more and more requests for treatments in order to cut costs and increase profitability. Linda cannot agree to this approach who contradicts her ethical standards. Peeno is not allowed to approve expensive treatments. She doesn't want to impose to the doctors which treatments to approve and how to treat their patients. A doctor phones Peeno and asks for her approval on a heart transplant, otherwise his patient will die. Before she decides what to do, her boss and colleagues give her to read the terms of the insurance policy in order to find a way how to reject the request. The ethical argumentation is that if she will agree to the transplant it will be at the expense of a baby needing a palate surgery or three chemotherapy treatments. The employer of the patient ensured that the insurance would not cover heart transplants. Finally, Peeno gives a negative answer and the doctor tells her that she is a murderer. But all her colleagues congratulate her as she has saved the company half a million dollars. She asks herself is she responsible for the patient's death or not, even if the company is legally covered and is not obliged to finance the transplant. Linda notices in the same time how the company installs in its lobby an expensive statue valued at a similar cost than the heart transplant. She weeps and regrets her decision. Two colleagues encourage her to complain on the inhumane attitude of the company's management, they promise to back her in the management's meeting.

Scarwood announces that they have acquired another company in Miami, its cash flow will improve because of the retirees, as many of them will die of age and the company will save their

drugs and treatments, in short the bottom line will improve substantially. The colleagues decide not to back her, as they don't want to confront the CEO. Linda resigns and tells her children that she has done it for ethical reasons, as she doesn't want to find excuses why not to save lives. Linda's children and husband react to her resignation with mixed feelings as they need the money from her salary. They tell her the standard excuse: "Why didn't you stay in the company in order to fight from within for your ideas?" She asks her family to stand by her side but her husband tells her that she could at least have consulted him. She answers that if she would stay - something in her would have died, but Doug says that everybody has to pay a price. Doug is a doctor and says that today you need a business degree in order to practice.

In March 1988 Linda starts to work in Brothers Louisville Kentucky. Her friend Cheryl who worked with her at Humana finds her this job and tells her that this employer is much more receptive to the patients' needs. She says that there is a difference between a responsible action and greed. It is possible to deny requests for objective reasons and not in order to increase profitability. She checks herself every day in order not to transgress the lines. Their hospital is an NGO headed by Dr. Gershon and he is also one of the owners and managers of Brothers. Linda is contented with her job. But the parent company of Brothers is a Minnesota company that decides to inspect Linda's company after noticing that they lose a lot of money. Andrew McCullough is appointed as the new CEO and he tells the doctors that what will prevail from now on is only the bottom line. Cheryl resigns but Linda cannot as they have bought recently a new house. They have financial obligations. This time she'll stay with the company and tell what she thinks. Linda receives a case of a nurse who is paralyzed and cannot communicate with anyone, named Dawn Dubose. She received a severe stroke at the age of 31 and needs infinite treatments. Cheryl is replaced by Gemma Coombs who works in unison with the new boss. The CEO tells Linda (who cooperated with him to his satisfaction in another issue) that she must find a way to get rid of Dawn. She costs a lot and her case is lost anyhow, and besides they can devote the limited resources to better applications.

Linda tells her husband that she has reached the same crossroad as before, but she cannot understand why. It is an NGO, the doctors should care about their patients and they are the owners of the company. But they tell her that they cannot afford her high moral standards. Linda meets a lawyer Paul Sheinberg and tells him that she has approved the request for treatment of the child represented by him, but he shows her a letter of refusal of her company. She understands that Gemma has overruled her decision although she reports to Linda, probably with the backing of McCullough. This is unethical and she asks the lawyer what to do. He tells her

that he is studying now Ethics in Louisville College and he gives her the book by Thomas Martin studied in the course. Linda confronts Gemma in a management meeting and tells her that if she overrules her decisions another time she will fire her. Linda tells Paul that she cannot make decisions against her moral judgment. She makes a presentation to the management on a computer that can assist Dawn to communicate with her surroundings. It could lower their costs if they approve to purchase it as Dawn would tell what she needs and they'll save a lot of unnecessary costs. Linda approves the purchase of the computer for Dawn but has to resign subsequently.

Linda meets a nun from Loretta convent on the plane and gives to the nuns a lecture on her experience in Medicare. She senses that if something wouldn't be done the situation would only deteriorate. In March 1993 a small child was sent to a distant hospital where his insurance company Kaiser gets a discount of 15%, in spite of his critical condition. Linda appears on TV in the program Date Line and says that such cases should not occur in a country with the best Medicare. The child's family sues the company and wins. Linda tells the audience that the purpose of the insurance company is to make profits and not to give adequate treatments to its clients. The TV station is submerged with heated responses of the public. Linda speaks vehemently against Humana and other companies and Humana asks her to retract what she said. Her husband has contracts with Humana and he is afraid that he'll lose them if she doesn't retract. He is not willing to back her crusade. Linda receives many telephone threats that if she'll continue her campaign her family will suffer from it. The lawyer of a policeman asks her to be an expert witness against Humana in a case where the company refuses to give expensive treatments to the policeman's daughter who suffers from mental retardation. The nun urges Linda to abide Hippocrates's oath and help the patients. Linda receives anonymously a proof on her husband's unfaithfulness and he admits it. Her daughter urges her not to give evidence as it will ruin her father's practice, but Linda says that she made compromises for 15 years for her husband's sake but now she has to do what she seems right. She separates from her husband because of his unfaithfulness.

Linda agrees to be a witness on behalf of the policeman's daughter. She is the only one to do so and all the others are afraid from Humana. Linda is from now on perceived as a whistleblower. She knows how to attack those companies as she worked there. She didn't think that they would take so personally her testimony but for those unethical companies money is very personal. Dawn sends her a touching letter thanking her for enabling her to have at last a voice and to be able to communicate with the world. Linda explains to the court how the doctors receive bonuses

if they manage to diminish the expensive treatments. The companies have an incentive to receive only clients that would increase their profitability. Humana wanted to save millions by getting rid of 31 chronic patients who were in the policemen's insurance policy. They wanted to get rid of the problematic children. Because of Linda's testimony the policeman receives a compensation of \$78.5M from Humana. Humana appealed the decision on the high damages. The parties settled outside court. Linda comes to visit Dawn who thanks her for finding a voice but Linda tells her that she should thank her as she assisted her to find her inner voice. She promises her to continue until she will be heard.

Linda appears before the Health subcommittee of the American Congress. She confesses that in 1987 as a doctor she caused the death of a man because she refused to approve a heart's transplant. This case, as well as others, have affected her soul, but the distance was great and the anonymity of the patient eased her conscience (this reinforces the need for personification as a vehicle for ethical behavior). To ease her conscience she was told that she didn't prevent treatment, she only prevented payment. Now she is not willing to agree anymore to these double standards. History shows what happens when systems operate without transparency, they need to be inspected and fully transparent, otherwise many more deaths and suffering will happen until the public will find the courage to change the course of action.

2.12 GREED UNLIMITED - THE ENRON CASE - THE FILM "THE CROOKED E" - SUMMARY AND ANALYSIS

Based on Articles and Internet material on Enron.

Based on the book Anatomy of Greed, The Unshredded Truth from an Enron Insider (2002) by Brian Cruver

The film is based on the book with slight changes:

The Crooked E, the Unshredded Truth about Enron, TV 2003, 100 min., Director Penelope Spheeris, with Christian Kane and Brian Dennehy

Summary and Analysis:

Some basics about Enron: At the end of 2001 Enron went bankrupt, the largest bankruptcy ever in the US. 10,000 employees lost their job. \$25 billion were lost. Thousands lost their pension and life savings. The film describes the story of the junior managers, not the sharks. Brian Cruver, a young manager who started working at Enron in the beginning of 2001, has received a values education in his Texan hometown, discerning between right and wrong. When Brian starts working at Enron the share price is \$55.70. Working at Enron was a dream come through as he learned at the university all about Enron and its success, it was the best company and everybody envied him for working there with very high salaries. Enron was no. 7 in the US and wanted to become no. 1. The company started in the energy industry but in 2001 80% of its turnover came from intangible assets. Brian hears at the introductory meeting that in order to ensure the integrity of the company they took the prestigious Audit firm Arthur Andersen. Ken Lay is the founder and Chairman of the Board and Jeff Skilling is the CEO. In Enron they believe in RICE - Respect, Integrity, Communications and Excellence. Slogans, public relations, one of the best ethical codes... Enron is innovative, ambitious, bold. Enron plays by the rules, keeps its promises, is fair, stand by its words, that's the Enron way.

But words aside, the executives are motivated by an aggressive system of bonuses based on the profitability of the company, or to be more precise on the actualization of future profits, even if they are very doubtful and spread over ten years, but are included in this year results. The policy is based on image, perception, how you are perceived by everyone and not how you really are. A lot of brainwashing to the customers, creditors, shareholders and employees. Enron contributes generous donations to the Bush administration and lends its plane to Bush. Brian works in the

bankruptcy department that gives insurance on bankruptcy of key clients. How ironic and presumptuous from a company that went bankrupt in the same year. In a conversation with Mr Blue, an Enron key executive, he tells Brian that Enron is the Wild West, outer space, there is no limit to Enron besides the limits it sets to itself. Unfortunately it proved to be true, as there was no limit to the crookedness of its dealings. Here again we hear militaristic terms such as "they don't take prisoners", "they can do everything and it doesn't matter at what cost". An indication to unethical companies is among others an unlimited expense account. The junior managers spend \$500 on a lunch. They are married to Enron and their partners come only after Enron. Brian's relations with his fiancée deteriorate as she doesn't fit the mentality. The secretaries are ex-strippers, Playboy's playgirls of the month, the morality of the key executives is very slack, most of them are remarried with younger women.

The temptation is very high. There are executives who received bonuses of tens of millions of dollars on fictitious sales and profits. All of it with the supervision of Arthur Andersen. Cruver learns that Enron owes billions but nobody cares. The creditors continue to give Enron credit and the system continues to operate without any boy who says that the king is naked. But there is a whistleblower Sherron Watkins, VP, who tells Ken Lay about the dubious partnerships, but Lay doesn't respond, as of course he knew it all. Ken Lay advocates full transparency. He reports on fantastic sales and profits, but he sells shares at high prices, overall more than \$200M, while he tells others to buy Enron's shares. The SEC starts to investigate on transactions with related parties, where ultimately Enron hid all its operational losses. But the basic question is how comes that the SEC started to investigate almost at the end when it was too late to remedy the situation. Here again we see the difference between ethics and the law. Legally most of what they did was right (of course the shredding of material evidence was illegal, but you can't prove something that was shredded, as a material witness who gets murdered by the Mafia cannot testify). They were backed up by AA and by the best lawyers, but ethically they were wrong.

Clifford Baxter, Vice Chairman of Enron's Board, committed suicide (or was murdered) in January 2002. He complained before the collapse to Skilling the CEO about the dubious transactions with related parties and Sherron Watkins says that he was of the utmost integrity. Ken Lay was convicted on May 2006 on his call to investors to buy shares while he knew of the company's problems who were not disclosed properly. He died on July 2006. Skilling, who resigned a few months before bankruptcy (he was CEO only for a few months) was convicted on May 2006 of 19 counts of fraud and was sentenced to 24 years in prison. Richard Causey, Enron's controller was sentenced in 2006 to 5.5 years in prison. Andrew Fastow, Enron's CFO,

admitted in January 2004 to two charges of conspiracy and is the highest ranked executive of Enron who became state's witness. He was sentenced to 6 years in prison. 21 Enron executives were convicted. The draconic Sarbanes-Oxley Act was enacted in 2002, following the Enron scandal, giving fines of up to \$20M and jail sentences of up to 20 years on fraud. Enron who had a turnover of \$100 billion before its collapse in 2001 remained with only \$12 billion in assets to distribute to more than 20,000 creditors. Stephen Cooper, the company's interim CEO, said the bankruptcy reorganization plan has the backing of 80% of creditors. Creditors are seeking to recover more than \$200 billion but only \$67 billion of that amount is justified. The amount of assets available to creditors would grow if Cooper succeeds with a mega claim against leading banks that helped Enron create complex deals to hide debt and inflate cash flow. The largest group of creditors would receive 14.4% of their debt. On September 2006, Enron sold Prisma Energy its last remaining business, according to the final restructuring plan submitted to the bankruptcy court. 9.4 billion dollars were distributed to creditors, 26% of all the justified claims.

Enron shareholders, whose investments in Enron were worth \$60 billion in 2000 have been virtually wiped out and would receive nothing under the bankruptcy reorganization plan. Cruver shows how the small investor is lured to buy Enron's shares, secretaries investing all their savings, ordinary people who lose time after time because of criminals who tell them to invest money in their companies while they are selling their shares. Enron's top executives say that in Enron everybody wins. Is it true, who wins and who loses? A few months before the collapse Enron discloses (casually) an extraordinary loss of \$1 billion. This loss was hidden in the complex structure built by Fastow. A similar way of hiding operational losses was discovered by me in one of my case studies of an American company who reached a multibillion dollar valuation hiding its losses in extraordinary restructuring charges. I made a comparison between my books and the rules of wrongdoing minority shareholders that I have discovered and Enron which validated the rules. Creative accounting, whistleblowers, collaboration of auditors, sales of shares by executives just before the collapse, Omerta cover-up etc. are at the backbone of the cases and research, Enron just made it blow-up. And in all the cases those who food the bill are the minority shareholders, the ordinary employees, the community and the creditors. Mr. Blue confesses to Cruver ultimately that management received inflated bonuses based on unrealistic profits. Executives told investors to buy shares when they sold them. What made the company go around was sheer greed. It was the globalization of stupidity. In Enron it was forbidden to report on problems, those who did it were transferred and because of it there were many accidents and tens of people died. The system was conceived in order to enrich very few people at the expense

of masses of shareholders and employees. They bribed politicians, the auditors, the media. He admits that he is guilty and that all of them were cheap immoral speculators. He estimates that there are still thousands of Enrons. After they discover another debt of \$2.5 billion the company collapses, most of employees are fired. Cruver returns to the basic values of integrity and ethics, and publishes the book.

2.13 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?

2.14 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.

2.15 ECOLOGY AND ETHICS - THE FILM AND THE BOOK "A CIVIL ACTION", THE WOBURN CONTAMINATION CASE - SUMMARY AND ANALYSIS

Based on the book A Civil Action (1995) by Jonathan Harr

The film is based on the book with slight changes:

A Civil Action, 1998, 112 min., Director Steven Zaillian, with John Travolta, Robert Duvall

Summary and Analysis:

The families of children who died from leukemia sue two companies for dumping toxic waste, a tort very expensive to prove. Jan Schlichtmann, a tenacious lawyer, is addressed by the families of the victims. When investigating the seemingly non-profit case, he finds it to be a major environmental issue that has a lot of impact potential. A leather production company is found to be responsible for the deadly cases of leukemia, but it is also the main employer of the area. Jan Schlichtmann and his colleagues set out to have the company forced to decontaminate the affected areas in Woburn, Massachusetts and to sue a major sum of compensation. But the lawyers of the leather parent company are not easy to get to and soon Jan and his firm find themselves in a battle of mere survival. The case becomes Jan's obsession to the extent that he is willing to give up everything - his career and his clients' goals - in order to continue the case against all odds.

In 1982, a case was filed in Massachusetts district court which would become one of the most complicated and controversial in American legal history. The story begins ten years earlier with the death of Jimmy Anderson from leukemia. When Jimmy's mother discovered that several other children in her neighborhood suffered from the same disease, she came to believe that the area's notoriously foul drinking water was to blame. After years of false starts, a 1979 finding that local wells were contaminated by toxic solvents opened the door for legal action. The families that had lost children joined together in a law suit against two Fortune 500 companies (WR Grace and Beatrice Foods) believed to be the source of the contamination. Helping document the bitter, controversial and long battle are attorneys from both sides, bereaved parents and Judge Walter Skinner. What can we say about the objectivity of Skinner, his preferences to the lawyers of one side or the other, what is the reason of his attitude? What can we say about the conduct of Facher, has he any moral criteria? What is the background of his behavior - ambition,

greed, hate of Jan, ego, contempt to the weak parties? What can we say about the conduct of the victims, when do they decide to fight? The leadership of Mrs. Anderson, the reason they choose Jan, do they trust him, does he deliver the goods?

Jan commits a professional suicide. His obsession works finally against his clients as against his own interests. Why does he continue to do so against all odds? Instead of celebrating the law, the story is a maddening look at the elusiveness of the courtroom case. When Jan and his friends descend into the case, the unbridled sense of power and money is abandoned. This case is ultimately about survival, ecological and personal. Is money the only reward for lost or broken lives? What is more important for the victims - compensation, punishment, cleaning the ecology of their neighborhood? Facher and the manager of the leather company are very humane, they are not love-to-hate persons. Facher represents the law at its brilliant foundation - to best represent one's client. The leather company manager is very convincing in his argumentation that he is a pillar of society, his family worked there for generations, he gives employment, he wants to earn money disregarding any other goals. Both of them despise ethical argumentation and perceive the victims and their lawyers as blackmailers who want to make money from their children's death at the expense of their companies. Both of them have a clear conscience to the end.

The film and the book leave you wondering how such injustices continue to occur in America. After all the legislation on ecological matters, we discover that ultimately with good lawyers and insensitive judges you could win a case even if you are guilty, as the weak parties - the victims and their second rate lawyers - have no chance to combat the corrupted companies with their highest paid lawyers and unlimited funds. The film captures the irony of lawyers at their best and their worst.

Jan Schilchtmann is the hottest young lawyer in Boston. He will do anything to win a case. He is a personal claims lawyer, very cynical and manipulative, stating that "whites are worth more than blacks, men more than women, the rich more than the poor and a long agonizing death over a quick one, a white male professional in his forties in his prime earning potential is worth the most and a dead child is worth least at all". Yet he decides to litigate with two huge conglomerates in order to compensate the families of children who died from leukemia, a charge that is very difficult to prove. Jan has therefore a very complex personality or alternatively the reason of his conduct is his transfiguration. The families believe that money is not the point and they just want that the companies will acknowledge their responsibility and apologize to them.

But as corporations apologize with money and they have deep pockets, it is a case worth taking for Jan in a civil action. Jan with his limited team and funds fights the huge corporations and gets personally involved which is lethal for a lawyer as for a doctor. He shows empathy, which is a grave disservice to the legal profession because it clouds his judgment. The lawyers teeter on the waterfalls of bankruptcy to the point of mortgaging their homes. It has become a source of pride, ego, which is opposed to the recommended conduct of a lawyer as prescribed by Facher at his law class.

Facher, the attorney for Beatrice, is a statesman-like man of experience, but has a isolated yet eccentric personality. He is a knowledgeable man and his observation on the justice system is true, but at times appalling. When Jan tells him he is searching for the truth, he tells him: "You've been around long enough to know that the courtroom is not the place to look for the truth". And he truthfully says that the case stopped being about children the moment Schlichtmann filed for action. Facher is the complete opposite of Jan. The frugal Facher is not impressed by any of the lawyers or their arguments but the free pen that he can take home. The book and the film present the feelings and priorities of those injured by the negligence of a corporation. The characters evolve during the story understanding what is important and what is superficial. The greedy Jan grows a conscience and starts out on a quest to defend the less privileged.

The book and film are based on true events exposing the American legal system bare, it shows the impartial brutality of the adversarial system, and how one mans flaws can be amplified by that system, until they consume not only him, but all those around him. Trials and lawsuits are examples of how corrupt and rotten the legal system and some lawyers are. Is it worth having a system where the first party to come to their senses (to cut their losses and call for a settlement) is the loser? A Civil Action also shows that despite the need for compassion it is better to have a lawyer who thinks more with the head than the heart. The film, but even more so the book, show the price of justice and how justice is understood in the legal process. In fact, it draws a very fine dichotomy between ethical and legal justice and shows how hard it is to get justice in a legal setting. That is why ethics is so important as it does not have the drawbacks of the legal system and ethical considerations can remain pure. The moral of the story is that we should be grateful for people who are willing to go to extreme lengths, at great personal cost, to define justice on their own terms and to fight for it.

If we compare A Civil Action to Erin Brockovich we can analyze what were the reasons that Erin without any legal experience can win a case which is very similar to the case that Jan has not succeeded to win. But still, he had a limited success, although he did not collaborate as closely as Erin did with the victims. Erin had also Ed Masri and Potter to balance her impulses while Jan worked almost alone and even if his colleagues tried to influence him they did not succeed. Maybe the reason is that Erin's conduct was not motivated at all by greed but by compassion while Jan's conduct was motivated at least in the beginning by greed. Ecology is the great winner of the case. The pollution of the water of Woburn has ceased completely and the soil was cleaned from the toxic materials. The river was cleaned and the area has become a park for recreation to the inhabitants of Woburn. But it will take thousands of years to clean completely the area although it took only a few years to pollute it. The companies paid huge amounts for the cleaning process instead of fully compensate the victims. Or maybe, this is justice, as the goal of the families was not to get compensation for the lives of their children as there is no compensation for that but just to prevent that such cases will not occur in the future and will not kill other children. They have succeeded in obtaining these goals as the case hastened the legislation on ecological issues, just as the Enron bankruptcy brought about the Sarbanes-Oxley Act.

2.16 ETHICAL DILEMMAS OF MULTINATIONALS AND STAKEHOLDERS – McDONALD'S AND THE FILM "McLIBEL" - SUMMARY AND ANALYSIS

Based on the film:

McLibel, 2005, 85 min., Director Franny Armstrong, on McDonald's libel suit in the UK

McDonald's used the UK libel laws to suppress criticism of the press and activist organizations. The BBC and The Guardian apologized to McDonald's. But then the multinational sued gardener Helen Steel and postman Dave Morris. They refused to give in to McDonald's. In the longest trial in English legal history, the two underdogs represented themselves against McDonald's £10 million legal team. Every aspect of the corporation's business was cross-examined: from junk food and McJobs, to animal cruelty, environmental damage and advertising to children. Outside the courtroom, Dave brought up his young son alone and Helen supported herself working nights in a bar. McDonald's tried every trick against them, such as legal manoeuvres, top executives flying to London for secret settlement negotiations, and even spies. Seven years later, in February 2005, the marathon legal battle finally concluded at the European Court of Human Rights. And the result took everyone by surprise - especially the British Government. The two Don Quixotes won on every account. The film is about the importance of freedom of speech now that multinational corporations are more powerful than countries. Filmed over ten years by no-budget Director Franny Armstrong, McLibel is the David and Goliath story of two people who refused to say sorry. And in doing so, they changed the world.

Beginning in 1986, "London Greenpeace", a small environmental campaigning group distributed a pamphlet entitled *What's wrong with McDonald's: Everything they don't want you to know*. This publication made a number of allegations against McDonald's, including that the corporation sells unhealthy food; exploits its workers; practices unethical marketing of its products, in particular towards children; is cruel to animals; needlessly uses up resources; contributes to poverty in the Third World by forcing peasants either to leave their land in favour of export crops which could satisfy McDonald's needs, or to convert their land to raise cattle; creates pollution with its packaging; and is partly responsible for destroying the South American rain forests. In 1990, McDonald's responded by bringing libel proceedings against five London Greenpeace supporters, Paul Gravett, Andrew Clarke and Jonathan O'Farrell, as well as Steel and Morris, for distributing the pamphlet on the streets of London. Gravett, Clarke and O'Farrell

apologised Steel and Morris, on the other hand, refused to back down and decided to fight the case.

The trial began in June 1994 and became the longest civil case in British history. In England the defendants had to prove that the criticisms of the leaflet were true. Morris was an out-of-work postal employee from Tottenham and Steel a community gardener for Haringey Borough Council. Furthermore, they were denied Legal Aid by the courts on the basis that it wasn't policy for libel cases. Although the pair were deemed no legal match for McDonald's enormous legal assets, they represented themselves, receiving much free legal advice, and doing enormous amounts of research in their spare time; they would eventually call 180 witnesses to prove their assertions about food poisoning, unpaid overtime, misleading claims about how much McDonald's recycled, and even about how McDonald's hired "corporate spies sent to infiltrate the ranks of London Greenpeace". McDonald's spent millions of pounds, while the protesters had £30,000 raised from public donations. The lack of funds meant Morris and Steel were not able to call all the witnesses they wanted, especially witnesses from South America who would have testified in support of the claims about the destruction of the rainforest.

The corporation found itself on trial before the British people and the world, particularly with regard to those claims involving labour practices and the nutritional content of McDonald's food. The case became a media circus, especially when top McDonald's executives were forced to take the stand and be questioned by the two non-lawyers. In June 1995, McDonald's offered to settle the case (which "was coming up to its first anniversary in court") by donating a large sum of money to a charity chosen by the two; in addition, they would drop the case if Steel and Morris agreed to "stop criticising McDonald's". Steel and Morris secretly recorded the meeting, in which McDonald's executives said the pair could criticise McDonald's privately to friends but must cease talking to the media or distributing leaflets. Steel and Morris wrote a letter in response saying they would agree to the terms if McDonald's ceased advertising its products and instead only recommended the restaurant privately to friends.

On 19 June 1997, Mr Justice Bell delivered a more than 1000-page decision largely in favour of McDonald's, summarised by a 45-page paper read in court. Steel and Morris had proven the truth of three fifths of the claims in the original leaflet but were found guilty of libel on several points. Although a legal victory for McDonald's, the case had long since been deemed a Pyrrhic victory for the company, as Bell's decision found that the defendants proved many of the points made in

the London Greenpeace pamphlet. Thus, Bell noted that McDonald's did endanger the health of their workers and customers by "misleading advertising", that they "exploit children", that they are "culpably responsible" in the infliction of unnecessary cruelty to animals, and that they are "antipathetic" to unionisation and pay their workers low wages. Furthermore, although the decision awarded £60,000 to the company, McDonald's legal costs were much greater, and the defendants lacked the funds to pay it. Steel and Morris immediately appealed the decision. Worse, evidence that surfaced during the trial regarding McDonald's business practices proved extremely embarrassing for the company. It has been estimated that the case has cost McDonald's £10,000,000.

The European Court of Human Rights ruled in 2005 that "McLibel" environmental campaigners David Morris and Helen Steel should have been given legal aid by the British government. The British legal system breached the right to a fair trial and freedom of expression, the European judges said. The Strasbourg-based court ordered Britain to pay Morris and Steel a total of 35,000 euros and offer them a retrial. In its ruling, the court said the denial of state legal aid to the defendants, a part-time barmaid and an unemployed single father, had skewed the case from the start. "The denial of legal aid to the applicants had deprived them of the opportunity to present their case effectively before the court and contributed to an unacceptable inequality of arms with McDonald's," it wrote. The ruling also argued there was "a strong public interest in enabling such groups and individuals outside the mainstream to contribute to the public debate." This verdict was the end of a courtroom fight in which the pair accused the British government of breaching their human rights because British law denies libel defendants legal aid, and because the libel laws obliged them to justify every word of anti-McDonald's allegations contained in the leaflets they distributed.

The 2005 film quoted McDonald's as offering little comment on the European Court decision other than to point out that it was the Government and not McDonalds who was the losing party and that "times have changed and so has McDonald's." When the heroes of this saga left the Court they were applauded by the public. They have made their point by convincing the public that the issue will not be settled by the court but by public opinion. The media interviewed them and the public appreciated their struggle for transparency and maintenance of the public's rights versus the multinationals. The film juxtaposes the interview with Helen and David and the

interview with the General Manager of McDonald's in the UK. Activism has won and proved who is the real "giant".

In response to public pressure, McDonald's has sought to include more healthy choices in its menu and has introduced a new slogan to its recruitment posters: "Not bad for a McJob". The word McJob, first attested in the mid-1980s and later popularized by Canadian novelist Douglas Coupland in his book *Generation X*, has become a buzz word for low-paid, unskilled work with few prospects or benefits and little security. McDonald's disputes the idea that its restaurant jobs have no prospects, noting that its CEO, Jim Skinner, started working at the company as a regular restaurant employee, and that 20 of its top 50 managers began work as regular crew members. In a bid to tap into growing consumer interest in the provenance of food, the fast-food chain recently switched its supplier of both coffee beans and milk. UK chief executive Steve Easterbrook said: "British consumers are increasingly interested in the quality, sourcing and ethics of the food and drink they buy". McDonald's coffee is now brewed from beans taken from stocks that have been certified by the Rainforest Alliance, a conservation group. Similarly, milk supplies used for its hot drinks and milkshakes have been switched to organic sources which could account for 5% of the UK's organic milk output.

McDonald's announced on May 22, 2008 that, in the U.S. and Canada, it will be introducing cooking oil for its french fries that contains no trans fats. The company will use canola-based oil with corn and soy oils by year's end for its baked items, pies and cookies. In April 2008, McDonald's announced that 11 of its Sheffield restaurants have been using a biomass trial that had cut its waste and carbon footprint by half in the area. In this trial, waste from the restaurants were collected by Veolia Environmental Services and used to produce energy at a power plant. McDonald's plans to expand this project, although the lack of biomass power plants in the U.S. will prevent this plan from becoming a national standard anytime soon. In addition, in Europe, McDonald's has been recycling vegetable grease by converting it to fuel for their diesel trucks.

2.17 GLOBALIZATION MODELS OF NIKE & OTHER MULTINATIONALS - THE DOCUMENTARY FILM "THE BIG ONE" - SUMMARY & ANALYSIS

Based on the film:

The Big One, 1997, 91 min., Director Michael Moore

The film *The Big One*, a funny odyssey movie follows Michael Moore's tour to promote his book on downsizing, one of the worst plague of the century's end, plumbing the depths of corporate America. Moore criticizes in his book the conduct of Nike and Procter & Gamble towards their employees and those of their subcontractors. The boom in the economy and globalization is followed by downsizing and reliance on temporary employees, with very low salaries and no social benefits. Moore encountered a different picture of America from the one painted by large U.S. corporations which boasted that profits were up, unemployment was down and the stock market was booming. "Every city I went to, people would tell me stories," says Moore. "Stories about how their company just posted a record profit and they lost their job; about how they had to work two jobs and still couldn't make enough to get by. Everyone was afraid they'd be downsized next. It was clear that even though things were better for corporate America, the 'good-times' were not trickling down to the rest of the country." We should remember Joseph Stiglitz's comments on the fallacy of the neo liberals that the boom is trickling down to the lower-paid workers. In fact workers pay always the price – in economic booms as plants are relocated to low-cost countries and in recessions as workers because of lay-offs and unemployment.

Moore invites Nike's CEO Phil Knight to visit with him one of his Indonesian subcontractor's company. When he declines his offer, Moore urges him to open a shoe factory in Flint, Michigan, devastated by the downsizing of General Motors' factories. Knight declines this offer as well. Moore's film gives voice to well-reasoned arguments that have most easily gotten lost amid the Clinton-era boom's corporate downsizing and reliance on "temporary" employees. In cities like Des Moines, Minneapolis, St. Louis, and Portland, The film juxtaposes Moore's deeply biting humor speaking before bookstore patrons and confrontations with security personnel at companies such as Procter & Gamble. Moore speaks clandestinely with Borders employees organizing a union. The film is not merely about downsizing, it is a severe critique on globalization and its most salient models – Nike and Procter & Gamble, just as the film "Bad Seed" is a critique on the model of Monsanto. Moore concludes, "I set out to make a funny,

entertaining and hopefully enlightening movie about what I saw on my trip across America. Ultimately I hope it will give people a chance to have a good cathartic laugh, and know that they're not alone, that however good things are for corporations, most Americans are just like them... I hope people leave the theaters laughing and shaking their fists, not in despair but in outrage. A democracy is, after all, only as good as its participants. If it becomes a spectator sport, it's all over."

In her article "Michael Moore, Sticking Out Like a Sore Thumb", Rita Kempley, Washington Post Service, published by the International Herald Tribune on April 23, 1998, writes: "Michael Moore has done for documentary films what Whiz did for cheese: made the dry form accessible, fun even, for the ordinary Joe or Jane, the very audience the native son of Flint, Michigan, wants to reach and aims to please. The writer, director and raconteur, who shambled onto the scene as the impudent protagonist of "Roger & Me," is up to his old tricks in "The Big One," a scathingly funny look at corporate hubris and political bombast. Some critics have suggested that "The Big One" refers to the 270-pound filmmaker, who shot the picture during a promotional tour for his book, "Downsize This!," then goes and appears in virtually every scene. But Moore begs to disagree: "If I were writing the review, I would say this is a selfless film by a guy who could have taken the money from 'Roger & Me' and gone on and made goofy summer-camp movies. I got offered a million dollars to do a Dunkin' Donuts commercial a couple of weeks ago." No question he turned Dunkin' down... Documentary filmmakers are trained to follow a script or a theme, Moore explains. He decided to follow the schedule set by his publisher, Random House, and see what happened. "Nothing was planned in advance. The week we show up in St. Louis is the last week for those Payday workers. The day I shot in Milwaukee, we're getting lunch in the food court at the Mall of America and meet the ex-con who was a TWA reservations clerk while he was in jail." While the guerrilla filmmaker makes his patented house calls on various corporate executives, all but one are as elusive as General Motors' chairman, Roger Smith, whom Moore pursued with such hilarious futility in his 1989 debut, "Roger & Me." Astonishingly, the chairman of Nike, Phil Knight, one of Moore's "favorite corporate crooks," invited him over to the Nike campus for a strange and unguarded pair of interviews. Knight, who genuinely seems to believe in Nike's altruism, must have imagined he could justify his company's practices and his own dubious sentiments. Asked to justify the export of U.S. jobs overseas and its use of underpaid, underage laborers, Knight doesn't miss a beat. "Americans just don't want to make shoes," he says."

And like the McLibel case and many other activist cases the film *The Big One* resulted in a change of policy from Nike. In a stunning announcement on May 12, 1998, Phil Knight, CEO of Nike, declared that the minimum age of footwear factory workers in Indonesia would be raised to 18 years of age. The decision changes a history of child labor in Indonesia, where, according to watchdog groups, factory workers have been found as young as twelve years old. "I congratulate Nike and Phil Knight on the brave decision to raise the minimum age of factory workers," says Mr. Moore. "In making 'The Big One', I hoped that we could change social policy at one of the world's largest employers. I did not expect the change to happen this quickly."

3. GEOGRAPHY, TRAVEL, COMMENTS ON COUNTRIES VISITED BY CORY, EUROPE

The reader can find details on the books, videos & countries on Wikipedia, Encyclopaedias, Amazon, Local Videos, Countries & Cory's websites, Geography/Atlas websites

Reading BOOKS - Geographica Atlas: B&N Books, in Hebrew - Encyclopedic Atlas of the World by Oren Nahari, Dereh Eretz: Adam Veteva, Coria y Sierra de Gata, Paris, Australia, Canada, Greece, Tracks to the Promised Land, Kav Haofek – Skyline of Israel, The Land of Jesus.

I have read dozens of geography books and atlases, have written a geography book Ethics Pays on the 300 countries of the world with essential data on those countries – 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](#) and the others are in 120+ albums. To see details on those countries, as well as on other countries, see Cory's book "Ethics Pays", and also:

[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](#)

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 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:

<https://www.youtube.com/watch?v=uT41RPzfX1E&list=RDuT41RPzfX1E%20-%20t=407>

<https://www.youtube.com/watch?v=ezsOGHgCOXY>

3.1 Countries Visited by Jacques 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 – see above the list of links

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.

3.2 UNITED STATES – BUSINESS AND TRAVEL, ABOUT SERVICE & PUNCTUALITY

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...](#)

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 latecommers 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 universities 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 university 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 accurate 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, researching 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 unavable, 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!

3.3 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 the skeptic Mark Twain used to say: "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 Shirley 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 Shirley, 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 Venezuelan and Brazilian families, that besides the folklore there is much crime and theft, that fortunately I have not experienced.

3.4 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 Kazakhs 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/10.1215/00141801-2010-003). 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 imprisoned 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 unbarerable 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 Ata Turk'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 Ayatollas 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 winces, 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 poor 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.

3.5 TURKEY– TRAVEL, SEPHARDIC HERITAGE, SAYINGS: IN TURKISH/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 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 unforgettable beauty of Istanbul, its cultural and architectural richness, and all the other sites that Ruthy and me 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 ısırılmaz.

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."

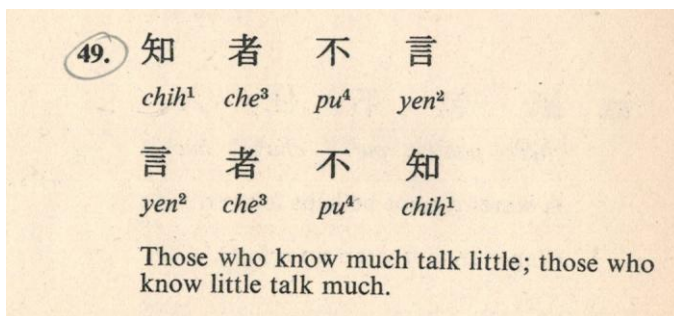
3.6 CHINESE – BUSINESS IN TAIWAN, SAYINGS IN MANDARIN AND ENGLISH

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 my company ever received, and 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 hǔ xué, 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 jībùzéshí (“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 suǒjiàn lüètóng (“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 qíngrén yǎnlǐ chū Xī Shī (“In the eyes of a lover, Xi Shi [one of the renowned Four Beauties of ancient China] appears.”)

3.7 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.

3.8 THE ULTIMATE TRIP TO AUSTRALIA AND NEW ZEALAND

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. 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, Dainty 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, Shirley 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, Tranzalpine Express, Christchurch.

There were also 12 shows, plays, etc. Sweeny Todd in Wellington, Turandot at Sydney Opera House (the first time Shirley 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 Shirley and me very carefully what were the relations between us. Shirley 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. Shirley 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!

This book will not describe the tours, business trips and study of me and my family in Europe. The intermediate number of countries visited is 34 (abovementioned). So, as it would take at least 100 pages to tell the story of the touring visits to Europe, and as most of the time the family spent abroad was in Europe (well, the US can count as Europe also), I studied there for my MBA and PhD, worked there for most of the time that I spent outside Israel, went to hundreds of plays and concerts over the years (some of them are mentioned in this book), we'll skip the saga of the European visits, except the Balkans, and leave the impression that I am not a Europocentrist, as I had a lot of experience in other parts of the world from Africa to Thailand, and my European experience is present all over the book anyhow, with anecdotes and stories by the dozens.

3.9 A TRIP TO THE BALKANS IN 2015

We just made 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, and 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 baffled 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).

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 – all three are ranked 69. Macedonia is ranked 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.

3.10 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. Greece – Larissa, Olympus, monasteries, Peleponese. 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.

3.11 [EUROPE](#): GEOGRAPHY, POPULATION, [CULTURE](#), LANGUAGES, RELIGIONS, etc.

Since this book is focused in many aspects on Europe the continent I know most, its culture, literature, films, art, theater, visits... I'll bring in this chapter details on the geography of Europe, its population, culture, languages, religions, etc. **Europe** is a [continent](#) that comprises the westernmost part of [Eurasia](#). Europe is bordered by the [Arctic Ocean](#) to the north, the [Atlantic Ocean](#) to the west, and the [Mediterranean Sea](#) to the south. To the east and southeast, Europe is generally considered as [separated from Asia](#) by the [watershed divides](#) of the [Ural](#) and [Caucasus Mountains](#), the [Ural River](#), the [Caspian](#) and [Black](#) Seas, and the waterways of the [Turkish Straits](#). Yet the borders of Europe—a concept dating back to [classical antiquity](#)—are arbitrary, as the primarily [physiographic](#) term "continent" also incorporates [cultural and political](#) elements. Europe is the world's [second-smallest](#) continent by surface area, covering about 10,180,000 square kilometres (3,930,000 sq mi) or 2% of the Earth's surface and about 6.8% of its land area. Of Europe's approximately 50 countries, [Russia](#) is by far the largest by both area and population, taking up 40% of the continent (although the country has territory in both Europe and Asia), while [Vatican City](#) is the smallest. Europe is the third-most populous continent after [Asia](#) and [Africa](#), with a [population](#) of 739–743 million or about 11% of the [world's population](#).^[6] Europe has a climate heavily affected by warm Atlantic currents, tempering winters and enabling warm summers on most of the continent, even on latitudes that have severe climates in North America and Asia. Further from the Atlantic, seasonal differences increase, but the mildness of the climate remains. Europe, in particular [ancient Greece](#), is the birthplace of [Western culture](#). The fall of the Western Roman Empire, during the [migration period](#), marked the end of [ancient history](#) and the beginning of an era known as the "[middle ages](#)". The [Renaissance humanism](#), [exploration](#), [art](#), and [science](#) led the "old continent", and eventually the rest of the world, to the [modern era](#). From this period onwards, Europe played a predominant role in global affairs. Between the 16th and 20th centuries, European nations controlled at various times the Americas, most of Africa, Oceania, and the majority of Asia.

The [Industrial Revolution](#), which began in the [United Kingdom](#) around the end of the 18th century, gave rise to radical economic, cultural, and social change in Western Europe, and eventually the wider world. Demographic growth meant that, by 1900, Europe's share of the

world's population was 25%. Both [world wars](#) were largely focused upon Europe, greatly contributing to a decline in [Western European](#) dominance in world affairs by the mid-20th century as the [United States](#) and [Soviet Union](#) took prominence. During the [Cold War](#), Europe was divided along the [Iron Curtain](#) between [NATO](#) in the west and the [Warsaw Pact](#) in the east, until the [revolutions of 1989](#) and [fall of the Berlin Wall](#). [European integration](#) led to the formation of the [European Union](#), a political entity that lies between a [confederation](#) and a [federation](#). The EU originated in Western Europe but has been expanding eastward since the [fall of the Soviet Union](#) in 1991. The currency of the European Union, the [Euro](#), is the most commonly used among Europeans and the EU's [Schengen Area](#) abolishes border and immigration controls among most of its member states. The use of the term "Europe" has developed gradually throughout history. In antiquity, the Greek historian [Herodotus](#) mentioned that the world had been divided by unknown persons into three parts, Europe, Asia, and Libya (Africa), with the [Nile](#) and the [River Phasis](#) forming their boundaries—though he also states that some considered the [River Don](#), rather than the [Phasis](#), as the boundary between Europe and Asia. Europe's eastern frontier was defined in the 1st century by geographer [Strabo](#) at the River Don. The [Book of Jubilees](#) described the continents as the lands given by [Noah](#) to his three sons; Europe was defined as stretching from the [Pillars of Hercules](#) at the [Strait of Gibraltar](#), separating it from [North Africa](#), to the Don, separating it from [Asia](#).


Area	10,180,000 km ² (3,930,000 sq mi) ^[n] (6th)
Population	742,452,000 ^[n] (2013; 3rd)
Pop. density	72.9/km ² (188/sq mi) (2nd)
Demonym	European
Countries	~ 50 countries (and ~ 5 with limited recognition)
Dependencies	4 dependencies
Languages	~ 225 languages ^[1]
Time zones	UTC to UTC+5
Largest cities	Urban areas in Europe ^[2] <div>  Istanbul (transcontinental)^[3] </div> <div>  Moscow </div> <div>  Paris </div> <div>  London </div> <div>  Madrid </div>

	Barcelona
	St. Petersburg
	Rome
	Berlin











The list below includes all entities falling even partially under any of the [various common definitions of Europe](#), geographic or political. There are exactly 50 sovereign states in Europe, 6 de facto independent states, and 6 dependencies. The data displayed are per sources in cross-referenced articles.

Flag	Arms	Name	Area (km2)	Population	Population Density (per km2)	Capital	Name in official language
		Albania	28,748	2,831,741	98.5	Tirana	Shqipëria
		Andorra	468	68,403	146.2	Andorra la Vella	Andorra
		Armenia ^[i]	29,800	3,229,900	101	Yerevan	Hayastan
		Austria	83,858	8,169,929	97.4	Vienna	Österreich
		Azerbaijan ^[k]	86,600	9,165,000	105.8	Baku	Azərbaycan
		Belarus	207,560	9,458,000	45.6	Minsk	Belarus
		Belgium	30,528	11,007,000	360.6	Brussels	België/Belgique/Belgien
		Bosnia and Herzegovina	51,129	3,843,126	75.2	Sarajevo	Bosna i Hercegovina
		Bulgaria	110,910	7,621,337	68.7	Sofia	Bălgarija
		Croatia	56,542	4,437,460	77.7	Zagreb	Hrvatska
		Cyprus ^[d]	9,251	788,457	85	Nicosia	Kýpros/Kıbrıs
		Czech Republic	78,866	10,256,760	130.1	Prague	Česká republika
		Denmark	43,094	5,564,219	129	Copenhagen	Danmark







 Estonia	45,226	1,340,194	29	Tallinn	Eesti
 Finland	336,593	5,157,537	15.3	Helsinki	Suomi/Finland
 France ^[a]	547,030	66,104,000	115.5	Paris	France
 Georgia ^[b]	69,700	4,661,473	64	Tbilisi	Sakartvelo
 Germany	357,021	80,716,000	233.2	Berlin	Deutschland
 Greece	131,957	11,123,034	80.7	Athens	Elláda
 Hungary	93,030	10,075,034	108.3	Budapest	Magyarország
 Iceland	103,000	307,261	2.7	Reykjavík	Ísland
 Ireland	70,280	4,234,925	60.3	Dublin	Éire/Ireland
 Italy	301,230	59,530,464	197.7	Rome	Italia
 Kazakhstan ^[c]	2,724,900	15,217,711	5.6	Astana	Kazakhstan
 Latvia	64,589	2,067,900	34.2	Riga	Latvija
 Liechtenstein	160	32,842	205.3	Vaduz	Liechtenstein
 Lithuania	65,200	2,988,400	45.8	Vilnius	Lietuva
 Luxembourg	2,586	448,569	173.5	Luxembourg	Lëtzebuerg/Luxemburg/Luxembourg
 Macedonia	25,713	2,054,800	81.1	Skopje	Makedonija
 Malta	316	397,499	1,257.9	Valletta	Malta
 Moldova ^[a]	33,843	4,434,547	131.0	Chişinău	Moldova
 Monaco	1.95	31,987	16,403.6	Monaco	Monaco
 Montenegro	13,812	616,258	44.6	Podgorica	Crna Gora
 Netherlands	41,526	16,902,103	393.0	Amsterdam	Nederland

  Serbia ^[h]				Belgrade	Srbija
  Norway	385,178	5,018,836	15.5	Oslo	Norge/Noreg
  Poland	312,685	38,625,478	123.5	Warsaw	Polska
  Portugal ^[e]	91,568	10,409,995	110.1	Lisbon	Portugal
  Romania	238,391	21,698,181	91.0	Bucharest	România
  Russia ^[h]	17,075,400	143,975,923	8.3	Moscow	Rossiya
  San Marino	61	27,730	454.6	San Marino	San Marino
  Serbia ^[h]	88,361	7,120,666	91.9	Belgrade	Srbija
  Slovakia	48,845	5,422,366	111.0	Bratislava	Slovensko
  Slovenia	20,273	2,050,189	101	Ljubljana	Slovenija
  Spain	504,851	47,059,533	93.2	Madrid	España
  Sweden	449,964	9,090,113	19.7	Stockholm	Sverige
  Switzerland	41,290	7,507,000	176.8	Bern	Schweiz/Suisse/Svizzera/Svizra
  Turkey ^[m]	783,562	77,695,904	101	Ankara	Türkiye
  Ukraine	603,700	48,396,470	80.2	Kiev	Ukrajina
  United Kingdom	244,820	64,105,654	244.2	London	United Kingdom
  Vatican City	0.44	900	2,045.5	Vatican City	Città del Vaticano/Civitas Vaticana
Total	10,180,000 ^[n]	742,000,000 ^[n]	70		

Within the above-mentioned states are several [de facto](#) independent countries with [limited to no international recognition](#). None of them are members of the UN:

<u>Flag</u> <u>Arms</u>	<u>Name</u>	<u>Area</u> (km ²)	<u>Population</u> (1 July 2002 est.)	<u>Population density</u> (per km ²)	<u>Capital</u>
 	<u>Abkhazia</u> ^[a]	8,432	216,000	29	<u>Sukhumi</u>
 	<u>Kosovo</u> ^[a]	10,887	1,804,838 ^[188]	220	<u>Pristina</u>
 	<u>Nagorno-Karabakh</u> ^[a]	11,458	138,800	12	<u>Stepanakert</u>
 	<u>Northern Cyprus</u> ^[d]	3,355	265,100	78	<u>Nicosia</u>
 N/A	<u>South Ossetia</u> ^[a]	3,900	70,000	18	<u>Tskhinvali</u>
 N/A	<u>Transnistria</u> ^[a]	4,163	537,000	133	<u>Tiraspol</u>

Several dependencies and similar territories with broad autonomy are also found in Europe. Note that the list does not include the constituent countries of the United Kingdom, federal states of Germany and Austria, and autonomous territories of Spain and the post-Soviet republics as well as the republic of Serbia.

<u>Name of territory, with flag</u>	<u>Area</u> (km ²)	<u>Population</u> (1 July 2002 est.)	<u>Population density</u> (per km ²)	<u>Capital</u>
 <u>Åland</u> (Finland)	13,517	26,008	16.8	<u>Mariehamn</u>
 <u>Faroe Islands</u> (Denmark)	1,399	46,011	32.9	<u>Tórshavn</u>
 <u>Gibraltar</u> (UK)	5.9	27,714	4,697.3	<u>Gibraltar</u>
 <u>Guernsey</u> ^[c] (UK)	78	64,587	828.0	<u>St. Peter Port</u>
 <u>Isle of Man</u> ^[c] (UK)	572	73,873	129.1	<u>Douglas</u>
 <u>Jersey</u> ^[c] (UK)	116	89,775	773.9	<u>Saint Helier</u>

As a continent, the economy of Europe is currently the largest on Earth and it is the richest region as measured by assets under management with over \$32.7 trillion compared to North America's \$27.1 trillion in 2008. In 2009 Europe remained the wealthiest region. Its \$37.1 trillion in assets under management represented one-third of the world's wealth. It was one of several regions where wealth surpassed its precrisis year-end peak. As with other continents, Europe has a large variation of wealth among its countries. The richer states tend to be in the [West](#); some of the [Central and Eastern European](#) economies are still emerging from the [collapse of the Soviet Union](#) and [Yugoslavia](#). The European Union, a political entity composed of 28 European states, comprises the [largest single economic area](#) in the world. 18 EU [countries](#) share the [euro](#) as a common currency. Five European countries rank in the top ten of the world's largest [national economies in GDP \(PPP\)](#). This includes (ranks according to the [CIA](#)): Germany (5), the UK (6), Russia (7), France (8), and Italy (10). There is huge disparity between many European

countries in terms of their income. The richest in terms of GDP per capita is Monaco with its US\$172,676 per capita (2009) and the poorest is Moldova with its GDP per capita of US\$1,631 (2010). [Monaco](#) is the richest country in terms of GDP per capita in the world according to the World Bank report.

Rank	Country	GDP (PPP, 2014) millions of USD
1	 Germany	3,748,094
2	 Russia	3,745,157
3	 France	2,591,170
4	 United Kingdom	2,569,218
5	 Italy	2,135,359
6	 Spain	1,572,112
7	 Turkey	1,514,859
8	 Poland	959,845
9	 Netherlands	808,796
10	 Belgium	483,331

Rank	Country	GDP (nominal, 2014) millions of USD
1	 Germany	3,874,437
2	 United Kingdom	2,950,039
3	 France	2,833,687
4	 Italy	2,147,744
5	 Russia	1,860,598
6	 Spain	1,406,538
7	 Netherlands	880,716
8	 Turkey	799,535
9	 Switzerland	703,852
10	 Sweden	570,591

Most [languages](#) of [Europe](#) belong to the [Indo-European language family](#). This family is divided into a number of branches, including [Romance](#), [Germanic](#), [Baltic](#), [Slavic](#), [Albanian](#), [Celtic](#), [Armenian](#), [Iranian](#), and [Hellenic](#) (Greek). The [Uralic languages](#), which include [Hungarian](#), [Finnish](#), and [Estonian](#), also have a significant presence in Europe. The [Turkic](#) and [Mongolic](#) families also have several European members, while the [North Caucasian](#) and [Kartvelian](#) families are important in the southeastern extremity of geographical Europe. The [Basque language](#) of the western [Pyrenees](#) is an [isolate](#) unrelated to any other group, while [Maltese](#), which is descended from [Sicilian Arabic](#), is the only [Semitic language](#) in Europe with national language status.

Languages of Europe: The [Indo-European language family](#) descended from [Proto-Indo-European](#), believed to have been spoken thousands of years ago. Indo-European languages are spoken throughout Europe. Albanian has two major dialects, [Tosk Albanian](#) and [Gheg Albanian](#). It is spoken in [Albania](#) and [Kosovo](#), where it has official status, and is also spoken in neighboring [Macedonia](#), [Serbia](#) and [Montenegro](#). [Armenian](#) has two major dialects, [Western Armenian](#) and [Eastern Armenian](#). It is spoken in [Armenia](#), where it has sole official status, and is also spoken in neighboring [Georgia](#), [Iran](#), and [Azerbaijan](#) (mainly in [Nagorno-Karabakh Republic](#)). It is also spoken in [Turkey](#) by a very small minority (Western Armenian and [Homshetsi](#)), and by small minorities in many other countries where members of the widely dispersed [Armenian diaspora](#) reside. The [Baltic languages](#) are spoken in [Lithuania](#) ([Lithuanian](#), [Samogitian](#)) and [Latvia](#) ([Latvian](#), [Latgalian](#)). Samogitian and Latgalian are usually considered to be dialects of Lithuanian and Latvian respectively. There are also several extinct Baltic languages, including: [Galindian](#), [Curonian](#), [Old Prussian](#), [Selonian](#), [Semigallian](#) and [Sudovian](#). There are about six living [Celtic languages](#), spoken in areas of northwestern Europe dubbed the "[Celtic nations](#)". All six are members of the [Insular Celtic](#) family, which in turn is divided into: [Brythonic family](#): [Welsh](#) (Wales), [Cornish](#) (Cornwall) and [Breton](#) (Brittany). [Goidelic family](#): [Irish](#) (Ireland), [Scottish Gaelic](#) (Scotland), and [Manx](#) (Isle of Man). [Continental Celtic languages](#) had previously been spoken across Europe from Iberia and Gaul to Asia Minor, but became extinct in the first millennium AD.

The present-day distribution of the Germanic languages in Europe:
North Germanic languages - [Icelandic](#), [Faroese](#), [Norwegian](#), [Swedish](#), [Danish](#).

West Germanic languages - [Scots](#), [English](#), [Frisian](#), [Dutch](#), [Low German](#), [German](#).

Dots indicate areas where [multilingualism](#) is common. The [Germanic languages](#) make up the predominant language family in [northwestern Europe](#), reaching from [Iceland](#) to [Sweden](#) and from parts of the [United Kingdom](#) and [Ireland](#) to [Austria](#). There are two extant major subdivisions: [West Germanic](#) and [North Germanic](#). A third group, [East Germanic](#), is now extinct; the only known surviving East Germanic texts are written in the [Gothic language](#). There are three major groupings of [West Germanic languages](#): [Anglo-Frisian](#), [Low Franconian](#) (now primarily modern [Dutch](#)) and [High German](#). The [Anglo-Frisian language family](#) has two major groups: The [English languages](#) are descended from the [Old English language](#) of the [Anglo-Saxons](#) and include: [English](#), the main language of the [United Kingdom](#), also used in [English-speaking Europe](#). [Modern Scots](#), spoken in [Scotland](#) and [Ulster](#). The [Frisian languages](#) are spoken by about 500,000 [Frisians](#), who live on the southern coast of the [North Sea](#) in the [Netherlands](#) and [Germany](#). These languages include [West Frisian](#), [Saterlandic](#), and [North Frisian](#). [German](#) is spoken throughout [Germany](#), [Austria](#), [Liechtenstein](#), [Luxembourg](#), the [East Cantons of Belgium](#), much of [Switzerland](#) (including the northeast areas bordering on Germany and Austria) and northern [Italy](#) ([South Tyrol](#)).

There are several groups of German dialects: [High German](#) include several dialect families: [Standard German](#), [Central German](#) dialects, spoken in central Germany and include [Luxembourgish](#), [High Franconian](#), a family of transitional dialects between Central and Upper High German, [Upper German](#), including [Austro-Bavarian](#) and [Swiss German](#). Low German is a separate language group from High German, but is still considered a dialect. It is spoken in various regions throughout Northern Germany, but has no official status, as the official language is Standard German. [Low German](#), [Low Saxon](#), [East Low German](#). [Dutch](#) is spoken throughout the [Netherlands](#), northern [Belgium](#), as well as the [Nord-Pas de Calais](#) region of [France](#), and around [Düsseldorf](#) in Germany. In Belgian and French contexts, Dutch is sometimes referred to as [Flemish](#). [Dutch dialects](#) are varied and cut across national borders. In Germany it is called [East Bergish](#). [Afrikaans](#) is spoken by [South African](#) emigrant communities in Europe, most notably in the Netherlands, Belgium, and the United Kingdom. The [North Germanic languages](#) are spoken in [Scandinavian countries](#) and include [Danish](#) ([Denmark](#), [Greenland](#) and the [Faroe Islands](#)), [Norwegian](#) ([Norway](#)), [Swedish](#) ([Sweden](#) and parts of [Finland](#)), [Elfdalian](#) or [Övdalian](#) (in a small part of central Sweden), [Faroese](#) ([Faroe Islands](#)), and [Icelandic](#) ([Iceland](#)).

[Greek](#) is the official language of [Greece](#) and [Cyprus](#), and there are Greek-speaking enclaves in [Albania](#), [Bulgaria](#), [Italy](#), the [Republic of Macedonia](#), [Romania](#), [Georgia](#), [Ukraine](#), [Lebanon](#), [Egypt](#), [Israel](#), [Jordan](#) and [Turkey](#), and in [Greek communities](#) around the world. Dialects of modern Greek that originate from [Attic Greek](#) (through [Koine](#) and then [Medieval Greek](#)) are [Cappadocian](#), [Pontic](#), [Cretan](#), [Cypriot](#), [Katharevousa](#), and [Yevanic](#). [Griko](#) is, debatably, a [Doric](#) dialect of Greek. It is spoken in the lower [Calabria](#) region and in the [Salento](#) region of Southern [Italy](#). [Tsakonian](#) is a Doric dialect of the Greek language spoken in the lower [Arcadia](#) region of the [Peloponnese](#) around the village of [Leonidio](#). The [Indo-Aryan languages](#) have one major representation, it being [Romani](#). The [Iranian languages](#) in Europe include [Kurdish](#), [Persian](#) (incl. [Tat Persian](#)), and [Ossetian](#).

The [Romance languages](#) descended from the [Vulgar Latin](#) spoken across most of the lands of the [Roman Empire](#). Some of the Romance languages are official in the [European Union](#) and the [Latin Union](#) and the more prominent ones are studied in many educational institutions worldwide. The list below is a summary of Romance languages commonly encountered in Europe:

- [Aragonese](#) is recognized, but not official, in [Aragon](#) (Spain).
- [Asturian](#) is recognized, but not official, in the Spanish region of [Asturias](#).
- [Catalan](#) is official in [Andorra](#); co-official in the Spanish regions of [Catalonia](#), [Valencian Community](#) (as [Valencian](#)) and [Balearic Islands](#); and recognized, but not official, in [La Franja](#) of [Aragon](#). It is also natively spoken in [Northern Catalonia](#), [France](#), in the [Languedoc-Roussillon](#) region (Llengadoc-Rosselló) and in the city of [Alghero](#), [Sardinia](#), [Italy](#) (as [Alguerese](#)).
- [Corsican](#) is spoken on the French island of [Corsica](#) and in the extreme north of [Sardinia](#). Traditionally split up into three different dialects pertaining to the northern and southern halves of Corsica, in addition to the Sardinian subregion of [Gallura](#), the origins of the language date back to the Middle Ages and are closely related to [Tuscan](#). Its prospects of survival are better than most other [French minority languages](#), but it still suffers from the lack of promotion.
- [Emiliano-Romagnolo](#) is a Gallo-Italic language. Its two dialects are Emilian and Romagnol, which are spoken in the Northern Italian region of Emilia-Romagna, parts of Lombardy, Marche, Liguria and Tuscany, and San Marino.

- [Franco-Provençal](#), sometimes called "Arpitan", protected by statutes in the [Aosta Valley Autonomous Region](#) of Italy, also spoken alpine valleys of the [province of Turin](#), two communities in [province of Foggia](#), [Romandy](#) region of western Switzerland, and in east central France (i.e., between standard French and Occitan domains). It is in serious danger of extinction.
- [French](#) is official in [France](#), [Belgium](#), [Luxembourg](#), [Monaco](#), [Switzerland](#) and the [Channel Islands](#). It is also official in [Canada](#), in [many African countries](#) and in [overseas departments and territories of France](#).
- [Friulian](#) is spoken in the Italian [province of Udine](#), including the area of the Carnia [Alps](#), and widely throughout the [province of Pordenone](#), in half of the [province of Gorizia](#), and in the eastern part of the [province of Venice](#).
- [Galician](#), akin to Portuguese, is co-official in [Galicia](#), [Spain](#). It is also spoken by Galician diaspora.
- [Italian](#) is official in [Italy](#), [San Marino](#), [Switzerland](#), [Vatican City](#) and [Istria](#) (in [Croatia](#) and [Slovenia](#)). It is also widely spoken in [Malta](#) and [Monaco](#).
- [Ladin](#) is spoken in the northern Italian provinces of [South Tyrol](#), [Trentino](#) and [Belluno](#). It is an officially recognized language in Trentino and South Tyrol by provincial and national law.
- [Latin](#) is usually classified as an Italic language of which the Romance languages are a subgroup. It is extinct as a spoken language, but it is widely used as a liturgical language by the [Roman Catholic Church](#) and studied in many educational institutions. It is also the official language of the [Holy See](#) (but not of the [Vatican City](#) State). Latin was the main language of literature, sciences, and arts for many centuries and greatly influenced all European languages.
- [Leonese](#) is recognized in Spain's autonomous [Castile and León](#) region
- [Mirandese](#) is officially recognized by the Portuguese Parliament.
- [Norman](#) has been debatedly referred to as a language in its own right or a dialect of standard French with its own regional character. Its use is recognized in the [Channel Islands](#), remnants of the historical [Duchy of Normandy](#), and since 2008 it is among the regional languages recognised in the [French constitution](#).
- [Occitan](#) is spoken principally in [France](#), but is only officially recognized in [Spain](#) as one of the three official languages of [Catalonia](#) (termed there [Aranese](#)), and in [Italy](#) as a minority language. Its use was severely reduced due to the once de jure and currently de facto promotion of French.
- [Picard](#) is spoken in two [regions](#) in the far north of [France](#) – [Nord-Pas-de-Calais](#) and [Picardy](#) – and in parts of the [Belgian](#) region of [Wallonia](#). Belgium's French Community gave full official recognition to Picard as a regional language.
- [Piedmontese](#) is a language spoken by over 1 million people in Piedmont, northwest Italy. It is geographically and linguistically included in the Northern Italian group (with Lombard, Emiliano-Romagnolo, Ligurian, and Venetian). It is part of the wider western group of Romance languages, including French, Occitan, and Catalan. It has a certain official status recognized by the Piedmont regional government, but not by the national government.
- [Portuguese](#) is official in Portugal. It is also official in several former [Portuguese colonies](#) in [Africa](#), [Eastern Asia](#) as well as in [America](#) (see [Geographic distribution of Portuguese](#) and [Community of Portuguese Language Countries](#)).
- [Romanian](#) is official in [Romania](#), [Moldova](#) (as [Moldovan](#)), and [Vojvodina](#) ([Serbia](#)).
- [Romansh](#) is an official language of [Switzerland](#).
- [Sardinian](#) is a language spoken on the Italian island of [Sardinia](#). Traditionally subdivided into two main dialectal varieties, it is considered to be one of the most [conservative](#)

languages in terms of [phonology](#), when compared to other Romance languages. Sardinian enjoys the same dignity and standing of Italian by the regional law, in spite of the fact that, in practice, it still suffers from a lack of promotion at institutional level and is put under heavy pressure by Italian.

- [Sicilian](#) is a language spoken on the island of Sicily and its satellite islands. It is also spoken in southern and central Calabria (where it is called Southern Calabro), in the southern parts of Apulia, the Salento (where it is known as Salentino), and Campania, on the Italian peninsula, where it is called Cilentano.
- [Spanish](#) (also termed "Castilian") is official in [Spain](#). It is also official in most [Latin American](#) countries with the exception of [Brazil](#), French Guyana and Haiti.
- [Vlach](#) is an [Eastern Romance dialect](#) spoken in [Serbia](#) (around 50,000 speakers). [Aromanian](#) variant is spoken in [Albania](#), [Greece](#) and [Macedonia](#), whereas Vlachs of Istria and Dalmatia have a more distinct dialect.
- [Neapolitan](#) is a language spoken in most of the southern Italy.

[Slavic languages](#) are spoken in large areas of [Central Europe](#), [Southern Europe](#) and [Eastern Europe](#) including [Russia](#). [East Slavic languages](#) include [Russian](#), [Ukrainian](#), [Belarusian](#), and [Rusyn](#). [West Slavic languages](#) include [Czech](#), [Polish](#), [Slovak](#), [Lower Sorbian](#), [Upper Sorbian](#) and [Kashubian](#). [South Slavic languages](#) are divided into Southeast Slavic and Southwest Slavic groups. *Southwest Slavic languages* include [Bosnian](#), [Croatian](#), [Montenegrin](#), [Serbian](#) and [Slovene](#). The first four of these are basically one language and are sometimes grouped into single [Serbo-Croatian](#). *Southeast Slavic languages* include [Bulgarian](#), [Macedonian](#) and [Old Church Slavonic](#) (a [liturgical language](#)).

The **Basque language** (or *Euskara*) is a [language isolate](#) and the ancestral [language](#) of the [Basque people](#) who inhabit the [Basque Country](#), a region in the western [Pyrenees](#) mountains mostly in northeastern [Spain](#) and partly in southwestern [France](#) of about 3 million inhabitants, where it is spoken fluently by about 750,000 and understood by more than 1.5 million people. Basque is directly related to [ancient Aquitanian](#), and it is likely that an early form of the Basque language was present in Western Europe before the arrival of the Indo-European languages in the area. The language may have been spoken since [Paleolithic times](#). Basque is also spoken by immigrants in [Australia](#), [Costa Rica](#), [Mexico](#), the [Philippines](#) and the [United States](#), especially in the states of [Nevada](#), [Idaho](#), and [California](#). The [Kartvelian language family](#) consists of [Georgian](#) and the related languages of [Svan](#), [Mingrelian](#), and [Laz](#). [Proto-Kartvelian](#) is believed to be a common ancestor language of all Kartvelian languages, with the earliest split occurring in the second millennium BC or earlier when [Svan](#) was separated. Megrelian and Laz split from Georgian roughly a thousand years later, roughly at the beginning of the first millennium BC (e.g., Klimov, T. Gamkrelidze, G. Machavariani). The group is considered as isolated, and although for simplicity it is at times grouped with North Caucasian languages, no linguistic relationship exists between the two language families.

[North Caucasian languages](#) (sometimes called simply "Caucasic", as opposed to [Kartvelian](#), and to avoid confusion with the concept of the "[Caucasian race](#)") is a blanket term for two [language families](#) spoken chiefly in the north [Caucasus](#) and [Turkey](#)—the [Northwest Caucasian](#) family (including [Abkhaz](#), spoken in [Abkhazia](#), and [Circassian](#)) and the [Northeast Caucasian](#) family, spoken mainly in the border area of the southern [Russian Federation](#) (including [Dagestan](#), [Chechnya](#), and [Ingushetia](#)). Many linguists, notably [Sergei Starostin](#) and [Sergei Nikolayev](#), believe that the two groups sprang from a common ancestor about 5,000 years ago.^[4] However this view is difficult to evaluate, and remains controversial. Europe has a number of Uralic languages and language families, including [Estonian](#), [Finnish](#), and [Hungarian](#). Turkic languages:

Oghuz languages in Europe include [Turkish](#), which is spoken in [Turkey](#), [Northern Cyprus](#) and [Kosovo](#); [Azerbaijani](#), which is spoken in [Azerbaijan](#) and [Dagestan](#); and [Gagauz](#), which is spoken in [Gagauzia](#). **Kypchak languages** in Europe include [Crimean Tatar](#), which is spoken in [Crimea](#); [Tatar](#), which is spoken in [Tatarstan](#); [Bashkir](#), which is spoken in [Bashkortostan](#); and [Kazakh](#), which is spoken in [Kazakhstan](#). Other Kypchak languages include [Karaim](#), [Krymchak](#) and [Kumyk language](#). **Oghur languages** were historically indigenous to much of Eastern Europe, however most of them are extinct today, with the exception of [Chuvash](#), which is spoken in [Chuvashia](#). The **Mongolic languages** originated in Asia, and most did not proliferate west to Europe. [Kalmyk](#) is spoken in the [Republic of Kalmykia](#), part of the [Russian Federation](#), and is thus the only native Mongolic language spoken in Europe.

Semitic languages: **Cypriot Maronite Arabic** (also known as Cypriot Arabic) is a [variety of Arabic](#) spoken by [Maronites](#) in [Cyprus](#). Most speakers live in [Nicosia](#), but others are in the communities of [Kormakiti](#) and [Lemesos](#). Brought to the island by Maronites fleeing [Lebanon](#) over 700 years ago, this variety of Arabic has been influenced by [Greek](#) in both [phonology](#) and [vocabulary](#), while retaining certain unusually archaic features in other respects. [Hebrew](#) has been written and spoken by the [Jewish](#) communities of all of Europe in [liturgical](#), educational, and often conversational contexts since the entry of the Jews into Europe some time during the [late antiquity](#). Its restoration as an official language of [Israel](#) has accelerated its [secular](#) use. It also has been used in educational and liturgical contexts by some segments of the [Christian](#) population. Hebrew has its own [consonantal alphabet](#), in which the vowels may be marked by [diacritical](#) marks termed [pointing](#) in English and [Niqqud](#) in Hebrew. The Hebrew alphabet is also used to write [Yiddish](#), a West Germanic language, and [Ladino](#), a Romance language, formerly spoken by Jews in northern and southern Europe respectively, but now nearly extinct in Europe itself. [Maltese](#) is a [Semitic language](#) with [Romance](#) and [Germanic](#) influences, spoken in [Malta](#). It is based on [Sicilian Arabic](#), with influences from [Italian](#) (particularly [Sicilian](#)), [French](#), and, more recently, [English](#). It is unique in that it is the only Semitic language whose [standard form](#) is written in the [Latin alphabet](#). It is also the smallest official language of the [EU](#) in terms of speakers, and the only official Semitic language within the EU.








Lingua Franca—past and present: Europe has had a number of languages that were considered [linguae francae](#) over some ranges for some periods according to some historians. Typically in the rise of a national language the new language becomes a lingua franca to peoples in the range of the future nation until the consolidation and unification phases. If the nation becomes internationally influential, its language may become a lingua franca among nations that speak their own national languages. Europe has had no lingua franca ranging over its entire territory spoken by all or most of its populations during any historical period. Some *linguae francae* of past and present over some of its regions for some of its populations are:

- [Classical Greek](#) and then [Koine Greek](#) in the [Mediterranean Basin](#) from the [Athenian empire](#) to the [eastern Roman Empire](#), being replaced by [Modern Greek](#).
- [Koine Greek](#) and [Modern Greek](#), in the [Eastern Roman or Byzantine Empire](#) and other parts of the Balkans south of the [Jireček Line](#).^[9]
- [Vulgar Latin](#) and [Late Latin](#) among the uneducated and educated populations respectively of the [Roman empire](#) and the states that followed it in the same range no later than 900 AD; [medieval Latin](#) and [Renaissance Latin](#) among the educated populations of western, northern, central and part of eastern Europe until the rise of the national languages in that range, beginning with the first language academy in Italy in 1582/83; [new Latin](#) written only in scholarly and scientific contexts by a small minority of the educated population at scattered locations over all of Europe; [ecclesiastical Latin](#), in

spoken and written contexts of liturgy and church administration only, over the range of the [Roman Catholic Church](#).





























- [Lingua Franca](#) or Sabir, the original of the name, an Italian-based [pidgin](#) language of mixed origins used by maritime commercial interests around the Mediterranean in the Middle Ages and early Modern Age.
- [Old French](#) in continental western European countries and in the [Crusader states](#).
- [Czech](#), mainly during the reign of [Holy Roman Emperor Charles IV](#) (14th century) but also during other periods of Bohemian control over the Holy Roman Empire.
- [Middle Low German](#) (14th–16th century, during the heyday of the [Hanseatic League](#)).
- [Spanish](#) as Castilian in Spain and [New Spain](#) from the times of [the Catholic Monarchs](#) and [Columbus](#), c. 1492; that is, after the [Reconquista](#), until established as a national language in the times of [Louis XIV](#), c. 1648; subsequently multinational in all nations in or formerly in the [Spanish Empire](#).
- [Polish](#), due to the [Polish-Lithuanian Commonwealth](#) (16th-18th centuries).
- [Italian](#) due to the [Renaissance](#), the [opera](#), the [Italian empire](#), the [fashion industry](#) and the influence of the [Roman catholic church](#).
- [French](#) from the golden age under [Cardinal Richelieu](#) and [Louis XIV](#) c. 1648; i.e., after the [Thirty Years' War](#), in France and the [French colonial empire](#), until established as the national language during the [French Revolution](#) of 1789 and subsequently multinational in all nations in or formerly in the various [French Empires](#).
- [German](#) in Northern, Central, and Eastern Europe.
- [English](#) in [Great Britain](#) until its consolidation as a national language in the [Renaissance](#) and the rise of [Modern English](#); subsequently internationally under the various states in or formerly in the [British Empire](#); globally since the victories of the predominantly English speaking countries ([United States](#), [United Kingdom](#), [Canada](#), [Australia](#), [New Zealand](#), and others) and their allies in the two world wars ending in 1918 ([World War I](#)) and 1945 ([World War II](#)) and the subsequent rise of the United States as a [superpower](#) and major [cultural influence](#).
- [Russian](#) in [Eastern Europe](#), [Northern](#) and [Central Asia](#) from the [World War II](#) to the break-up of the [Soviet Union](#) and the [Warsaw Pact](#).




The following is a table displaying the number of speakers of a given European language in Europe only. There is a relatively high level of [language endangerment](#) in Europe; only 42 languages have more than 1 million speakers.

Language	Speakers ^[nb 1]	Official Status in a Country ^[nb 2]	Official Status in a Region ^[nb 3]
Adyghe	117,500 ^[24]		 Adyghe
Albanian	7,400,000 ^[25]	 Albania ,  Kosovo	
Aragonese	54,481 ^[26]		 Aragon
Armenian	5,902,970 ^[27]	 Armenia	 Nagorno-Karabakh
Aromanian	114,340 ^[28]		
Avar	760,000		 Dagestan
Azerbaijani	24,237,340 ^[29]	 Azerbaijan	 Dagestan
Arpitan	140,000 ^[30]		
Asturian	450,000 ^[31]		 Asturias
Bashkir	1,221,000 ^[32]		 Bashkortostan
Basque	545,872 ^[33]		 Basque Autonomous

Language	Speakers ^[nb 1]	Official Status in a Country ^[nb 2]	Official Status in a Region ^[nb 3]
			 Navarre
Belarusian	3,312,610 ^[34]	 Belarus	
Bosnian	2,225,290 ^[35]	 Bosnia and Herzegovina	
Breton	206,000 ^[36]		
Bulgarian	8,157,770 ^[37]	 Bulgaria	
Catalan	10,000,000 ^{[38][39]}	 Andorra	 Balearic Islands,  Catalonia,  Valencian Community
Chechen	1,361,000 ^[40]		 Chechnya
Chuvash	1,077,420 ^[41]		 Dagestan
Cornish	557 ^[42]		 Chuvashia
Corsican	31,000 ^[43]		 Cornwall
Crimean Tatar	475,540 ^[44]		 Crimea,  Sevastopol
Croatian	5,752,090 ^[45]	 Bosnia and Herzegovina,  Croatia	 Burgenland,
Czech	10,619,340 ^[46]	 Czech Republic	
Danish	5,522,490 ^[47]	 Denmark	 Faroe Islands
Dutch	21,944,690 ^[48]	 Belgium,  Netherlands	
English	59,800,000 ^[49]	 Ireland,  Malta,  United Kingdom	
Erzya	119,330 ^[50]		 Mordovia
Estonian	1,165,400 ^[51]	 Estonia	
Extremaduran	201,500 ^[52]		
Faroese	66,150 ^[53]		 Faroe Islands
Finnish	5,392,180 ^[54]	 Finland	
Franco-Provençal	137,000 ^[55]		
French	65,700,000 ^[56]	 Belgium,  France,  Luxembourg,  Monaco,  Switzerland	 Valle d'Aosta^[57]
Frisian	467,000 ^[58]		 Friesland
Friulian	300,000 ^[59]		
Gagauz	173,920 ^[60]		 Gagauzia
Galician	2,355,000 ^[61]		 Galicia
Gallo	28,000		
Georgian	4,237,710 ^[62]	 Georgia	

Language	Speakers ^[nb 1]	Official Status in a Country ^[nb 2]	Official Status in a Region ^[nb 3]
<u>German</u>	95,000,000	 <u>Austria</u> ,  <u>Belgium</u> ,  <u>Germany</u> ,  <u>Liechtenstein</u> ,  <u>Luxembourg</u> ,  <u>Switzerland</u>	 <u>South Tyrol</u> ^[63]
<u>Greek</u>	13,432,490 ^[64]	 <u>Cyprus</u> ,  <u>Greece</u>	
<u>Hungarian</u>	12,606,130 ^[65]	 <u>Hungary</u>	 <u>Burgenland</u> ,  <u>Vojvodina</u>
<u>Icelandic</u>	300,000 ^[66]	 <u>Iceland</u>	
<u>Ingrian</u>	120 ^[67]		
<u>Irish</u>	276,310 ^[68]	 <u>Ireland</u>	 <u>Northern Ireland</u>
<u>Istriot</u>	900 ^[69]		
<u>Istro-Romanian</u>	1,100 ^[70]		
<u>Italian</u>	59,400,000 ^[71]	 <u>Italy</u> ,  <u>San Marino</u> ,  <u>Switzerland</u> ,  <u>Istria County</u> ,  <u>Vatican City</u>	
<u>Jèrriais</u>	2,800 ^[72]		
<u>Judeo-Italian</u>	250 ^[73]		
<u>Kabardian</u>	1,628,500 ^[74]		 <u>Kabardino-Balkaria</u> ,  <u>Karachay-Cherkessia</u>
<u>Kashubian</u>	50,000 ^[75]		
<u>Kazakh</u>	5,290,000 ^[76]	 <u>Kazakhstan</u>	
<u>Ladin</u>	31,000 ^[77]		
<u>Latin</u>	30,000	 <u>Holy See</u>	
<u>Latvian</u>	1,752,260 ^[78]	 <u>Latvia</u>	
<u>Laz</u>	22,000 ^[79]		
<u>Ligurian</u>	505,100 ^[80]		
<u>Lithuanian</u>	3,001,860 ^[81]	 <u>Lithuania</u>	
<u>Lombard</u>	3,903,000 ^[82]		
<u>Luxembourgish</u>	336,710 ^[83]	 <u>Luxembourg</u>	
<u>Macedonian</u>	1,407,810 ^[84]	 <u>Macedonia</u>	
<u>Maltese</u>	522,000 ^[85]	 <u>Malta</u>	
<u>Manx</u>	1,000 or less ^[86]		 <u>Isle of Man</u>
<u>Mari</u>	509,090 ^[87]		 <u>Mari El</u>
<u>Megleno-Romanian</u>	5,000 ^[88]		
<u>Mingrelian</u>	500,000 ^[89]		
<u>Mirandese</u>	15,000 ^[90]		
<u>Montenegrin</u>	510,000 Serbian/Montenegrin in	 <u>Montenegro</u>	

Language	Speakers ^[nb 1]	Official Status in a Country ^[nb 2]	Official Status in a Region ^[nb 3]
	Montenegro ^[91]		
Neapolitan	5,700,000 ^[92]		
Norwegian	4,700,000 ^[93]	 Norway	
Occitan	220,000 ^[94]		 Catalonia
Ossetian	570,000 ^[95]		 South Ossetia ,  North Ossetia-Alania ^[96]
Picard	200,000 ^[97]		
Piedmontese	1,600,000 ^[98]		
Polish	38,663,780 ^[99]	 Poland	
Portuguese	10,000,000 ^[100]	 Portugal	
Romani	484,780 ^[101]		
Romanian	23,782,990 ^[102]	 Moldova ,  Romania	 Vojvodina
Romansh	35,139 ^[103]	 Switzerland	
Russian	95,000,000 <i>(in all of Europe)</i> 82,000,000 <i>(in European Russia)</i>	 Belarus ,  Kazakhstan ,  Russia	
Sami	20,000		
Sardinian	1,200,000 ^[104]		 Sardinia
Scots	1,540,000 ^[105]		 Scotland ,  Ulster ,  England
Scottish Gaelic	68,130 ^[106]		 Scotland
Serbian	8,957,906 ^[107]	 Bosnia and Herzegovina ,  Kosovo ,  Serbia	
Sicilian	4,700,000 ^[108]		
Silesian	60,000 ^[109]		
Slovak	5,187,740 ^[110]	 Czech Republic ,  Slovakia	 Vojvodina
Slovene	2,085,000 ^[111]	 Slovenia	
Sorbian	30,000 or less ^[112]		
Spanish	45,000,000+ ^[113]	 Spain	
Svan	15,000 ^[114]		
Swedish	9,197,090 ^[115]	 Finland ,  Sweden	
Tabasaran	126,900 ^[116]		 Dagestan
Tat	28,000 (excluding Judeo-Tat (dated 1989) ^[117])		 Dagestan
Tatar	5,400,000		 Tatarstan
Turkish	19,000,000 <i>(in all of</i>  Turkey ,  Cyprus		 Northern Cyprus

Language	Speakers ^[nb 1]	Official Status in a Country ^[nb 2]	Official Status in a Region ^[nb 3]
	<i>Europe)</i> 10,000,000 (<i>in European Turkey)</i>		
Ukrainian	37,000,000	 Ukraine	
Vepsian	3,610 ^[118]		
Wymysorys	70 ^[119]	 Poland	native to Wilamowice
Venetian	3,852,500 ^[120]		
Võro	75,000		
Walloon	600,000 ^[121]		 Wallonia
Welsh	536,890 ^[122]		 Wales

[Europe](#) is traditionally reckoned as one of seven [continents](#). [Physiographically](#), it is the northwestern [peninsula](#) of the larger landmass known as [Eurasia](#) (or the larger [Afro-Eurasia](#)); [Asia](#) occupies the eastern bulk of this continuous landmass and all share a common [continental shelf](#). Europe's [eastern frontier](#) is delineated by the [Ural Mountains](#) in [Russia](#). The southeast boundary with Asia is not universally defined, but the modern definition is generally the [Ural River](#) or, less commonly, the [Emba River](#). The boundary continues to the [Caspian Sea](#), the crest of the [Caucasus Mountains](#) (or, less commonly, the [Kura River](#) in the [Caucasus](#)), and on to the [Black Sea](#). The [Bosporus](#), the [Sea of Marmara](#), and the [Dardanelles](#) conclude the Asian boundary. The [Mediterranean Sea](#) to the south separates Europe from Africa. The western boundary is the [Atlantic Ocean](#). [Iceland](#), though on the [Mid-Atlantic Ridge](#) and nearer to [Greenland](#) ([North America](#)) than [mainland](#) Europe, is generally included in Europe for cultural reasons and because it is over twice as close to mainland Europe than to mainland North America. There is ongoing debate on where the [geographical centre of Europe](#) falls. Some geographical texts refer to a Eurasian continent given that Europe is not surrounded by sea and its southeastern border has always been [variously defined](#) for centuries. In terms of shape, Europe is a collection of connected [peninsulas](#) and nearby islands. The two largest peninsulas are mainland Europe and [Scandinavia](#) to the north, divided from each other by the [Baltic Sea](#). Three smaller peninsulas—Iberia, [Italy](#) and the [Balkans](#)—emerge from the southern margin of the mainland. The Balkan peninsula is separated from Asia by the Black and Aegean Seas. Italy is separated from the Balkans by the Adriatic Sea, and from Iberia by the Mediterranean Sea, which also separates Europe from [Africa](#). Eastward, mainland Europe widens much like the mouth of a funnel, until the boundary with Asia is reached at the Ural Mountains and Ural River, the Caspian Sea, Caucasus Mountains.

Land relief in Europe shows great variation within relatively small areas. The southern regions are mountainous, while moving north the terrain descends from the high [Alps](#), [Pyrenees](#) and [Carpathians](#), through hilly uplands, into broad, low northern plains, which are vast in the east. An arc of uplands also exists along the northwestern seaboard, beginning in the western [British Isles](#) and continuing along the mountainous, [fjord](#)-cut spine of [Norway](#). This description is simplified. Sub-regions such as Iberia and Italy contain their own complex features, as does mainland Europe itself, where the relief contains many plateaus, river valleys and basins that complicate the general trend. [Iceland](#) and the [British Isles](#) are special cases. The former is of [North Atlantic](#) volcanic formation, while the latter consists of upland areas once joined to the mainland until cut off by rising sea levels. Europe is sometimes called a "peninsula of

peninsulas", to draw attention to the fact that Europe is a relatively small, elongated appendage to Asia, and that a large part of Europe is made up of peninsulas. **Partial list of peninsulas of Europe:** [Absheron peninsula](#). [Balkan peninsula](#): [Istria](#), [East Thrace/Gallipoli](#). [Greece/Peloponnese/Messenian](#), [Mani](#), [Cape Malea](#), [Argolid/Prevlaka](#). [Cotentin Peninsula](#) (Cherbourg peninsula). [Crimea](#). [Fennoscandia/Finland](#), [Kola](#), [Scandinavian Peninsula/Göteborg](#). [Great Britain](#) was a peninsula during the Ice Ages. [Iberian Peninsula/Gibraltar](#). [Italian Peninsula/Calabria](#), [Gargano](#), [Salento](#). [Jutland Peninsula](#). [Kanin Peninsula](#).

Europe's most significant geological feature is the dichotomy between the highlands and mountains of [Southern Europe](#) and a vast, partially underwater, northern plain ranging from the United Kingdom in the west to the [Ural Mountains](#) in the east. These two halves are separated by the mountain chains of the [Pyrenees](#) and the [Alps/Carpathians](#). The northern plains are delimited in the west by the [Scandinavian mountains](#) and the mountainous parts of the [British Isles](#). The major shallow water bodies submerging parts of the northern plains are the [Celtic Sea](#), the [North Sea](#), the [Baltic Sea](#) complex, and the [Barents Sea](#). The northern plain contains the old geological continent of [Baltica](#), and so may be regarded as the "main continent", while peripheral highlands and mountainous regions in south and west constitute fragments from various other geological continents. The geology of Europe is hugely varied and complex, and gives rise to the wide variety of landscapes found across the continent, from the [Scottish Highlands](#) to the rolling [plains](#) of [Hungary](#).

[List of rivers of Europe](#)

The longest rivers in Europe with their approximate lengths:

1. [Volga](#) - 3,690 km (2,290 mi)
2. [Danube](#) - 2,860 km (1,780 mi)
3. [Ural](#) - 2,428 km (1,509 mi)
4. [Dnieper](#) - 2,290 km (1,420 mi)
5. [Don](#) - 1,950 km (1,210 mi)
6. [Pechora](#) - 1,809 km (1,124 mi)
7. [Kama](#) - 1,805 km (1,122 mi)
8. [Oka](#) - 1,500 km (930 mi)
9. [Belaya](#) - 1,430 km (890 mi)
10. [Tisza](#) - 1,358 km (844 mi)
11. [Dniester](#) - 1,352 km (840 mi)
12. [Rhine](#) - 1,236 km (768 mi)
13. [Elbe](#) - 1,091 km (678 mi)
14. [Vistula](#) - 1,047 km (651 mi)
15. [Tagus](#) - 1,038 km (645 mi)
16. [Daugava](#) - 1,020 km (630 mi)
17. [Loire](#) - 1,012 km (629 mi)
18. [Ebro](#) - 960 km (600 mi)
19. [Nemunas](#) - 937 km (582 mi)
20. [Sava](#) - 933 km (580 mi)
21. [Douro](#) - 897 km (557 mi)
22. [Oder](#) - 854 km (531 mi)
23. [Guadiana](#) - 829 km (515 mi)
24. [Rhône](#) - 815 km (506 mi)
25. [Seine](#) - 776 km (482 mi)

26. [Mures](#) - 761 km (473 mi)
27. [Prut](#) - 742 km (461 mi)
28. [Po](#) - 682 km (424 mi)
29. [Guadalquivir](#) - 657 km (408 mi)
30. [Olt](#) - 615 km (382 mi)
31. [Glomma](#) - 604 km (375 mi)
32. [Siret](#) - 559 km (347 mi)
33. [Neris](#) - 510 km (320 mi)
34. [Maritsa](#) - 480 km (300 mi)
35. [Vltava](#) - 430 km (270 mi)
36. [Ialomița](#) - 417 km (259 mi)
37. [Vah](#) - 406 km (252 mi)
38. [Vardar](#) - 388 km (241 mi)
39. [Shannon](#) - 386 km (240 mi)
40. [Somes](#) - 376 km (234 mi)
41. [Morava](#) - 353 km (219 mi)
42. [Torne](#) - 324 km (201 mi)

Islands: [Iceland](#), [Faroe Islands](#), [Great Britain](#), [Ireland](#), [Balearic Islands](#), [Corsica](#), [Sardinia](#), [Sicily](#), [Malta](#), [Cyprus](#), [Ionian Islands](#), [Crete](#), [Aegean Islands](#), [Åland Islands](#), [Gotland](#), [Saaremaa](#), [Svalbard](#), [Hinnøya](#), [Senja](#), [Zealand](#), [Fyn](#), [North Jutlandic Island](#).

Plains and lowlands -

- [East European Plain](#), the largest landscape feature of Europe
- [Northern European Lowlands](#)
- [Pannonian Plain](#)
- [Meseta Central](#) is a high plain (plateau) in central Spain (occupies roughly 40% of the country)
- [Po Valley](#), also known as Padan Plain, between Alps and Apennines

Some of Europe's major [mountain ranges](#) are:

- [Ural Mountains](#), which form the boundary between Europe and [Asia](#)
- [Caucasus Mountains](#), which also separate Europe and Asia, and are the namesake of the [Caucasian race](#)
- [Carpathian Mountains](#), a major mountain range in Central and Southern Europe
- [Alps](#), in Central Western Europe
- [Apennines](#), which run through [Italy](#)
- [Pyrenees](#), the natural border between [France](#) and [Spain](#)
- [Cantabrian Mountains](#), which run across northern Spain
- [Scandinavian Mountains](#), a mountain range which runs through the [Scandinavian Peninsula](#), includes the Kjølén mountains
- [Dinaric Alps](#), a mountain range in the [Balkans](#)
- [Balkan mountains](#), a mountain range in central [Balkans](#)
- [Scottish highlands](#) (including the [Cairngorms](#)) in southern/northern Scotland.

Temperature and Precipitation: The high mountainous areas of Europe are colder and have higher precipitation than lower areas, as is true of mountainous areas in general. Europe has less precipitation in the east than in central and western Europe. The temperature difference between

summer and winter gradually increases from coastal northwest Europe to southeast inland Europe, ranging from Ireland, with a temperature difference of only 10 °C from the warmest to the coldest month, to the area north of the Caspian Sea, with a temperature difference of 40 °C. January average range from 13 °C in southern Greece to -20 °C in the northeastern part of European [Russia](#). Western Europe and parts of Central Europe generally fall into the temperate maritime climate (Cfb), the southern part is mostly a Mediterranean climate (mostly Csa, smaller area with Csb), the north-central part and east into central Russia is mostly a humid continental climate (Dfb) and the northern part of the continent is a subarctic climate (Dfc). In the extreme northern part (northernmost Russia; Svalbard), bordering the Arctic Ocean, is tundra climate (Et). Mountain ranges, such as the Alps and the Carpathian mountains, have a highland climate with large variations according to altitude and latitude.

Landlocked countries: [Andorra](#), [Armenia](#), [Austria](#), [Belarus](#), [Czech Republic](#), [Hungary](#), [Kazakhstan](#), [Kosovo](#), [Liechtenstein](#), [Luxembourg](#), [Republic of Macedonia](#), [Moldova](#), [San Marino](#), [Serbia](#), [Slovakia](#), [Switzerland](#), [Vatican](#). [Liechtenstein](#) is doubly landlocked. [Switzerland](#), [Liechtenstein](#), [Austria](#), [Czech Republic](#), [Slovakia](#), [Hungary](#), [Serbia](#), and [Macedonia](#) constitute a contiguous landlocked agglomeration of eight countries in Central Europe and the Balkans, stretching from Geneva all the way to Greece. All other landlocked countries ([Luxembourg](#), [Andorra](#), [Vatican](#), [San Marino](#), [Belarus](#), [Moldova](#), [Azerbaijan](#), and [Kazakhstan](#)) are "standalone" landlocked countries, not bordering any other such *European* one (the emphasis is necessary, since [Kazakhstan](#) borders [Turkmenistan](#), [Uzbekistan](#), and [Kyrgyzstan](#), thus forming a vast landlocked expanse in [Central Asia](#)).

Countries consisting solely of islands or parts of islands: [Cyprus](#), [Iceland](#), [Ireland](#), [Malta](#), [United Kingdom](#).

Countries bordering or spanning another continent:

Eurasia	Armenia , Azerbaijan , Republic of Cyprus , Georgia , Kazakhstan , Russia , Turkey , Greece (some Aegean islands and Kastelorizo island in southeastern Mediterranean)
Europe-Africa	Malta , Spain (Ceuta , Melilla and Canary Islands), Italy (Lampedusa and Lampione), Portugal (Madeira), ^[4] France (Réunion and Mayotte)
Europe-South America	France (French Guiana)
Europe-North America	France (Guadeloupe , Martinique , and St. Pierre et Miquelon), Denmark (Greenland), Netherlands (Bonaire , Saba , and St. Eustatius)

Countries that share a name with their capital: [Luxembourg](#), [Monaco](#), [San Marino](#), [Vatican City](#). **Countries whose capital is not their largest city:**

Country	Capital	Largest city
 Liechtenstein	Vaduz	Schaan
 Malta	Valletta	Birkirkara
 San Marino	San Marino	Serravalle
 Switzerland	Bern	Zurich
 Turkey	Ankara	Istanbul

List of countries by the number of other countries they border:

- 14 [Russia](#) (Including [Kaliningrad](#))
- 11 [France](#) (Including [overseas departments](#) and [territories](#))
- 9 [Germany](#)
- 8 [Austria](#), [Serbia](#), [Turkey](#)
- 7 [Hungary](#), [Poland](#), [Ukraine](#)
- 6 [Italy](#)
- 5 [Azerbaijan](#), [Belarus](#), [Bulgaria](#), [Croatia](#), [Kazakhstan](#), [Romania](#), [Macedonia](#), [Slovakia](#), [Spain](#)
(Including [Ceuta](#) and [Melilla](#)), [Switzerland](#)
- 4 [Albania](#), [Armenia](#), [Belgium](#), [the Czech Republic](#), [Georgia](#), [Greece](#), [Kosovo](#), [Latvia](#),
[Lithuania](#), [Montenegro](#), [Slovenia](#)
- 3 [Bosnia and Herzegovina](#), [Finland](#), [Netherlands](#) (Including [Sint Maarten](#)), [Norway](#), [Luxembourg](#)
- 2 [Andorra](#), [Estonia](#), [Liechtenstein](#), [Moldova](#), [Sweden](#)
- 1 [Denmark](#), [Ireland](#), [Monaco](#), [Portugal](#), [San Marino](#), [United Kingdom](#), [Vatican City](#)
- 0 [Iceland](#), [Cyprus](#), [Malta](#)

European Culture: The culture of [Europe](#) is rooted in the art, architecture, music, literature, and philosophy that originated from the European [cultural region](#). European culture is largely rooted in what is often referred to as its "common cultural heritage". Due to the great number of perspectives which can be taken on the subject, it is impossible to form a single, all-embracing conception of European culture. Nonetheless, there are core elements which are generally agreed upon as forming the cultural foundation of modern Europe. One list of these elements given by K. Bochmann includes:

- A common cultural and spiritual heritage derived from [Greco-Roman](#) antiquity, [Christianity](#), the [Renaissance](#) and its [Humanism](#), the political thinking of the [Enlightenment](#), and the [French Revolution](#), and the developments of [Modernity](#), including all types of [socialism](#);
- A rich and dynamic material culture that has been extended to the other continents as the result of [industrialization](#) and [colonialism](#) during the "[Great Divergence](#)";
- A specific conception of the individual expressed by the existence of, and respect for, a legality that guarantees [human rights](#) and the [liberty of the individual](#);
- A plurality of states with different political orders, which are condemned to live together in one way or another;
- Respect for peoples, states and nations outside Europe.

Berting says that these points fit with "Europe's most positive realisations". The concept of European culture is generally linked to the classical definition of the [Western world](#). In this definition, Western culture is the set of [literary](#), [scientific](#), [political](#), [artistic](#) and [philosophical](#) principles which set it apart from other civilizations. Much of this set of traditions and knowledge is collected in the [Western canon](#).^[8] The term has come to apply to countries whose history has been strongly marked by European immigration or settlement during the 18th and 19th centuries, such as [the Americas](#), and [Australasia](#), and is not restricted to Europe.

Western painting: The oldest known cave paintings are at the [El Castillo](#) cave (Spain), older than 40,800 years. The history of Western painting represents a continuous, though disrupted, tradition from antiquity. Until the mid 19th century it was primarily concerned with representational and Classical modes of production, after which time more modern, abstract and conceptual forms gained favor. Developments in Western painting historically parallel those in Eastern painting, in general a few centuries later. The Renaissance (French for 'rebirth'), a cultural movement roughly spanning the 14th through the mid-17th century, heralded the study of classical sources, as well as advances in science which profoundly influenced European intellectual and artistic life. In Italy artists like [Paolo Uccello](#), [Fra Angelico](#), [Masaccio](#), [Piero della Francesca](#), [Andrea Mantegna](#), [Filippo Lippi](#), [Giorgione](#), [Tintoretto](#), [Sandro Botticelli](#), [Leonardo da Vinci](#), [Michelangelo Buonarroti](#), [Raphael](#), [Giovanni Bellini](#) and [Titian](#) took painting to a higher level through the use of [perspective](#), the study of [human anatomy](#) and proportion, and through their development of an unprecedented refinement in drawing and painting techniques.

Flemish, Dutch and German painters of the Renaissance such as [Hans Holbein the Younger](#), [Albrecht Dürer](#), [Lucas Cranach](#), [Matthias Grünewald](#), [Hieronymous Bosch](#), and [Pieter Bruegel](#) represent a different approach from their Italian colleagues, one that is more realistic and less idealized. [Genre painting](#) became a popular idiom amongst the Northern painters like [Pieter Bruegel](#). The adoption of [oil painting](#) whose invention was traditionally, but erroneously, credited to [Jan van Eyck](#), (an important transitional figure who bridges painting in the Middle Ages with painting of the early Renaissance), made possible a new [verisimilitude](#) in depicting reality. Unlike the Italians, whose work drew heavily from the art of Ancient Greece and Rome, the northerners retained a stylistic residue of the sculpture and [illuminated manuscripts](#) of the Middle Ages. Renaissance painting reflects the revolution of ideas and science ([astronomy](#), [geography](#)) that occurred in this period, the [Reformation](#), and the invention of the [printing press](#). Dürer, considered one of the greatest of printmakers, states that painters are not mere [artisans](#) but [thinkers](#) as well. With the development of [easel](#) painting in the Renaissance, painting gained independence from architecture. Following centuries dominated by religious imagery, secular subject matter slowly returned to Western painting. Artists included visions of the world around them, or the products of their own imaginations in their paintings. Those who could afford the expense could become patrons and commission portraits of themselves or their family. In the 16th century, movable pictures which could be hung easily on walls, rather than paintings affixed to permanent structures, came into popular demand.

The [High Renaissance](#) gave rise to a stylized art known as [Mannerism](#). In place of the balanced compositions and rational approach to perspective that characterized art at the dawn of the 16th century, the Mannerists sought instability, artifice, and doubt. The unperturbed faces and gestures of [Piero della Francesca](#) and the calm Virgins of Raphael are replaced by the troubled expressions of [Pontormo](#) and the emotional intensity of [El Greco](#). Baroque painting is associated with the [Baroque cultural movement](#), a movement often identified with [Absolutism](#) and the [Counter Reformation](#) or Catholic Revival; the existence of important Baroque painting in non-absolutist and Protestant states also, however, underscores its popularity, as the style spread throughout Western Europe. Baroque painting is characterized by great drama, rich, deep color, and intense light and dark shadows. Baroque art was meant to evoke emotion and passion instead of the calm rationality that had been prized during the Renaissance. During the period beginning around 1600 and continuing throughout the 17th century, painting is characterized as [Baroque](#). Among the greatest painters of the [Baroque](#) are [Caravaggio](#), [Rembrandt](#), [Frans Hals](#), [Rubens](#), [Velázquez](#), [Poussin](#), and [Johannes Vermeer](#). Caravaggio is an heir of the [humanist](#) painting of the [High Renaissance](#). His [realistic](#) approach to the human figure, painted directly from life and dramatically spotlighted against a dark background, shocked his contemporaries and opened a new

chapter in the history of painting. Baroque painting often dramatizes scenes using light effects; this can be seen in works by Rembrandt, Vermeer, [Le Nain](#) and [La Tour](#). During the 18th century, [Rococo](#) followed as a lighter extension of Baroque, often frivolous and erotic. [Rococo](#) developed first in the decorative arts and interior design in France. [Louis XV](#)'s succession brought a change in the court artists and general artistic fashion. The 1730s represented the height of Rococo development in France exemplified by the works of [Antoine Watteau](#) and [François Boucher](#). Rococo still maintained the Baroque taste for complex forms and intricate patterns, but by this point, it had begun to integrate a variety of diverse characteristics, including a taste for Oriental designs and asymmetric compositions.

The Rococo style spread with French artists and engraved publications. It was readily received in the Catholic parts of Germany, [Bohemia](#), and [Austria](#), where it was merged with the lively German Baroque traditions. German Rococo was applied with enthusiasm to churches and palaces, particularly in the south, while [Frederician Rococo](#) developed in the [Kingdom of Prussia](#). The French masters [Watteau](#), [Boucher](#) and [Fragonard](#) represent the style, as do [Giovanni Battista Tiepolo](#) and [Jean-Baptiste-Siméon Chardin](#) who was considered by some as the best French painter of the 18th century – the *Anti-Rococo*. [Portraiture](#) was an important component of painting in all countries, but especially in England, where the leaders were [William Hogarth](#), in a blunt realist style, and [Francis Hayman](#), [Angelica Kauffman](#) (who was Swiss), [Thomas Gainsborough](#) and [Joshua Reynolds](#) in more flattering styles influenced by [Anthony van Dyck](#). While in France during the Rococo era [Jean-Baptiste Greuze](#) (the favorite painter of [Denis Diderot](#)), [Maurice Quentin de La Tour](#), and [Élisabeth Vigée-Lebrun](#) were highly accomplished [Portrait painters](#) and [History painters](#).

[William Hogarth](#) helped develop a theoretical foundation for Rococo beauty. Though not intentionally referencing the movement, he argued in his *Analysis of Beauty* (1753) that the undulating lines and S-curves prominent in Rococo were the basis for grace and beauty in art or nature (unlike the straight line or the circle in [Classicism](#)). The beginning of the end for Rococo came in the early 1760s as figures like [Voltaire](#) and [Jacques-François Blondel](#) began to voice their criticism of the superficiality and degeneracy of the art. Blondel decried the "ridiculous jumble of shells, dragons, reeds, palm-trees and plants" in contemporary interiors. By 1785, Rococo had passed out of fashion in France, replaced by the order and seriousness of [Neoclassical](#) artists like [Jacques-Louis David](#). After [Rococo](#) there arose in the late 18th century, in architecture, and then in painting severe [neo-classicism](#), best represented by such artists as [David](#) and his heir [Ingres](#). Ingres' work already contains much of the sensuality, but none of the spontaneity, that was to characterize [Romanticism](#). This movement turned its attention toward landscape and nature as well as the human figure and the supremacy of natural order above mankind's will. There is a [pantheist](#) philosophy (see [Spinoza](#) and [Hegel](#)) within this conception that opposes [Enlightenment](#) ideals by seeing mankind's destiny in a more tragic or pessimistic light. The idea that human beings are not above the forces of [Nature](#) is in contradiction to [Ancient Greek](#) and Renaissance ideals where mankind was above all things and owned his fate. This thinking led romantic artists to depict the [sublime](#), ruined churches, shipwrecks, massacres and madness.

By the mid-19th century painters became liberated from the demands of their patronage to only depict scenes from religion, mythology, portraiture or history. The idea "art for art's sake" began to find expression in the work of painters like Francisco de Goya, John Constable, and J.M.W. Turner. Romantic painters turned [landscape painting](#) into a major genre, considered until then as a minor genre or as a decorative background for figure compositions. Some of the major painters of this period are [Eugène Delacroix](#), [Théodore Géricault](#), [J. M. W. Turner](#), [Caspar David](#)

[Friedrich](#) and [John Constable](#). [Francisco Goya](#)'s late work demonstrates the Romantic interest in the irrational, while the work of [Arnold Böcklin](#) evokes mystery and the paintings of [Aesthetic movement](#) artist [James Abbott McNeill Whistler](#) evoke both sophistication and [decadence](#). In the United States the Romantic tradition of landscape painting was known as the [Hudson River School](#): exponents include [Thomas Cole](#), [Frederic Edwin Church](#), [Albert Bierstadt](#), [Thomas Moran](#), and [John Frederick Kensett](#). [Luminism](#) was a movement in American landscape painting related to the [Hudson River School](#).

The leading [Barbizon School](#) painter [Camille Corot](#) painted in both a romantic and a [realistic](#) vein; his work prefigures [Impressionism](#), as does the paintings of [Eugène Boudin](#) who was one of the first French landscape painters to paint outdoors. Boudin was also an important influence on the young [Claude Monet](#), whom in 1857 he introduced to [Plein air](#) painting. A major force in the turn towards [Realism](#) at mid-century was [Gustave Courbet](#). In the latter third of the century Impressionists like [Édouard Manet](#), [Claude Monet](#), [Pierre-Auguste Renoir](#), [Camille Pissarro](#), [Alfred Sisley](#), [Berthe Morisot](#), [Mary Cassatt](#), and [Edgar Degas](#) worked in a more direct approach than had previously been exhibited publicly. They eschewed allegory and narrative in favor of individualized responses to the modern world, sometimes painted with little or no preparatory study, relying on deftness of drawing and a highly chromatic palette. Manet, Degas, Renoir, Morisot, and Cassatt concentrated primarily on the human subject. Both Manet and Degas reinterpreted classical figurative canons within contemporary situations; in Manet's case the re-imaginings met with hostile public reception. Renoir, Morisot, and Cassatt turned to domestic life for inspiration, with Renoir focusing on the female nude. Monet, Pissarro, and Sisley used the landscape as their primary motif, the transience of light and weather playing a major role in their work. While Sisley most closely adhered to the original principals of the Impressionist perception of the landscape, Monet sought challenges in increasingly chromatic and changeable conditions, culminating in his series of monumental works of [Water Lilies](#) painted in [Giverny](#).

Pissarro adopted some of the experiments of [Post-Impressionism](#). Slightly younger Post-Impressionists like [Vincent van Gogh](#), [Paul Gauguin](#), and [Georges-Pierre Seurat](#), along with [Paul Cézanne](#) led art to the edge of [modernism](#); for Gauguin Impressionism gave way to a personal symbolism; Seurat transformed Impressionism's broken color into a scientific optical study, structured on frieze-like compositions; Van Gogh's turbulent method of paint application, coupled with a sonorous use of color, predicted [Expressionism](#) and [Fauvism](#), and Cézanne, desiring to unite classical composition with a revolutionary abstraction of natural forms, would come to be seen as a precursor of 20th-century art. The spell of Impressionism was felt throughout the world, including in the United States, where it became integral to the painting of [American Impressionists](#) such as [Childe Hassam](#), [John Henry Twachtman](#), and [Theodore Robinson](#). It also exerted influence on painters who were not primarily Impressionistic in theory, like the portrait and landscape painter [John Singer Sargent](#). At the same time in America at the turn of the 20th century there existed a native and nearly insular realism, as richly embodied in the figurative work of [Thomas Eakins](#), the [Ashcan School](#), and the landscapes and seascapes of [Winslow Homer](#), all of whose paintings were deeply invested in the solidity of natural forms. The visionary landscape, a motive largely dependent on the ambiguity of the nocturne, found its advocates in [Albert Pinkham Ryder](#) and [Ralph Albert Blakelock](#).

In the late 19th century there also were several, rather dissimilar, groups of [Symbolist painters](#) whose works resonated with younger artists of the 20th century, especially with the [Fauvists](#) and the [Surrealists](#). Among them were [Gustave Moreau](#), [Odilon Redon](#), [Pierre Puvis de Chavannes](#), [Henri Fantin-Latour](#), [Arnold Böcklin](#), [Edvard Munch](#), [Félicien Rops](#), and [Jan Toorop](#), and [Gustav Klimt](#) amongst others including the [Russian Symbolists](#) like [Mikhail Vrubel](#).

[Symbolist painters](#) mined [mythology](#) and dream imagery for a visual language of the soul, seeking evocative paintings that brought to mind a static world of silence. The symbols used in Symbolism are not the familiar [emblems](#) of mainstream [iconography](#) but intensely personal, private, obscure and ambiguous references. More a philosophy than an actual style of art, the Symbolist painters influenced the contemporary [Art Nouveau](#) movement and [Les Nabis](#). In their exploration of dreamlike subjects, symbolist painters are found across centuries and cultures, as they are still today; Bernard Delvaille has described [René Magritte's](#) surrealism as "Symbolism plus [Freud](#)". The heritage of painters like [Van Gogh](#), [Cézanne](#), [Gauguin](#), and [Seurat](#) was essential for the development of modern art. At the beginning of the 20th century [Henri Matisse](#) and several other young artists including the pre-cubist [Georges Braque](#), [André Derain](#), [Raoul Dufy](#) and [Maurice de Vlaminck](#) revolutionized the Paris art world with "wild", multi-colored, expressive, landscapes and figure paintings that the critics called [Fauvism](#) (as seen in the gallery above). [Henri Matisse's](#) second version of *The Dance* signifies a key point in his career and in the development of modern painting.^[27] It reflects Matisse's incipient fascination with [primitive art](#): the intense warm colors against the cool blue-green background and the rhythmical succession of dancing nudes convey the feelings of emotional liberation and [hedonism](#). [Pablo Picasso](#) made his first [cubist](#) paintings based on Cézanne's idea that all depiction of nature can be reduced to three solids: [cube](#), [sphere](#) and [cone](#). With the painting *Les Femmes d'Alger* (O.J. no. 1) 1907, (see gallery) Picasso dramatically created a new and radical picture depicting a raw and primitive brothel scene with five prostitutes, violently painted women, reminiscent of [African tribal masks](#) and his own new [Cubist](#) inventions. [Cubism](#) (see gallery) was jointly developed by Pablo Picasso and [Georges Braque](#), exemplified by *Violin and Candlestick, Paris*, (seen above) from about 1908 through 1912. The first clear manifestation of Cubism was practised by Braque, Picasso, [Jean Metzinger](#), [Albert Gleizes](#), [Fernand Léger](#), [Henri Le Fauconnier](#), and [Robert Delaunay](#). [Juan Gris](#), [Marcel Duchamp](#), [Alexander Archipenko](#), [Joseph Csaky](#) and others soon joined. [Synthetic cubism](#), practiced by Braque and Picasso, is characterized by the introduction of different textures, surfaces, [collage](#) elements, [papier collé](#) and a large variety of merged subject matter.

The [Salon d'Automne](#) of 1905 brought notoriety and attention to the works of [Henri Matisse](#) and [Fauvism](#). The group gained their name, after critic [Louis Vauxcelles](#) described their work with the phrase "[Donatello](#) chezes fauves" ("Donatello among the wild beasts"), contrasting the paintings with a [Renaissance](#)-type sculpture that shared the room with them. [Henri Rousseau](#) (1844–1910), an artist that Picasso knew and admired and who was not a Fauve, had his large [jungle](#) scene "The Hungry Lion Throws Itself on the Antelope" also hanging near the works by Matisse and which may have had an influence on the particular [sarcastic](#) term used in the press.^[31] Vauxcelles' comment was printed on 17 October 1905 in the daily newspaper *Gil Blas*, and passed into popular usage. Although the pictures were widely derided—"A pot of paint has been flung in the face of the public", declared the critic Camille Mauclair (1872–1945)—they also attracted some favorable attention. The painting that was singled out for the most attacks was Matisse's *Woman with a Hat*; the purchase of this work by [Gertrude](#) and [Leo Stein](#) had a very positive effect on Matisse, who was suffering demoralization from the bad reception of his work.^[30]

During the years between 1910 and the end of World War I and after the heyday of [cubism](#), several movements emerged in Paris. [Giorgio de Chirico](#) moved to Paris in July 1911, where he joined his brother Andrea (the poet and painter known as [Alberto Savinio](#)). Through his brother he met Pierre Laprade a member of the jury at the [Salon d'Automne](#), where he exhibited three of his dreamlike works: *Enigma of the Oracle*, *Enigma of an Afternoon* and *Self-Portrait*. During 1913 he exhibited his work at the [Salon des Indépendants](#) and Salon d'Automne, his work was

noticed by [Pablo Picasso](#) and [Guillaume Apollinaire](#) and several others. His compelling and mysterious paintings are considered instrumental to the early beginnings of [Surrealism](#). *Song of Love* 1914, is one of the most famous works by de Chirico and is an early example of the [surrealist](#) style, though it was painted ten years before the movement was "founded" by [André Breton](#) in 1924 (see gallery).

In the first two decades of the 20th century and after cubism, several other important movements emerged; [Futurism](#) ([Balla](#)), [Abstract art](#) ([Kandinsky](#)) [Der Blaue Reiter](#) ([Wassily Kandinsky](#) and [Franz Marc](#)), [Bauhaus](#) ([Kandinsky](#) and [Klee](#)), [Orphism](#), ([Delaunay](#) and [Kupka](#)), [Synchromism](#) ([Russell](#)), [De Stijl](#) ([van Doesburg](#) and [Mondrian](#)), [Suprematism](#) ([Malevich](#)), [Constructivism](#) ([Tatlin](#)), [Dadaism](#) ([Duchamp](#), [Picabia](#) and [Arp](#)), and [Surrealism](#) ([de Chirico](#), [André Breton](#), [Miró](#), [Magritte](#), [Dalí](#) and [Ernst](#)). Modern painting influenced all the visual arts, from [Modernist](#) architecture and design, to [avant-garde](#) film, theatre and [modern dance](#) and became an experimental laboratory for the expression of visual experience, from photography and [concrete poetry](#) to [advertising art](#) and fashion. Van Gogh's painting exerted great influence upon 20th-century [Expressionism](#), as can be seen in the work of the [Fauves](#), [Die Brücke](#) (a group led by German painter [Ernst Kirchner](#)), and the Expressionism of [Edvard Munch](#), [Egon Schiele](#), [Marc Chagall](#), [Amedeo Modigliani](#), [Chaim Soutine](#) and others. [Wassily Kandinsky](#), a Russian painter, [printmaker](#) and art [theorist](#), one of the most famous 20th-century artists is generally considered the first important painter of [modern abstract art](#). As an early [modernist](#), in search of new modes of visual expression, and spiritual expression, he theorized as did contemporary [occultists](#) and [theosophists](#), that pure visual abstraction had corollary vibrations with sound and music. They posited that pure abstraction could express pure spirituality. His earliest abstractions were generally titled as the example in the (above gallery) *Composition VII*, making connection to the work of the composers of music. Kandinsky included many of his theories about abstract art in his book *Concerning the Spiritual in Art*. [Piet Mondrian](#)'s art was also related to his spiritual and philosophical studies. In 1908 he became interested in the [theosophical](#) movement launched by [Helena Petrovna Blavatsky](#) in the late 19th century. Blavatsky believed that it was possible to attain a knowledge of nature more profound than that provided by empirical means, and much of Mondrian's work for the rest of his life was inspired by his search for that spiritual knowledge. Other major pioneers of early abstraction include Swedish painter [Hilma af Klint](#), Russian painter [Kazimir Malevich](#), and [Swiss](#) painter [Paul Klee](#). [Robert Delaunay](#) was a French artist who is associated with [Orphism](#), (reminiscent of a link between pure abstraction and cubism). His later works were more abstract, reminiscent of [Paul Klee](#). His key contributions to abstract painting refer to his bold use of color, and a clear love of experimentation of both depth and tone. At the invitation of [Wassily Kandinsky](#), Delaunay and his wife the artist [Sonia Delaunay](#), joined The Blue Rider ([Der Blaue Reiter](#)), a [Munich](#)-based group of [abstract](#) artists, in 1911, and his art took a turn to the abstract. Still other important pioneers of abstract painting include [Czech](#) painter, [František Kupka](#) and [Synchromism](#), an art movement founded in 1912 by American artists [Stanton MacDonald-Wright](#) and [Morgan Russell](#) that closely resembles [Orphism](#).

Les Fauves (French for *The Wild Beasts*) were early-20th-century painters, experimenting with freedom of expression through color. The name was given, humorously and not as a compliment, to the group by art critic [Louis Vauxcelles](#). [Fauvism](#) was a short-lived and loose grouping of early 20th-century artists whose works emphasized [painterly](#) qualities, and the imaginative use of deep color over the representational values. Fauvists made the subject of the painting easy to read, exaggerated perspectives and an interesting prescient prediction of the Fauves was expressed in 1888 by [Paul Gauguin](#) to [Paul Sérusier](#), "How do you see these trees? They are yellow. So, put in yellow; this shadow, rather blue, paint it with pure [ultramarine](#); these red

leaves? Put in [vermilion](#)." The leaders of the movement were [Henri Matisse](#) and [André Derain](#) – friendly rivals of a sort, each with his own followers. Ultimately [Matisse](#) became the *yang* to [Picasso](#)'s *yin* in the 20th century. Fauvist painters included [Albert Marquet](#), [Charles Camoin](#), [Maurice de Vlaminck](#), [Raoul Dufy](#), [Othon Friesz](#), the Dutch painter [Kees van Dongen](#), and Picasso's partner in Cubism, [Georges Braque](#) amongst others. Fauvism, as a movement, had no concrete theories, and was short lived, beginning in 1905 and ending in 1907, they only had three exhibitions. Matisse was seen as the leader of the movement, due to his seniority in age and prior self-establishment in the academic art world. His 1905 portrait of Mme. Matisse *The Green Line*, (above), caused a sensation in Paris when it was first exhibited. He said he wanted to create art to delight; art as a decoration was his purpose and it can be said that his use of bright colors tries to maintain serenity of composition. In 1906 at the suggestion of his dealer [Ambroise Vollard](#), [André Derain](#) went to London and produced a series of paintings like *Charing Cross Bridge, London* (above) in the [Fauvist](#) style, paraphrasing the famous series by the [Impressionist](#) painter [Claude Monet](#). By 1907 Fauvism no longer was a shocking new movement, soon it was replaced by [Cubism](#) on the critics radar screen as the latest new development in [Contemporary Art](#) of the time. In 1907 [Appolinaire](#), commenting about Matisse in an article published in *La Falange*, said, "We are not here in the presence of an extravagant or an extremist undertaking: Matisse's art is eminently reasonable." Der Blaue Reiter was a German movement lasting from 1911 to 1914, fundamental to Expressionism, along with [Die Brücke](#), a group of German [expressionist](#) artists formed in [Dresden](#) in 1905. Founding members of [Die Brücke](#) were [Fritz Bleyl](#), [Erich Heckel](#), [Ernst Ludwig Kirchner](#) and [Karl Schmidt-Rottluff](#). Later members included [Max Pechstein](#), [Otto Mueller](#) and others. This was a seminal group, which in due course had a major impact on the evolution of [modern art](#) in the 20th century and created the style of [Expressionism](#).

[Wassily Kandinsky](#), [Franz Marc](#), [August Macke](#), [Alexej von Jawlensky](#), whose psychically expressive painting of the Russian dancer *Portrait of Alexander Sakharoff*, 1909, is in the gallery above, [Marianne von Werefkin](#), [Lyonel Feininger](#) and others founded the [Der Blaue Reiter](#) group in response to the rejection of Kandinsky's painting *Last Judgement* from an exhibition. Der Blaue Reiter lacked a central artistic manifesto, but was centered around Kandinsky and Marc. Artists [Gabriele Münter](#) and [Paul Klee](#) were also involved. The name of the movement comes from a painting by Kandinsky created in 1903 (see illustration). It is also claimed that the name could have derived from Marc's enthusiasm for horses and Kandinsky's love of the colour blue. For Kandinsky, *blue* is the colour of spirituality: the darker the blue, the more it awakens human desire for the eternal. [Expressionism](#) and [Symbolism](#) are broad rubrics that involve several important and related movements in 20th-century painting that dominated much of the [avant-garde](#) art being made in Western, Eastern and Northern Europe. Expressionist works were painted largely between World War I and World War II, mostly in France, Germany, Norway, Russia, Belgium, and Austria. Expressionist artists are related to both Surrealism and Symbolism and are each uniquely and somewhat eccentrically personal. [Fauvism](#), [Die Brücke](#), and [Der Blaue Reiter](#) are three of the best known groups of [Expressionist](#) and Symbolist painters. Artists as interesting and diverse as [Marc Chagall](#), whose painting *I and the Village*, (above) tells an autobiographical story that examines the relationship between the artist and his origins, with a lexicon of artistic [Symbolism](#). [Gustav Klimt](#), [Egon Schiele](#), [Edvard Munch](#), [Emil Nolde](#), [Chaim Soutine](#), [James Ensor](#), [Oskar Kokoschka](#), [Ernst Ludwig Kirchner](#), [Max Beckmann](#), [Franz Marc](#), [Käthe Schmidt Kollwitz](#), [Georges Rouault](#), [Amedeo Modigliani](#) and some of the Americans abroad like [Marsden Hartley](#), and [Stuart Davis](#), were considered influential expressionist painters. Although [Alberto Giacometti](#) is primarily thought of as an intense [Surrealist](#) sculptor, he made intense expressionist paintings as well.

In 1924 [André Breton](#) published the *Surrealist Manifesto*. The [Surrealist](#) movement in painting became synonymous with the [avant-garde](#) and which featured artists whose works varied from the abstract to the super-realist. With works on paper like *Machine Turn Quickly*, (above) Francis Picabia continued his involvement in the [Dada](#) movement through 1919 in [Zürich](#) and Paris, before breaking away from it after developing an interest in [Surrealist](#) art. [Yves Tanguy](#), [René Magritte](#) and [Salvador Dalí](#) are particularly known for their realistic depictions of dream imagery and fantastic manifestations of the imagination. [Joan Miró](#)'s *The Tilled Field* of 1923–1924 verges on abstraction, this early painting of a complex of objects and figures, and arrangements of sexually active characters; was Miró's first [Surrealist masterpiece](#).^[42] The more abstract [Joan Miró](#), [Jean Arp](#), [André Masson](#), and [Max Ernst](#) were very influential, especially in the United States during the 1940s. Throughout the 1930s, Surrealism continued to become more visible to the public at large. A [Surrealist group developed in Britain](#) and, according to Breton, their 1936 [London International Surrealist Exhibition](#) was a high-water mark of the period and became the model for international exhibitions. Surrealist groups in Japan, and especially in Latin America, the Caribbean and in Mexico produced innovative and original works. Dalí and [Magritte](#) created some of the most widely recognized images of the movement. The 1928/1929 painting *This Is Not A Pipe*, by [Magritte](#) is the subject of a [Michel Foucault](#) 1973 book, *This is not a Pipe* (English edition, 1991), that discusses the painting and its [paradox](#). Dalí joined the group in 1929, and participated in the rapid establishment of the visual style between 1930 and 1935.

Surrealism as a visual movement had found a method: to expose psychological truth by stripping ordinary objects of their normal significance, in order to create a compelling image that was beyond ordinary formal organization, and perception, sometimes evoking empathy from the viewer, sometimes laughter and sometimes outrage and bewilderment. 1931 marked a year when several Surrealist painters produced works which marked turning points in their stylistic evolution: in one example (see gallery above) liquid shapes become the trademark of Dalí, particularly in his *The Persistence of Memory*, which features the image of watches that sag as if they are melting. Evocations of time and its compelling mystery and absurdity. The characteristics of this style – a combination of the depictive, the abstract, and the psychological – came to stand for the alienation which many people felt in the [modernist](#) period, combined with the sense of reaching more deeply into the psyche, to be "made whole with one's individuality." Max Ernst, whose 1920 painting *Murdering Airplane* (above), studied philosophy and psychology in Bonn and was interested in the alternative realities experienced by the insane. His paintings may have been inspired by the [psychoanalyst Sigmund Freud](#)'s study of the delusions of a paranoiac, Daniel Paul Schreber. Freud identified Schreber's fantasy of becoming a woman as a [castration complex](#). The central image of two pairs of legs refers to Schreber's hermaphroditic desires. Ernst's inscription on the back of the painting reads: *The picture is curious because of its symmetry. The two sexes balance one another*. During the 1920s [André Masson](#)'s work was enormously influential in helping the young artist [Joan Miró](#) find his roots in the new [Surrealist](#) painting. Miró acknowledged in letters to his dealer [Pierre Matisse](#) the importance of Masson as an example to him in his early years in Paris.

Long after personal, political and professional tensions have fragmented the Surrealist group into thin air and ether, Magritte, Miró, Dalí and the other Surrealists continue to define a visual program in the arts. Other prominent surrealist artists include [Giorgio de Chirico](#), [Méret Oppenheim](#), [Toyen](#), [Grégoire Michonze](#), [Roberto Matta](#), [Kay Sage](#), [Leonora Carrington](#), [Dorothea Tanning](#), and [Leonor Fini](#) among others. During the 1920s and the 1930s and the [Great Depression](#), the European art scene was characterized by Surrealism, late Cubism, the [Bauhaus](#), [De Stijl](#), Dada, [Neue Sachlichkeit](#), and Expressionism; and was occupied by masterful [modernist](#)

color painters like [Henri Matisse](#) and [Pierre Bonnard](#). In Germany [Neue Sachlichkeit](#) ("New Objectivity") emerged as [Max Beckmann](#), [Otto Dix](#), [George Grosz](#) and others politicized their paintings. The work of these artists grew out of expressionism, and was a response to the political tensions of the [Weimar Republic](#), and was often sharply satirical. During the 1930s radical leftist politics characterized many of the artists connected to [Surrealism](#), including [Pablo Picasso](#).^[45] On 26 April 1937, during the [Spanish Civil War](#), the [Basque](#) town of [Gernika](#) was the scene of the "[Bombing of Gernika](#)" by the Condor Legion of Nazi Germany's Luftwaffe. The Germans were attacking to support the efforts of Francisco Franco to overthrow the Basque Government and the Spanish Republican government. The town was devastated, though the Biscayan assembly and the Oak of Gernika survived. Pablo Picasso painted his mural sized [Guernica](#) to commemorate the horrors of the bombing.

In its final form, *Guernica* is an immense black and white, 3.5 metre (11 ft) tall and 7.8 metre (23 ft) wide mural painted in oil. The mural presents a scene of death, violence, brutality, suffering, and helplessness without portraying their immediate causes. The choice to paint in black and white contrasts with the intensity of the scene depicted and invokes the immediacy of a newspaper photograph. Picasso painted the mural sized painting called [Guernica](#) in protest of the bombing. The painting was first exhibited in Paris in 1937, then Scandinavia, then London in 1938 and finally in 1939 at Picasso's request the painting was sent to the United States in an extended loan (for safekeeping) at [MoMA](#). The painting went on a tour of museums throughout the USA until its final return to the [Museum of Modern Art](#) in New York City where it was exhibited for nearly thirty years. Finally in accord with [Pablo Picasso](#)'s wish to give the painting to the people of Spain as a gift, it was sent to Spain in 1981.

[Sculpture](#)

The earliest European sculpture to date portrays a female form, and has been estimated at dating from 35,000 years ago. See [Classical sculpture](#), [Ancient Greek sculpture](#), [Gothic art](#), [Renaissance](#), [Mannerist](#), [Baroque](#), [Neoclassicism](#), [Modernism](#), [Postminimalism](#), [found art](#), [Postmodern art](#), [Conceptual art](#). Modern classicism contrasted in many ways with the classical sculpture of the 19th century which was characterized by commitments to naturalism ([Antoine-Louis Barye](#))—the melodramatic ([François Rude](#)) sentimentality ([Jean-Baptiste Carpeaux](#))-- or a kind of stately grandiosity ([Lord Leighton](#)). Several different directions in the classical tradition were taken as the century turned, but the study of the live model and the post-Renaissance tradition was still fundamental to them. [Auguste Rodin](#) was the most renowned European sculptor of the early 20th century. He is often considered a sculptural [Impressionist](#), as are his students including [Camille Claudel](#), and [Hugo Rheinhold](#), attempting to model of a fleeting moment of ordinary life. Modern classicism showed a lesser interest in naturalism and a greater interest in formal stylization. Greater attention was paid to the rhythms of volumes and spaces—as well as greater attention to the contrasting qualities of surface (open, closed, planar, broken etc.) while less attention was paid to story-telling and convincing details of anatomy or costume. Greater attention was given to psychological effect than to physical realism, and influences from earlier styles worldwide were used.

Early masters of modern classicism included: [Aristide Maillol](#), [Alexander Matveyev](#), [Joseph Bernard](#), [Antoine Bourdelle](#), [Georg Kolbe](#), [Libero Andreotti](#), [Gustav Vigeland](#), [Jan Stursa](#), [Constantin Brâncuși](#). As the century progressed, modern classicism was adopted as the national style of the two great European totalitarian empires: [Nazi Germany](#) and [Soviet Russia](#), who co-opted the work of earlier artists such as Kolbe and [Wilhelm Lehmbruck](#) in Germany and Matveyev in Russia. Over the 70 years of the USSR, new generations of sculptors were trained

and chosen within their system, and a distinct style, [socialist realism](#), developed, that returned to the 19th century's emphasis on melodrama and naturalism. Classical training was rooted out of art education in Western Europe (and the Americas) by 1970 and the classical variants of the 20th century were marginalized in the history of modernism. But classicism continued as the foundation of art education in the Soviet academies until 1990, providing a foundation for expressive figurative art throughout eastern Europe and parts of the Middle East. By the year 2000, the European classical tradition retains a wide appeal to the public but awaits an educational tradition to revive its contemporary development. Some of the modern classical became either more decorative/art deco ([Paulanship](#), [Jose de Creeft](#), [Carl Milles](#)) or more abstractly stylized or more expressive (and Gothic) ([Anton Hanak](#), [Wilhelm Lehmbruck](#), [Ernst Barlach](#), [Arturo Martini](#))—or turned more to the Renaissance ([Giacomo Manzù](#), [Venanzo Crocetti](#)) or stayed the same ([Charles Despiau](#), [Marcel Gimond](#)).

[Modernist](#) sculpture movements include [Cubism](#), [Geometric abstraction](#), [De Stijl](#), [Suprematism](#), [Constructivism](#), [Dadaism](#), [Surrealism](#), [Futurism](#), [Formalism](#), [Abstract expressionism](#), [Pop-Art](#), [Minimalism](#), [Land art](#), and [Installation art](#) among others. In the early days of the 20th century, [Pablo Picasso](#) revolutionized the art of sculpture when he began creating his *constructions* fashioned by combining disparate objects and materials into one constructed piece of sculpture; the sculptural equivalent of the [collage](#) in two-dimensional art. The advent of [Surrealism](#) led to things occasionally being described as "sculpture" that would not have been so previously, such as "involuntary sculpture" in several senses, including [coulage](#). In later years Picasso became a prolific [potter](#), leading, with interest in historic pottery from around the world, to a revival of [ceramic art](#), with figures such as [George E. Ohr](#) and subsequently [Peter Voulkos](#), [Kenneth Price](#), and [Robert Arneson](#). [Marcel Duchamp](#) originated the use of the "found object" (French: objet trouvé) or *readymade* with pieces such as [Fountain](#) (1917). Similarly, the work of [Constantin Brâncuși](#) at the beginning of the century paved the way for later abstract sculpture. In revolt against the naturalism of Rodin and his late-19th-century contemporaries, Brâncuși distilled subjects down to their essences as illustrated by the elegantly refined forms of his [Bird in Space](#) series (1924). Brâncuși's impact, with his vocabulary of reduction and abstraction, is seen throughout the 1930s and 1940s, and exemplified by artists such as [Gaston Lachaise](#), [Sir Jacob Epstein](#), [Henry Moore](#), [Alberto Giacometti](#), [Joan Miró](#), [Julio González](#), [Pablo Serrano](#), [Jacques Lipchitz](#)^[119] and by the 1940s abstract sculpture was impacted and expanded by [Alexander Calder](#), [Len Lye](#), [Jean Tinguely](#), and [Frederick Kiesler](#) who were pioneers of [Kinetic art](#).

Modernist sculptors largely missed out on the huge boom in public art resulting from the demand for [war memorials](#) for the two World Wars, but from the 1950s the public and commissioning bodies became more comfortable with Modernist sculpture and large public commissions both abstract and figurative became common. Picasso was commissioned to make a [maquette](#) for a huge 50-foot (15 m)-high public sculpture, the so-called [Chicago Picasso](#) (1967). His design was ambiguous and somewhat controversial, and what the figure represents is not clear; it could be a bird, a horse, a woman or a totally abstract shape. During the late 1950s and the 1960s abstract sculptors began experimenting with a wide array of new materials and different approaches to creating their work. Surrealist imagery, anthropomorphic abstraction, new materials and combinations of new energy sources and varied surfaces and objects became characteristic of much new modernist sculpture. Collaborative projects with landscape designers, architects, and landscape architects expanded the outdoor site and contextual integration. Artists such as [Isamu Noguchi](#), [David Smith](#), [Alexander Calder](#), [Jean Tinguely](#), [Richard Lippold](#), [George Rickey](#), [Louise Bourgeois](#), and [Louise Nevelson](#) came to characterize the look of modern sculpture.

By the 1960s [Abstract expressionism](#), [Geometric abstraction](#) and [Minimalism](#), which reduces sculpture to its most essential and fundamental features, predominated. Some works of the period are: the Cubi works of David Smith, and the welded steel works of [Sir Anthony Caro](#), as well as [welded sculpture](#) by a large variety of sculptors, the large-scale work of [John Chamberlain](#), and environmental installation scale works by [Mark di Suvero](#). Other Minimalists include [Tony Smith](#), Donald Judd, [Robert Morris](#), [Anne Truitt](#), [Giacomo Benevelli](#), [Arnaldo Pomodoro](#), [Richard Serra](#), [Dan Flavin](#), [Carl Andre](#), and [John Safer](#) who added motion and monumentality to the theme of purity of line. During the 60s/70s figurative sculpture by modernist artists in stylized forms was made by artists such as [Leonard Baskin](#), [Ernest Trova](#), [George Segal](#), [Marisol Escobar](#), [Paul Thek](#), [Robert Graham](#) in a classic articulated style, and [Fernando Botero](#) bringing his painting's 'oversized figures' into monumental sculptures.

Music - Classical Music : Important classical composers from Europe include [Hildegard von Bingen](#), [J.S. Bach](#), [Handel](#), [Beethoven](#), [Brahms](#), [Schumann](#), [Wagner](#), [Richard Strauss](#), von Weber, Offenbach, Stockhausen, Mendelssohn (Germany), [Glinka](#), [Rimsky-Korsakov](#), [Borodin](#), [Tchaikovsky](#), [Mussorgsky](#), [Rachmaninov](#), [Scriabin](#), [Prokofiev](#), [Stravinsky](#), [Shostakovich](#), (Russia), [Schubert](#), [Haydn](#), [Mozart](#), [Bruckner](#), [Mahler](#), [Schoenberg](#) (Austria), [Berlioz](#), [Machaut](#), [Pérotin](#), [François Couperin](#), [Lully](#), [Rameau](#), [Saint-Saëns](#), [Bizet](#), [Debussy](#), [Ravel](#) (France), [Palestrina](#), [Monteverdi](#), [Vivaldi](#), [Giovanni Battista Pergolesi](#), [Donizetti](#), [Cavalli](#), [Paganini](#), [Bellini](#), [Verdi](#), [Puccini](#), [Rossini](#) (Italy), [Tomás Luis de Victoria](#), [Fallá](#), [Granados](#), [Albéniz](#), [Rodrigo](#) (Spain), [Smetana](#), [Dvořák](#), [Janáček](#), [Martinů](#) (Czech Republic), [Dufay](#), [des Prez](#), [Lassus](#) (Belgium), [Grieg](#) (Norway), [Liszt](#), [Bartók](#) (Hungary), [Purcell](#), [Elgar](#), [Britten](#), [Holst](#) (UK), [Nielsen](#) (Denmark), [Sibelius](#) (Finland), [Chopin](#), [Penderecki](#) (Poland), [George Enescu](#), [Sergiu Celibidache](#) (Romania). [Luciano Pavarotti](#) was a contemporary popular [opera](#) singer. Orchestras such as the [Berliner Philharmoniker](#), the [Vienna Philharmonic Orchestra](#), the [Amsterdam Concertgebouw Orchestra](#) and the [London Symphony Orchestra](#) are considered to be amongst the finest ensembles in the world. The [Salzburg Festival](#), the [Bayreuth Festival](#), the [Edinburgh International Festival](#) and the [BBC Proms](#) are major European classical music festivals, and [International Chopin Piano Competition](#) is the world's oldest monographic music competition.

Folk Music : Europe has a wide and diverse range of indigenous music, sharing common features in rural, travelling or maritime communities. Folk music is embedded in an unwritten, aural tradition, but was increasingly transcribed from the nineteenth century onwards. Many classical composers used folk melodies, and folk has influenced some popular music in Europe.

Popular Music: Europe has also imported many different genres of music, mainly from the United States, ranging from Blues, Jazz, Soul, Pop, Rap, Hip-Hop, R'n'B and Dance. The UK has been most successful in re-exporting this type of music and also creating many of its own genres via notable movements including the [British Invasion](#), the [New Wave of British Heavy Metal](#) (that has been compared to [Beatlemania](#).^[15]) and [Britpop](#). Some major UK acts include [Tears for Fears](#), [The Beatles](#), [The Rolling Stones](#), [Led Zeppelin](#), [Pink Floyd](#), [Queen](#), [Elton John](#), [David Bowie](#), [Deep Purple](#), [Sex Pistols](#), [Eric Clapton](#), [The Clash](#), [Van Morrison](#), [Dire Straits](#), [The Police](#), [Fleetwood Mac](#), [Genesis](#), [George Michael](#), [Pet Shop Boys](#), [Phil Collins](#), [Rod Stewart](#), [The Who](#), [Eurythmics](#), [Dusty Springfield](#), [The Cure](#), [Black Sabbath](#), [Iron Maiden](#), [Judas Priest](#), [Def Leppard](#), [Duran Duran](#), [Oasis](#), [Radiohead](#), [Coldplay](#), [Mumford & Sons](#), [The Smiths](#), [Muse](#), [Gorillaz](#), [Bonnie Tyler](#), [Seal](#), [Elvis Costello](#), [Bee Gees](#), [Spice Girls](#), [Depeche Mode](#), [The Kinks](#), [The Animals](#), [Motörhead](#), [UB40](#), [One Direction](#), [Cheryl Cole](#), [Adele](#), [Amy Winehouse](#); Also very important European musicians are [U2](#), [Thin Lizzy](#), [The Pogues](#), [The Script](#), [Sinéad O'Connor](#) (Ireland), [Kraftwerk](#), [Can](#), [Scorpions](#), [Nina Hagen](#), [Trio](#), [Rammstein](#), [Modern Talking](#), [James Last](#), [Paul Kalkbrenner](#) (Germany), [ABBA](#), [The Cardigans](#), [The Hives](#), [Roxette](#), [Swedish](#)

[House Mafia](#), [Avicii](#), [Icona Pop](#) (Sweden), [a-ha](#) (Norway), [Björk](#), [Sigur Rós](#) (Iceland), [Lepa Brena](#), [Ceca Ražnatović](#), [Jelena Karleuša](#), [Seka Aleksić](#), [Indira Radić](#), [Dragana Mirković](#) (Serbia), [Giorgio Moroder](#), [Andrea Bocelli](#), [Benny Benassi](#), [The Bloody Beetroots](#), [Mina](#), [Adriano Celentano](#), [Patty Pravo](#), [Toto Cutugno](#), [Laura Pausini](#), [Eros Ramazzotti](#), [Zucchero Fornaciari](#), [Domenico Modugno](#), [Lucio Battisti](#), [Giorgia](#), [Sabrina Salerno](#), [Ivana Spagna](#), [Eiffel 65](#), [Alexia](#) (Italy), [Soulwax](#), [dEUS](#), [Absynthe Minded](#), [The Black Box Revelation](#), [Selah Sue](#), [Girls in Hawaii](#), [Stromae](#), (Belgium), [Luis Eduardo Aute](#), [Julio Iglesias](#), [The Pinker Tones](#), [Lluís Llach](#), [Enrique Iglesias](#) (Spain), [Édith Piaf](#), [Serge Gainsbourg](#), [Daft Punk](#), [David Guetta](#), [Justice](#), [Bob Sinclar](#), [Martin Solveig](#), [Étienne de Crécy](#), [Yelle](#), [Phoenix](#), [Air](#), [M83](#), [Alizée](#), [C2C](#), [Jean Michel Jarre](#) (France), [Nana Mouskouri](#), [Celine Dion](#) (Greece/France), [Helena Paparizou](#) (Greece), [Kati Wolf](#) (Hungary), [t.A.T.u.](#) (Russia), [Doda](#) (Poland), [Rasmus Seebach](#), [The Raveonettes](#), [Agnes Obel](#), [WhoMadeWho](#) (Denmark), [Bijelo Dugme](#) (Yugoslavia), [The Legendary Tigerman](#), [The Gift](#) (Portugal), [The Nits](#), [Golden Earring](#), [zZz](#), [Nicky Romero](#), [Armin van Buuren](#), [Fedde le Grand](#), [Tiësto](#), [Hardwell](#), [Martin Garrix](#), [Afrojack](#) (Netherlands), [Alexandra Stan](#), [Inna](#), [Edward Maya](#) (Romania), [HIM](#), [The Rasmus](#), [Nightwish](#) (Finland).

Main festivals includes: [Sanremo Music Festival](#), Coca-Cola Summer Festival (Italy), [Glastonbury](#), [Reading and Leeds Festivals](#), [Isle of Wight Festival](#), [T in the Park](#) (UK), [Fête de la Musique](#), [Eurockéennes](#), [Vieilles Charrues Festival](#), [Hellfest](#) (France), [Wacken](#) (Germany), [Festival Internacional de Benicàssim](#), [Primavera Sound](#) (Spain), [Exit Festival](#) (Serbia), [Sziget Festival](#) (Hungary), [Roskilde Festival](#) (Denmark), [Rock Werchter](#), [Tomorrowland](#) (Belgium) & [Eurovision](#) (music competition between European countries). [Domino Recording Company](#), [Bertelsmann Music Group](#), [PolyGram](#), [EMI](#), [Universal Music Group](#) (Subsidiary of French company [Vivendi](#)) are the largest European music companies.

[Architecture](#) - [Neolithic architecture](#) : Born in the Levant, Neolithic architecture spread to Europe. The Mediterranean neolithic cultures of Malta worshiped in megalithic temples. In Europe, long houses built from wattle and daub were constructed. Elaborate tombs for the dead were also built. These tombs are particularly numerous in Ireland, where there are many thousand still in existence. Neolithic people built long barrows and chamber tombs for their dead and causewayed camps, henges flint mines and cursus monuments., [Architecture of ancient Greece](#), [Roman architecture](#), [Medieval architecture](#), [Renaissance architecture](#), [Baroque architecture](#), [Beaux-Arts architecture](#), [Expressionist architecture](#), [Stalinist architecture](#), [Deconstructivism](#).

[Architecture of Ancient Greece](#) - The architecture and urbanism of the [Greeks](#) and [Romans](#) was very different from that of the [Egyptians](#) and [Persians](#). Civic life gained importance for all members of the community. In the time of the ancients religious matters were only handled by the ruling class; by the time of the Greeks, religious mystery had skipped the confines of the temple-palace compounds and was the subject of the people or *polis*. Greek civic life was sustained by new, open spaces called the *agora* which were surrounded by public buildings, stores and temples. The *agora* embodied the newfound respect for social justice received through open debate rather than imperial mandate. Though divine wisdom still presided over human affairs, the living rituals of ancient civilizations had become inscribed in space, in the paths that wound towards the *acropolis* for example. Each place had its own nature, set within a world refracted through myth, thus temples were sited atop mountains all the better to touch the heavens.

[Roman architecture](#) - The Romans conquered the Greek cities in Italy around three hundred years BCE and much of the Western world after that. The Roman problem of rulership involved the unity of disparity — from [Spanish](#) to [Greek](#), [Macedonian](#) to [Carthaginian](#) — Roman rule had

extended itself across the breadth of the known world and the myriad pacified cultures forming this *ecumene* presented a new challenge for justice. One way to look at the unity of Roman architecture is through a new-found realization of theory derived from practice, and embodied spatially. Civically we find this happening in the Roman [forum](#) (sibling of the Greek agora), where public participation is increasingly removed from the concrete performance of rituals and represented in the decor of the architecture. Thus we finally see the beginnings of the contemporary public square in the Forum Iulium, begun by [Julius Caesar](#), where the buildings present themselves through their facades as representations within the space. As the Romans chose representations of sanctity over actual sacred spaces to participate in society, the communicative nature of space was opened to human manipulation. None of which would have been possible without the advances of Roman [engineering](#) and construction or the newly found [marble](#) quarries which were the spoils of war; inventions like the [arch](#) and [concrete](#) gave a whole new form to Roman architecture, fluidly enclosing space in taut [domes](#) and [colonnades](#), clothing the grounds for imperial rulership and civic order. This was also a response to the changing social climate which demanded new buildings of increasing complexity — the [colosseum](#), the residential block, bigger hospitals and academies. General civil construction such as roads and bridges began to be built.

The Romans widely employed, and further developed, the [arch](#), [vault](#) and [dome](#) (see the [Roman Architectural Revolution](#)), all of which were little used before, particularly in Europe.¹ Their innovative use of [Roman concrete](#) facilitated the building of the many public buildings of often unprecedented size throughout the [empire](#). These include [Roman temples](#), [Roman baths](#), [Roman bridges](#), [Roman aqueducts](#), [Roman harbours](#), [triumphal arches](#), [Roman amphitheatres](#), [Roman circuses](#) [palaces](#), [mausolea](#) and in the [late empire](#) also [churches](#). [Roman domes](#) permitted construction of vaulted ceilings and enabled huge covered public spaces such as the [public baths](#) like [Baths of Diocletian](#) or the monumental [Pantheon](#) in the city of Rome. Art historians such as Gottfried Richter in the 1920s identified the Roman architectural innovation as being the [Triumphal Arch](#) and it is poignant to see how this symbol of power on earth was transformed and utilized within the Christian basilicas when the Roman Empire of the West was on its last legs: The arch was set before the altar to symbolize the triumph of Christ and the after life. It is in their impressive [aqueducts](#) that we see the arch triumphant, especially in the many surviving examples, such as the [Pont du Gard](#), the aqueduct at [Segovia](#) and the remains of the [Aqueducts of Rome](#) itself. Their survival is testimony to the durability of their materials and design.

[Byzantine architecture](#)- The [Byzantine Empire](#) gradually emerged as a distinct artistic and cultural entity from the Roman Empire after AD 330, when the Roman Emperor [Constantine](#) moved the capital of the Roman Empire east from Rome to [Byzantium](#) (later renamed [Constantinople](#) and now called [Istanbul](#)). The empire endured for more than a millennium, dramatically influencing [Medieval](#) and [Renaissance-era](#) architecture in Europe and, following the capture of Constantinople by the [Ottoman Turks](#) in 1453, leading directly to the [architecture of the Ottoman Empire](#). Early Byzantine architecture was built as a continuation of [Roman architecture](#). [Stylistic drift](#), [technological advancement](#), and [political](#) and territorial changes meant that a distinct style gradually emerged which imbued certain influences from the Near East and used the [Greek cross](#) plan in church architecture. Buildings increased in geometric [complexity](#), brick and plaster were used in addition to stone in the decoration of important public structures, [classical orders](#) were used more freely, [mosaics](#) replaced carved decoration, complex domes rested upon massive [piers](#), and windows filtered light through thin sheets of [alabaster](#) to softly illuminate interiors.

[Medieval architecture](#) - Surviving examples of medieval secular architecture mainly served for defense. [Castles](#) and [fortified walls](#) provide the most notable remaining non-religious examples

of medieval architecture. Windows gained a cross-shape for more than decorative purposes: they provided a perfect fit for a [crossbowman](#) to safely shoot at invaders from inside. [Crenellation](#) walls ([battlements](#)) provided shelters for archers on the roofs to hide behind when not shooting. [Pre-Romanesque art and architecture](#)- Western European architecture in the [Early Middle Ages](#) may be divided into [Early Christian](#) and [Pre-Romanesque](#), including [Merovingian](#), [Carolingian](#), [Ottonian](#), and [Asturian](#). While these terms are problematic, they nonetheless serve adequately as entries into the era. Considerations that enter into histories of each period include [Trachtenberg's](#) "historicising" and "modernising" elements, Italian versus northern, Spanish, and Byzantine elements, and especially the religious and political maneuverings between kings, popes, and various ecclesiastic officials. [Romanesque architecture](#) - Romanesque, prevalent in medieval Europe during the 11th and 12th centuries, was the first pan-European style since [Roman Imperial architecture](#) and examples are found in every part of the continent. The term was not contemporary with the art it describes, but rather, is an invention of modern scholarship based on its similarity to Roman architecture in forms and materials. Romanesque is characterized by a use of round or slightly pointed arches, barrel vaults, and cruciform piers supporting vaults.

[Gothic architecture](#) - The various elements of Gothic architecture emerged in a number of 11th- and 12th-century building projects, particularly in the [Île de France](#) area, but were first combined to form what we would now recognise as a distinctively Gothic style at the [12th century abbey church of Saint-Denis](#) in [Saint-Denis](#), near [Paris](#). Verticality is emphasized in Gothic architecture, which features almost skeletal stone structures with great expanses of glass, pared-down wall surfaces supported by external [flying buttresses](#), pointed [arches](#) using the [ogive](#) shape, ribbed stone vaults, clustered columns, pinnacles and sharply pointed spires. Windows contain beautiful [stained glass](#), showing stories from the [Bible](#) and from lives of [saints](#). Such advances in design allowed cathedrals to rise taller than ever, and it became something of an inter-regional contest to build a church as high as possible.

[Renaissance architecture](#) - The [Renaissance](#) often refers to the [Italian Renaissance](#) that began in the 14th century, but recent research has revealed the existence of similar movements around Europe before the 15th century; consequently, the term "[Early Modern](#)" has gained popularity in describing this cultural movement. This period of cultural rebirth is often credited with the restoration of scholarship in the Classical Antiquities and the absorption of new scientific and philosophical knowledge that fed the arts. The development from [Medieval](#) architecture concerned the way [geometry](#) mediated between the intangibility of light and the tangibility of the material as a way of relating divine creation to mortal existence. This relationship was changed in some measure by the invention of [Perspective](#) which brought a sense of infinity into the realm of human comprehension through the new representations of the horizon, evidenced in the expanses of space opened up in Renaissance painting, and helped shape new [humanist](#) thought. Perspective represented a new understanding of space as a universal, *a priori* fact, understood and controllable through human reason. Renaissance buildings therefore show a different sense of conceptual clarity, where spaces were designed to be understood in their entirety from a specific fixed viewpoint. The power of Perspective to universally represent reality was not limited to *describing* experiences, but also allowed it to anticipate experience itself by projecting the image back into reality. The Renaissance spread to France in the late 15th century, when [Charles VIII](#) returned in 1496 with several Italian artists from his conquest of Naples. Renaissance chateaux were built in the Loire Valley, the earliest example being the [Château d'Amboise](#), and the style became dominant under [Francis I](#) (1515–47). (See [Châteaux of the Loire Valley](#)). The [Château de Chambord](#) is a combination of Gothic structure and Italianate ornament, a style which progressed under architects such as Sebastiano Serlio, who was engaged after 1540 in work at the [Château de Fontainebleau](#). Architects such as [Philibert Delorme](#), [Androuet du Cerceau](#), [Giacomo Vignola](#), and [Pierre Lescot](#), were inspired by the new ideas. The

southwest interior facade of the Cour Carree of the [Louvre](#) in Paris was designed by Lescot and covered with exterior carvings by [Jean Goujon](#). Architecture continued to thrive in the reigns of Henri II and Henri III. In England the first great exponent of Renaissance architecture was [Inigo Jones](#) (1573–1652), who had studied architecture in Italy where the influence of [Palladio](#) was very strong. Jones returned to England full of enthusiasm for the new movement and immediately began to design such buildings as the [Queen's House](#) at Greenwich in 1616 and the Banqueting House at [Whitehall](#) three years later. These works with their clean lines and symmetry, were revolutionary in a country still enamored with mullion windows, crenellations, turrets.

[Baroque architecture](#) - The periods of [Mannerism](#) and the [Baroque](#) that followed the Renaissance signaled an increasing anxiety over meaning and representation. Important developments in science and philosophy had separated mathematical representations of reality from the rest of culture, fundamentally changing the way humans related to their world through architecture. It would reach its most extreme and embellished development under the decorative tastes of [Rococo](#). [Neoclassical architecture](#) - In the late 17th and 18th centuries, the works and theories of [Andrea Palladio](#) (from 16th-century Venice) would again be interpreted and adopted in England, spread by the English translation of his [I Quattro Libri dell'Architettura](#), and pattern books such as *Vitruvius Britannicus* by [Colen Campbell](#). This [Palladian architecture](#) and continued classical imagery would in turn go on to influence [Thomas Jefferson](#) and other early architects of the United States in their search for a new national architecture. By the mid-18th century, there tended to be more restrained decoration and usage of authentic classical forms than in the Baroque, informed by increased visitation to classical ruins as part of the [Grand Tour](#), coupled with the excavations of [Pompeii](#) and [Herculaneum](#). [Federal-style architecture](#) is the name for the classicizing architecture built in [North America](#) between c. 1780 and 1830, and particularly from 1785 to 1815. This style shares its name with its era, the [Federal Period](#). The term is also used in association with furniture design in the United States of the same time period. The style broadly corresponds to the middle-class classicism of [Biedermeier](#) style in the German-speaking lands, [Regency style](#) in Britain and to the French [Empire style](#). [Beaux-Arts architecture](#) - Beaux-Arts architecture^[16] denotes the academic classical [architectural style](#) that was taught at the [École des Beaux Arts](#) in Paris. The style "Beaux-Arts" is above all the cumulative product of two and a half centuries of instruction under the authority, first of the Académie royale d'architecture, then, following the Revolution, of the Architecture section of the Académie des Beaux-Arts. The organization under the Ancien Régime of the competition for the [Grand Prix de Rome](#) in architecture, offering a chance to study in Rome, imprinted its codes and esthetic on the course of instruction, which culminated during the [Second Empire](#) (1850–1870) and the Third Republic that followed. The style of instruction that produced Beaux-Arts architecture continued without a major renovation until 1968. [Art Nouveau](#) - Around 1900 a number of architects around the world began developing new architectural solutions to integrate traditional precedents with new social demands and technological possibilities. The work of [Victor Horta](#) and [Henry van de Velde](#) in Brussels, [Antoni Gaudí](#) in Barcelona, [Otto Wagner](#) in Vienna and [Charles Rennie Mackintosh](#) in Glasgow, among many others, can be seen as a common struggle between old and new.

[Modern architecture](#) - Early Modern architecture began with a number of building styles with similar characteristics, primarily the simplification of form and the elimination of [ornament](#), that first arose around 1900. By the 1940s these styles had largely consolidated and been identified as the [International Style](#). The exact characteristics and origins of modern architecture are still open to interpretation and debate. An important trigger appears to have been the [maxim](#) credited to [Louis Sullivan](#): "[form follows function](#)". **Functionalism**, in architecture, is the principle that architects should design a building based on the purpose of that building. This statement is less

self-evident than it first appears, and is a matter of confusion and controversy within the profession, particularly in regard to [modern architecture](#). [Expressionist architecture](#) - Expressionist architecture was an architectural movement that developed in Northern Europe during the first decades of the 20th century in parallel with the [expressionist](#) visual and performing arts. The style was characterized by an early-[modernist](#) adoption of novel materials, formal innovation, and very unusual massing, sometimes inspired by natural biomorphic forms, sometimes by the new technical possibilities offered by the mass production of brick, steel and especially glass. Many expressionist architects fought in World War I and their experiences, combined with the political turmoil and social upheaval that followed the [German Revolution](#) of 1919, resulted in a utopian outlook and a romantic socialist agenda.^[18] Economic conditions severely limited the number of built commissions between 1914 and the mid-1920s, resulting in many of the most important expressionist works remaining as projects on paper, such as [Bruno Taut's](#) *Alpine Architecture* and [Hermann Finsterlin's](#) *Formspiels*. Ephemeral exhibition buildings were numerous and highly significant during this period. [Scenography](#) for theatre and films provided another outlet for the expressionist imagination, and provided supplemental incomes for designers attempting to challenge conventions in a harsh economic climate. [International style \(architecture\)](#) -The International style was a major [architectural trend](#) of the 1920s and 1930s. The term usually refers to the buildings and architects of the formative decades of modernism, before World War II. The term had its origin from the name of a book by [Henry-Russell Hitchcock](#) and [Philip Johnson](#) which identified, categorised and expanded upon characteristics common to modernism across the world. As a result, the focus was more on the stylistic aspects of modernism. The basic design principles of the International Style thus constitute part of [modernism](#). The ideas of Modernism were developed especially in what was taught at the German [Bauhaus](#) School in [Weimar](#) (from 1919), [Dessau](#) (between 1926–32) and finally [Berlin](#) between 1932–33, under the leadership first of its founder [Walter Gropius](#), then [Hannes Meyer](#), and finally [Ludwig Mies van der Rohe](#). Modernist theory in architecture resided in the attempt to bypass the question of what [style](#) a building should be built in, a concern that had overshadowed 19th-century architecture, and the wish to reduce form to its most minimal expression of structure and function. In the [USA](#), [Philip Johnson](#) and [Henry-Russell Hitchcock](#) treated this new phenomenon in 1931 as if it represented a new style - the [International Style](#), thereby misrepresenting its primary mission as merely a matter of eliminating traditional [ornament](#). The core effort to pursue Modern architecture as an abstract, scientific programme was more faithfully carried forward in [Europe](#), but issues of style always overshadowed its stricter and more puritan goals, not least in the work of [Le Corbusier](#). [Modern architecture](#) - Modern architecture is generally characterized by simplification of form and creation of ornament from the structure and theme of the building. It is a term applied to an overarching movement, with its exact definition and scope varying widely.^[21] Modern architecture has continued into the 21st century as a contemporary style, especially for corporate office buildings. In a broader sense, modern architecture began at the turn of the 20th century with efforts to reconcile the principles underlying architectural design with rapid technological advancement and the [modernization](#) of society. It would take the form of numerous movements, schools of design, and architectural styles, some in tension with one another, and often equally defying such classification.

[Literature](#) - Europe has produced some of the most prominent or popular fiction and nonfiction writers of all time :

- [Homer](#), [Hesiod](#), [Sappho](#), [Aeschylus](#), [Sophocles](#), [Euripides](#), [Xenophon](#), [Aristophanes](#), [Menander](#), [Polybius](#), [Arrian](#), [Plutarch](#), [Longus](#) (Ancient Greece)

- [Plautus](#), [Terence](#), [Cicero](#), [Julius Caesar](#), [Sallust](#), [Virgil](#), [Livy](#), [Ovid](#), [Tacitus](#), [Horace](#), [Catullus](#), [Pliny the Elder](#), [Quintilian](#), [Seneca the Younger](#), [Pliny the Younger](#) (Ancient Rome)
- [Francesco Petrarca](#), [Dante Alighieri](#), [Giovanni Boccaccio](#), [Niccolò Machiavelli](#), [Ludovico Ariosto](#), [Torquato Tasso](#), [Carlo Goldoni](#), [Carlo Gozzi](#), [Giacomo Leopardi](#), [Giosuè Carducci](#), [Italo Svevo](#), [Luigi Pirandello](#), [Italo Calvino](#), [Eugenio Montale](#), [Salvatore Quasimodo](#), [Umberto Eco](#), [Dario Fo](#) (Italy)
- [Chrétien de Troyes](#), [François Rabelais](#), [Montaigne](#), [Alexandre Dumas](#), [Pierre Corneille](#), [Racine](#), [Molière](#), [Voltaire](#), [Jean de La Fontaine](#), [Rousseau](#), [Jules Verne](#), [Honoré de Balzac](#), [Gustave Flaubert](#), [Stendhal](#), [Marcel Proust](#), [Albert Camus](#), [JMG Le Clézio](#), [Victor Hugo](#), [Charles Baudelaire](#), [Arthur Rimbaud](#), [Stéphane Mallarmé](#), [Anatole France](#), [Antoine de Saint-Exupéry](#), [Apollinaire](#), [Simone de Beauvoir](#), [Jean-Paul Sartre](#), [Romain Rolland](#), [Denis Diderot](#), [Michel Foucault](#), [Théophile Gautier](#), [Alain Robbe-Grillet](#), [François Mauriac](#), [André Gide](#) (France)
- [Alexander Pushkin](#), [Nikolai Gogol](#), [Ivan Goncharov](#), [Mikhail Bakunin](#), [Mikhail Lermontov](#), [Ivan Turgenev](#), [Leo Tolstoy](#), [Fyodor Dostoyevsky](#), [Peter Kropotkin](#), [Anton Chekhov](#), [Maxim Gorky](#), [Ivan Bunin](#), [Yevgeny Zamyatin](#), [Boris Pasternak](#), [Anna Akhmatova](#), [Mikhail Bulgakov](#), [Vladimir Mayakovsky](#), [Sergei Yesenin](#), [Vladimir Nabokov](#), [Mikhail Sholokhov](#), [Aleksandr Solzhenitsyn](#), [Joseph Brodsky](#) (Russia)
- [Jorge Manrique](#), [Garcilaso de la Vega](#), [Miguel de Cervantes](#), [Pedro Calderón de la Barca](#), [Lope de Vega](#), [Francisco de Quevedo](#), [Luis de Góngora](#), [Gustavo Adolfo Bécquer](#), [Leopoldo Alas](#), [Juan Ramón Jiménez](#), [Pío Baroja](#), [José Echegaray](#), [Miguel de Unamuno](#), [Federico García Lorca](#), [Vicente Aleixandre](#), [Camilo José Cela](#), [Mario Vargas Llosa](#) (Spain)
- [Luís de Camões](#), [José Maria de Eça de Queiroz](#), [Fernando Pessoa](#), [José Saramago](#) (Portugal)
- [William Shakespeare](#), [Charles Dickens](#), [Geoffrey Chaucer](#), [Jane Austen](#), [H. G. Wells](#), [Robert Louis Stevenson](#), [Arthur Conan Doyle](#), [J. R. R. Tolkien](#), [J. K. Rowling](#), [Beatrix Potter](#), [J. M. Barrie](#), [Walter Scott](#), [D. H. Lawrence](#), [George Orwell](#), [Virginia Woolf](#), [C. S. Lewis](#), [John Milton](#), [Terry Pratchett](#), [Mary Shelley](#), [Roald Dahl](#), [Lewis Carroll](#), [Agatha Christie](#), [Daniel Defoe](#), [Alan Moore](#), [Rudyard Kipling](#), [Aldous Huxley](#), [Harold Pinter](#) (United Kingdom)
- [Salvador Espriu](#), [Mercè Rodoreda](#), [Joan Salvat-Papasseit](#), [Josep Carner](#) (Catalan language)
- [Laurence Sterne](#), [Bram Stoker](#), [James Joyce](#), [Oscar Wilde](#), [Jonathan Swift](#), [Samuel Beckett](#), [William Butler Yeats](#), [Seamus Heaney](#) (Ireland)
- [Gottfried Wilhelm Leibniz](#), [Johann Gottfried Herder](#), [Goethe](#), [Friedrich Schiller](#), [Heinrich von Kleist](#), [Jacob and Wilhelm Grimm](#), [Heinrich Heine](#), [Gerhart Hauptmann](#), [Thomas Mann](#), [Bertolt Brecht](#), [Rudolf Christoph Eucken](#), [Anne Frank](#), [Hermann Hesse](#), [Nelly Sachs](#), [Günter Grass](#), [Patrick Süskind](#) (Germany)
- [Joseph Conrad](#), [Czesław Miłosz](#), [Zbigniew Herbert](#), [Witold Gombrowicz](#), [Henryk Sienkiewicz](#), [Wisława Szymborska](#) (Poland)
- [Arnaut Daniel](#), [Frédéric Mistral](#) (Occitan language)
- [Lajos Kossuth](#), [Imre Kertész](#) (Hungary)
- [Franz Kafka](#), [Jaroslav Seifert](#), [Milan Kundera](#) (Czech Republic)
- [Karl Adolph Gjellerup](#), [Hans Christian Andersen](#), [Johannes Vilhelm Jensen](#) (Denmark)
- [Georges Simenon](#), [Emile Verhaeren](#), [Maurice Maeterlinck](#) (Belgium)
- [Sigrid Undset](#), [Henrik Ibsen](#), [Knut Hamsun](#), [Bjørnstjerne Bjørnson](#) (Norway)
- [Ivo Andrić](#) (Yugoslavia)
- [Frans Eemil Sillanpää](#) (Finland)

- [Elfriede Jelinek](#) (Austria)
- [Halldór Laxness](#) (Iceland)
- [Taras Shevchenko](#), [Ivan Franko](#) (Ukraine)
- [Verner von Heidenstam](#), [Stieg Larsson](#), [Pär Lagerkvist](#), [August Strindberg](#), [Emanuel Swedenborg](#), [Eyvind Johnson](#) (Sweden)
- [Eugène Ionesco](#), [Mircea Eliade](#), [Mihai Eminescu](#), [Paul Celan](#), [Emil Cioran](#), [Herta Muller](#), [Elie Wiesel](#) (Romania)
- [Joost van den Vondel](#), [Pieter Corneliszoon Hooft](#), [Multatuli](#), [Louis Couperus](#), [Gerard Reve](#), [Martinus Nijhoff](#), [Gerard Reve](#) (The Netherlands)
- [Performing arts](#)

Film - [Antoine Lumière](#) realized, on 28 December 1895, the first projection, with the [Cinematograph](#), in Paris. Philippe Binant realized, on 2 February 2000, the first [digital cinema](#) projection in [Europe](#), with the DLP CINEMA technology developed by [Texas Instruments](#), in Paris. In 1897, [Georges Méliès](#) established the first cinema studio on a rooftop property in Montreuil, near Paris. Some notable European film movements include [German Expressionism](#), [Italian neorealism](#), [French New Wave](#), [Polish Film School](#), [New German Cinema](#), [Portuguese Cinema Novo](#), [Czechoslovak New Wave](#), [Dogme 95](#), [New French Extremity](#), and [Romanian New Wave](#). The cinema of Europe has its own awards, the [European Film Awards](#). Main festivals : [Cannes Film Festival](#) (France), [Berlin International Film Festival](#) (Germany). The [Venice Film Festival](#) (Italy) or Mostra Internazionale d'Arte Cinematografica di Venezia, is the oldest film festival in the world. Europeans were the pioneers of the motion picture industry, with several innovative engineers and artists making an impact especially at the end of the 19th century. [Louis Le Prince](#) became famous for his 1888 [Roundhay Garden Scene](#), the first known celluloid film recorded. The [Skladanowsky brothers](#) from [Berlin](#) used their "Bioscop" to amaze the [Wintergarten theatre](#) audience with the first film show ever, from November 1 through 31, 1895. The [Lumière Brothers](#) established the [Cinematograph](#); which initiated the [silent film](#) era, a period where European cinema was a major commercial success. It remained so until the art-hostile environment of [World War II](#). Notable European early film movements include [German Expressionism](#) (1920s), [Soviet Montage](#) (1920s), [French Impressionist Cinema](#) (1920s), [Poetic realism](#) (1930s), and [Italian neorealism](#) (1940s); it was a period now seen in retrospect as "[The Other Hollywood](#)". The first large-scale film studio was also established in Europe, with the [Babelsberg Studio](#) near Berlin in 1912. Post [World War II](#) movements include [Free Cinema](#) (1950s), [French New Wave](#) (1950s–60s), [Polish Film School](#) (1950s–60s), [Czechoslovak New Wave](#) (1960s), [New German Cinema](#) (1960s–80s), [British New Wave](#) (1950s–60s), [Spaghetti Western](#) (1960s) and [Novo Cinema](#) (1960s–70s). The turn of the 21st century has seen movements such as [Dogme 95](#), [New French Extremity](#), [Romanian New Wave](#) and [Berlin School](#). [List of European Films](#). [European Film Awards/Film Academy](#). [Film Festivals in Europe](#).

History of science - [CERN](#): The European Organization for Nuclear Research, is the birthplace of the [World Wide Web](#) and home of the world's largest machine : the [Large Hadron Collider](#). It is the world's largest particle physics laboratory, situated in the northwest suburbs of Geneva on the Franco–Swiss border, established in 1954. In November 2010, the collisions obtained were able to generate the highest temperatures and densities ever produced in an experiment, creating a "mini-[Big Bang](#)" a million times hotter than the centre of the Sun. [ESA](#) : The European Space Agency's space flight program includes human spaceflight, mainly through the participation in the [International Space Station](#) program, the launch and operations of unmanned exploration missions to other planets and the Moon, Earth observations, science, telecommunication as well as maintaining a major spaceport, the [Guiana Space Centre](#) at Kourou, French Guiana and designing launch vehicles. The main European launch vehicle Ariane 5 is operated through

Arianespace with ESA sharing in the costs of launching and further developing this launch vehicle. On 12 November 2014, ESA's [Philae](#) probe achieved the first-ever soft landing on a [comet](#).

Europe has produced some of the greatest scientists, inventors and intellectuals in history. Germany; [Albert Einstein](#), [Johannes Kepler](#), [Johannes Gutenberg](#), [Gottfried Leibniz](#), [Daniel Gabriel Fahrenheit](#), [Max Planck](#), [Karl Benz](#). United Kingdom; [Isaac Newton](#), [Charles K. Kao](#), [Charles Darwin](#), [Robert Hooke](#), [Michael Faraday](#), [James Joule](#), [Edward Jenner](#), [John Dalton](#), [George Stephenson](#), [Florence Nightingale](#), [George Cayley](#), [Frank Whittle](#), [Alan Turing](#), [Stephen Hawking](#), [Tim Berners Lee](#), [James Watt](#), [Alexander Fleming](#), [Alexander Graham Bell](#), [John Logie Baird](#), [James Clerk Maxwell](#), [Adam Smith](#), [John Maynard Keynes](#). Russia: [Dmitri Mendeleev](#), [Ivan Pavlov](#), [Ilya Mechnikov](#), [Nikolai Lobachevsky](#), [Mikhail Lomonosov](#), [Lev Landau](#), [Aleksandr Butlerov](#), [Alexander Stepanovich Popov](#), [Igor Sikorsky](#), [Sergey Korolyov](#). Finland; [Artturi Ilmari Virtanen](#), [Ragnar Granit](#), [Johan Gadolin](#), [Pekka Pyykkö](#), [Gustav Elfving](#), [Arvo Ylppö](#), [Linus Torvalds](#), [Anders Chydenius](#), [Elias Lönnrot](#), [Herman Spöring, Jr.](#). France; [Pierre Abelard](#), [Michel de Montaigne](#), [Louis Pasteur](#), [Antoine Lavoisier](#), [Henri Becquerel](#), [René Descartes](#), [Nicolas Léonard Sadi Carnot](#), [Pierre de Fermat](#), [Blaise Pascal](#), the [Montgolfier brothers](#), [Denis Diderot](#), [Jean le Rond d'Alembert](#), [Jean-Baptiste Lamarck](#), [Léon Foucault](#), [Auguste and Louis Lumière](#), [Pierre Curie](#), [Marie Curie](#), [Jacques Lacan](#), [Luc Montagnier](#), [Albert Jacquard](#). Italy; [Leonardo da Vinci](#), [Galileo Galilei](#), [Evangelista Torricelli](#), [Niccolò Machiavelli](#), [Alessandro Volta](#), [Guglielmo Marconi](#), [Enrico Fermi](#). Poland; [Nicolaus Copernicus](#), [Maria Skłodowska-Curie](#), [Ignacy Łukasiewicz](#), [Rudolf Weigl](#). Greece: [Archimedes](#), [Euclid](#), [Ptolemy](#). Hungary: [Ottó Bláthy](#), [Ányos Jedlik](#), [John von Neumann](#), [Leó Szilárd](#), [Edward Teller](#). Austria: [Ludwig Boltzmann](#), [Sigmund Freud](#), [Kurt Gödel](#). Ireland; [Lord Kelvin](#), [Robert Boyle](#), [William Rowan Hamilton](#). Spain; [Santiago Ramón y Cajal](#), [Isaac Peral](#), [Leonardo Torres Quevedo](#). Sweden; [Alfred Nobel](#), [Anders Celsius](#). Denmark; [Niels Bohr](#). Serbia; [Nikola Tesla](#), [Mihajlo Pupin](#), [Milutin Milanković](#), [Miomir Vukobratović](#). Switzerland; [Carl Jung](#). The Netherlands; [Christiaan Huygens](#), [Antonie van Leeuwenhoek](#), [C. H. D. Buys Ballot](#), [Hendrik Lorentz](#), [Jan Oort](#).

History of Western philosophy - European [philosophy](#) is a predominant strand of philosophy globally, and is central to philosophical enquiry in [America](#) and most other parts of the world which have fallen under its influence. The Greek schools of philosophy in [antiquity](#) provide the basis of philosophical discourse that extends to today. [Christian](#) thought had a huge influence on many fields of European philosophy (as European philosophy has been on Christian thought too), sometimes as a reaction. Perhaps one of the most important single philosophical periods since the classical era were the [Renaissance](#), the [Age of Reason](#) and the [Age of Enlightenment](#). There are many disputes as to its value and even its timescale. What is indisputable is that the tenets of [reason](#) and rational discourse owe much to [René Descartes](#), [John Locke](#) and others working at the time. Other important European philosophical strands include: [Analytic philosophy](#), [Anarchism](#), [Christian Democracy](#), [Communism](#), [Conservatism](#), [Constructionism](#), [Deconstructionism](#), [Empiricism](#), [Epicureanism](#), [Existentialism](#), [Fascism](#), [Humanism](#), [Idealism](#), [Internationalism](#), [Liberalism](#), [Logical positivism](#), [Marxism](#), [Materialism](#), [Monarchism](#), [Nationalism](#), [Perspectivism](#), [Platonism](#), [Positivism](#), [Postmodernism](#), [Protestantism](#), [Rationalism](#), [Relativism](#), [Republicanism](#), [Romanticism](#), [Scepticism](#), [Scholasticism](#), [Social Democracy](#), [Socialism](#), [Stoicism](#), [Structuralism](#), [Thomism](#), [Utilitarianism](#), [Spenglerism](#).

Religion in Europe

[Historically](#), religion in Europe has been a major influence on [European art](#), [culture](#), [philosophy](#) and [law](#). The largest religion in Europe is [Christianity](#), with 76.2% of Europeans considering

themselves [Christians](#), including [Catholic](#), [Eastern Orthodox](#) and various [Protestant](#) denominations (especially historically state-supported European ones such as [Lutheranism](#), [Anglicanism](#) and the [Reformed faith](#)). The notion of "Europe" and the "[Western World](#)" has been intimately connected with the concept of "[Christianity and Christendom](#)" many even attribute Christianity for being the link that created a unified [European identity](#). The second most popular religion is [Islam](#) (6%) concentrated mainly in the Balkans and eastern Europe ([Bosnia and Herzegovina](#), [Albania](#), [Kosovo](#), [Kazakhstan](#), [North Cyprus](#), [Turkey](#), [Azerbaijan](#), [North Caucasus](#), and the [Volga-Ural region](#)). Other religions, including Judaism, [Hinduism](#), and [Buddhism](#) are minority religions (though Tibetan Buddhism is the majority religion of Russia's [Republic of Kalmykia](#)). The 20th century saw the revival of [Neopaganism](#) through movements such as [Wicca](#) and [Druidry](#). Europe has become a relatively [secular](#) continent, with an increasing number and proportion of [irreligious](#), [atheist](#) and [agnostic](#) people which make up about 18.2% of Europeans population, actually the largest secular in the [Western world](#). There are a particularly high number of self-described non-religious people in the Czech Republic, [Estonia](#), Sweden, former East Germany, and France. [Indo-European religions](#) were: [Uralic mythologies](#), [Celtic polytheism](#), [Germanic paganism](#), [Ancient Greek religion](#), [Etruscan religion](#), and [Slavic mythology](#). The Eurobarometer Poll 2005 found that, on average, 52% of the citizens of [EU](#) member states state that they "believe in God", 27% believe there is some sort of spirit or life force while 18% do not believe there is any sort of spirit, God or life force. 3% declined to answer. According to new polls about Religiosity in the [European Union](#) in 2012 by [Eurobarometer](#), [Christianity](#) is the largest religion in the European Union accounting 72% of EU citizens. [Non believer/Agnostic](#) account 16%, [Atheist](#) account's 7%, and [Muslim](#) 2%. [Christianity](#) has been the dominant religion shaping European culture for at least the last 1700 years. Modern philosophical thought has very much been influenced by Christian philosophers such as St Thomas Aquinas and Erasmus. And throughout most of its history, Europe has been nearly equivalent to [Christian culture](#), The [Christian culture](#) was the predominant force in [western civilization](#), guiding the course of [philosophy](#), [art](#), and [science](#). The notion of "[Europe](#)" and the "[Western World](#)" has been intimately connected with the concept of "[Christianity and Christendom](#)" many even attribute Christianity for being the link that created a unified [European identity](#). The most popular religions of Europe are the following (by dominant religion):

[Christianity](#) is the largest religion in [Europe](#), with 76.2% of [Europeans](#) considering themselves [Christian](#), [Catholicism](#): Countries with significant Catholic populations are [Portugal](#),^[32] [Spain](#),^[33] [Poland](#),^[34] [France](#),^[35] [Luxembourg](#),^[36] [Belgium](#),^[34] [Ireland](#),^[37] [Northern Ireland \(UK\)](#),^[38] [Italy](#),^[39] [Malta](#),^[40] [Austria](#),^[41] [Hungary](#),^[42] [Slovenia](#),^[43] [Croatia](#),^[44] [Slovakia](#)^[45] and [Lithuania](#).^[46] There are significant Catholic minorities in the [Netherlands](#),^[47] southern [Germany](#),^[48] [Switzerland](#), the [Czech Republic](#),^[49] western and central [Belarus](#), western [Ukraine](#),^[50] [Hungarian-speaking Romania](#), [Albania](#), parts of [Russia](#), the [Latgale](#) region of [Latvia](#), The Netherlands, [Bosnia and Herzegovina](#), [Kosovo](#), [England \(UK\)](#), [Scotland \(UK\)](#),^[51] and [Wales \(UK\)](#),^[52] and indeed small minorities in most of the other European countries. [Eastern Orthodoxy](#): The countries with significant Orthodox populations are [Albania](#),^[53] [Belarus](#),^{[54][55]} [Bosnia and Herzegovina](#),^[56] [Bulgaria](#),^[57] [Cyprus](#),^[58] [Georgia](#),^[59] [Greece](#),^{[60][61]} [Macedonia](#),^[62] [Moldova](#),^[63] [Montenegro](#),^[37] [Romania](#),^[64] [Russia](#),^[65] [Serbia](#),^[66] [Ukraine](#).^[67] [Protestantism](#): Countries with significant Protestant populations are [Norway](#),^[68] [Iceland](#),^[69] [Sweden](#),^[70] [Finland](#),^[71] [Estonia](#),^[72] [Latvia](#),^[73] the [United Kingdom](#),^[74] [Denmark](#),^[75] the [Netherlands](#),^[76] [Germany](#),^[77] and [Switzerland](#).^[78] There are significant minorities in [France](#), [Czech Republic](#), [Slovakia](#), [Austria](#), [Hungary](#),^[42] and indeed small minorities in most European countries.

[Islam](#): Country with a majority Muslim population is [Albania](#). The region of [East Thrace](#) (Turkey) and Serbian province of [Kosovo and Metohija](#) also have a majority Muslim population.

As of 2010, about 5.2% of European citizens identified themselves as Muslims,^[79] with many of them living in [Austria](#), [Belgium](#), [Bulgaria](#), [France](#), [Georgia](#), [Germany](#), the [Netherlands](#), [Sweden](#) and the [UK](#). [Bosnia and Herzegovina](#), [Macedonia](#), [Montenegro](#), [Crimea](#), [Serbia](#), and parts of [European Russia](#) also have significant Muslim minorities.^[80] [Judaism](#) - [Jews](#), originally [Judaeen Israelite](#) tribes from the [Levant](#) in [Western Asia](#),^{[1][2][3][4]} migrated to [Europe](#) just before the rise of the [Roman Empire](#). A notable early event in the [history of the Jews in the Roman Empire](#) was [Pompey's conquest of the East](#) beginning in 63 BCE though [Alexandrian Jews](#) had migrated to [Rome](#) before this event. The pre-[World War II](#) population of the Jews of Europe is estimated at close to 9 million.^[5] Around 6 million Jews were killed^{[6][7][8]} during the [Holocaust](#), which was followed by emigration of much of the [surviving population](#). The current Jewish population of Europe is estimated at ca. 2 million (0.3%), composed of:

- [Ashkenazi Jews](#) (about 1.4 million, mainly in [France](#), [Germany](#), [Russia](#), [Ukraine](#), the [United Kingdom](#), [Hungary](#) and [Belgium](#))
- [Sephardi Jews](#) (about 0.4 million, mainly in [France](#), [Turkey](#), [Greece](#), [Bulgaria](#), and [Bosnia and Herzegovina](#))
- [Mizrahi Jews](#) (about 0.3 million, mainly in [France](#), [Spain](#), [Georgia](#), the [United Kingdom](#) and [Azerbaijan](#))
- [Turkish Jews](#) (some 250,000, also known as Djudios Turkos, with minorities of some 20,000 [Selaniklis](#) and 25,000 [Sephardics](#))
- [Italian Jews](#) (some 45,000, mostly [Italian](#))
- [Romaniotes](#) (some 6,000, mostly [Greek](#))
- [Georgian Jews](#) (some 8,500, mostly in [Georgia](#), [Russia](#) and [Belgium](#))
- [Crimean Karaites](#) (some 1,500, mainly in [Ukraine](#), [Lithuania](#) and [Poland](#))
- [Krymchaks](#) (Jews of [Turkic](#) descent in [Crimea](#); some 2000, mainly in [Ukraine](#), [Georgia](#) and [Russia](#))
- [Mountain Jews](#) (Jews of the [Caucasus](#))

[European cuisine](#) - The cuisines of Western countries are diverse by themselves, although there are common characteristics that distinguishes Western cooking from cuisines of [Asian countries](#) and others. Compared with traditional cooking of Asian countries, for example, meat is more prominent and substantial in serving-size. [Steak](#) in particular is a common dish across the West. Similarly to some Asian cuisines, Western cuisines also put substantial emphasis on [sauces](#) as [condiments](#), [seasonings](#), or accompaniments (in part due to the difficulty of seasonings penetrating the often larger pieces of meat used in Western cooking). Many [dairy products](#) are utilized in the cooking process, except in [nouvelle cuisine](#). Wheat-flour [bread](#) has long been the most common sources of [starch](#) in this cuisine, along with [pasta](#), [dumplings](#) and [pastries](#), although the [potato](#) has become a major starch plant in the diet of Europeans and their diaspora since the [European colonization of the Americas](#).

[Sport in Europe](#) - Europe's influence on sport is enormous. Indeed, it is difficult to think of a modern sport, apart from [basketball](#) and related sports, that does not have its origins in Europe. European sports include:

- [Association football](#), which has contested origins between [United Kingdom](#) and [Italy](#) (where [Benito Mussolini](#) insisted the game be called by the name [Calcio](#)). What is uncontestable is that the oldest association is [The Football Association](#) of England (1863) and the first international match was between [Scotland](#) and [England](#) (1872). It is now the world's most popular sport and is played throughout Europe.
- [Cricket](#) has its origins in south eastern [Britain](#). It's popular throughout [England](#) and [Wales](#), and parts of [Netherlands](#). It is also popular in other areas and also played in

[Northwest Europe](#). It is however very popular worldwide, especially in [Africa](#), [Australia](#), [New Zealand](#) and the [Indian subcontinent](#).

- [Cycling](#), which is immensely popular as a means of [transport](#), has most of its sporting adherents in Europe, particularly [Central Europe](#). [Tour de France](#) is the world's most watched live annual sporting event. The [bicycle](#) itself is probably from [France](#) (see [History of the bicycle](#)).
- The [discus throw](#), [javelin throw](#) and [shot put](#) have their origins in [ancient Greece](#). The [Olympics](#), both ancient and modern, have their origins too in Europe.
- [Field Hockey](#) as a modern game, began in 18th Century [Britain](#) with [Ireland](#) having the oldest federation. It is popular in the [British Isles](#), the [Indian subcontinent](#), [Australia](#) and [East Asia](#). [Ice hockey](#), popular in Europe and [North America](#) may derive from this sport.
- [Golf](#), one of the most popular sports in Europe, [Asia](#) and [North America](#), has its origins in [Scotland](#), with the oldest course being at [Musselburgh](#).
- [Handball](#), which is popular in [Europe](#) and elsewhere, has its origins in [antiquity](#). The modern game is from [Northern Europe](#) with [Germany](#) having been involved in both the first women's and men's internationals.
- [Rugby League](#) and [Rugby Union](#) which both have similar origins to football. Rugby Union is the older of the two codes and has rules that date from 1845 (see articles: [History of rugby league](#) and [History of rugby union](#)). They [acrimoniously split](#) in the late 19th century over the treatment of injured players. Rugby league gradually changed its laws over the next century with the end result that today both sports have little in common, apart from the basics. They have both been carried abroad by colonization, particularly to many former British colonies. [American Football](#) and [Canadian Football](#) are derivatives of rugby.
- [Tennis](#) which originates from [United Kingdom](#) and related games such as [Table Tennis](#) derive from the game [Real Tennis](#) which is from [France](#). It is popular in the world.

"**Europe Day**" is a celebration of Europe held annually on 5 and 9 May due to differences between the Council of Europe and the EU. 9 May 1950 was the date of the "[Schuman Declaration](#)", the proposal to pool the [French](#) and [West German coal](#) and [steel](#) industries. This is considered a founding moment for what is now the EU and was adopted as its [flag day](#) at the [Milan European Council](#) summit in 1985. The Council of Europe was founded on 5 May 1949 and hence chooses that date for its celebrations. It established this date in 1964 and, despite a preference for 9 May, it is still observed by some Europeans because of the Council of Europe's role in defending [human rights](#), parliamentary [democracy](#) and the [rule of law](#), whereas the Schuman declaration was merely proposing the pooling of French and German coal and steel. Furthermore, 9 May coincides with [Victory Day](#), the end of [World War II](#) (celebrated on 8 May in western Europe), in the former [Soviet Union](#) states. **The European anthem** is based on the prelude to "The Ode to Joy", 4th movement of [Ludwig van Beethoven's Symphony No. 9](#). Due to the large number of languages in Europe, it is an instrumental version only, with the original German lyrics having no official status. The anthem was announced on 19 January 1972 by the Council of Europe, after being arranged by conductor [Herbert von Karajan](#). The anthem was launched via a major information campaign on Europe Day, 5 May 1972. It was adopted by European Community leaders in 1985. It does not replace national anthems, but is intended to celebrate their shared values. It is played on official occasions by both the Council of Europe and the European Union. Other scores associated with pan-Europeanism include the hymn of the [European Broadcasting Union](#) (the prelude of [Marc-Antoine Charpentier's Te Deum](#); played e.g. before every [Eurovision Song Contest](#)) and the [UEFA Champions League Anthem](#) (an arrangement of George Frideric Handel's [Zadok the Priest](#) (one of his [Coronation Anthems](#)); played before [UEFA Champions League](#) television broadcast since 1992).

4. THEATER - IN ISRAEL, PARIS, NEW YORK, LONDON, BERLIN, LISTS OF PLAYS SEEN IN THOSE CITIES, VIDEOS OF PLAYS, MUSICALS, OPERAS SEEN, HISTORY OF EUROPEAN THEATER, CORY'S FAMILY PERSONAL EXPERIENCE IN PLAYING

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

Reading BOOKS - 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. The list of the plays seen in 2011-2013 is herebelow, and the list of videos of plays as well. 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.

4.1 COMMENTS ON PLAYS SEEN IN ISRAEL, LONDON, PARIS, NEW YORK & BERLIN

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 Comedie 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.

4.2 Plays seen in Israel and in New York in 2011-2013:

60+ Plays as follows:

Plays seen in Israel in 2011-2013:

The Mother-in-Law by Andrew Bergman, Habima Theater

The Servant of Two Masters by Carlo Goldoni, Cameri Theater

Yerma by Federico Garcia Lorca, Herzliya Ensemble

Alma Mahler with Adi Etzion Zak and Yonathan Zak

A View from the Bridge by Arthur Miller, Beit Lessin Theater

Moris Shimel by Hanoach 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, Herzlya 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

4.3 A sample of plays seen in London, Paris, Berlin, New York, etc. recently:

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. Folies 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 Gaité – 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 Dimitar 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...

4.4 VIDEOS OF PLAYS SEEN, MAINLY SINCE 2009

Videos of plays 1-32 in Hebrew are of new and old versions of All My Sons by Arthur Miller (2011, Cameri/Haifa Theater, 1999, Beit Lessin), A Working Class Hero by Joshua Sobol (2006, Cameri), A Permit to Live by Itzhak Gormezano Goren (1999, Beer Sheba Theater), Revizor by

Nikolai Gogol (1993, Cameri), *The Visit of the Old Lady* by Friedrich Durrenmatt (2012, Habima, 1994, Cameri), *The Merchant of Venice* by William Shakespeare (1994, Cameri), *The Dolls' House* by Henrik Ibsen (2000, Cameri), *The Threepenny Opera* by Bertolt Brecht (2002, Gesher), *Rhinoceros* by Eugene Ionesco (2002, Hasifria), *Glengarry Glen Ross* by David Mamet (2001, Han), *An Enemy of the People* by Henrik Ibsen (1999, Cameri), *The Glass Menagerie* by Tennessee Williams (2005, Cameri), *Lysistrata* by Aristophanes (2001, Cameri), *Three Sisters* by Anton Chekhov (2005, Cameri), *An Eye Witness* by Joshua Sobol (2003, Cameri), *Hamlet* by William Shakespeare (2005, Cameri), *Death of a Salesman* by Arthur Miller (2007, Cameri), *Mother Courage* by Bertolt Brecht (2002, Cameri), *Father* by August Strindberg (2006, Cameri), *Uncle Vanya* by Anton Chekhov (1995, Haifa Theater), *Ghetto* by Joshua Sobol (1998, Haifa Theater), *Tofrot* by Elisheva Grinbaum (2002, Haifa Theater), *Caucasian Chalk Circle* by Bertolt Brecht (1991, Haifa Theater), *L'avare* by Moliere (2003, Han), *Dvash* by Joshua Sobol (1997, Haifa Theater), *Leil Haesrim* by Joshua Sobol (1976, Haifa Theater), *Nefesh Yehudi* by Joshua Sobol (1982, Haifa Theater), *The Palestinian* by Joshua Sobol (1985, Haifa Theater), *Hatsotsra Bavadi* by Sami Michael and Shmuel Hasfari (1999, Haifa Theater), *Soharei Gumi* by Hanoch Levin (2005, Haifa Theater), *The Caretaker* by Harold Pinter (2002, Haifa Theater).

33. *Antigone* by Jean Anouilh, 1972, Directed by Gerald Freedman, with Genevieve Bujold, Stacy Keach, Fritz Weaver, 91 min.

34. *Happy Days* by Samuel Beckett, 1980, Directed by David Heeley, with Irene Worth, 90 min.

35. *Awake and Sing!* by Clifford Odets, 1972, Directed by Norman Lloyd and Robert Hopkins, with Walter Matthau, Martin Ritt, Ruth Storey, Felicia Farr, Leo Fuchs, Robert Lipton, 100 min.

36. *The Seagull* by Anton Checkov, 1975, Directed by Nikos Psacharopoulos & John Desmond, music by Arthur Rubinstein, with Frank Langella, Blythe Danner, Olympia Dukakis, Lee Grant, 117 min.

37. *Three Sisters* by Anton Checkov, 1970, Directed by Laurence Olivier, with Alan Bates, Laurence Olivier, Joan Plowright, Derek Jacobi, 162 min.

38. *The Iceman Cometh* by Eugene O'Neill, 1960, Directed by Sidney Lumet, with Jason Robards, James Broderick, Robert Redford, 210 min.

39. *Alice at the Palace* by Elizabeth Swados, 1981, Directed by Emile Ardolino, with Meryl Streep and Debbie Allen, 75 min.

40. *The Pirates of Penzance* by Gilbert & Sullivan, 1980, Directed by Wilford Leach, with Kevin Kline and Linda Rondstadt, 120 min.

41. *Mourning Becomes Electra* by Eugene O'Neill, 1978, Directed by Nick Havinga, Music - Maurice Jarre, with Bruce Davison, Joan Hackett, Roberta Maxwell, 290 m.

42. *The Blocks in the Camino Real* by Tennessee Williams, 1966, Directed by Jack Landau, with Martin Sheen, Lotte Lenya, 70 min.

43. *The Rules of the Game* by Luigi Pirandello, 1975, Directed by Stephen Porter & Ken Campbell, with Glenn Close, Joan Van Ark, David Dukes, John Mc Martin, 87 min.

44. *A Touch of the Poet* by Eugene O'Neill, 1974, Directed by Stephen Porter & Kirk Browning, with Nancy Merchand, Fritz Weaver, Roberta Maxwell, 150 min.
45. *Scarecrow* by Percy MacKaye, 1971, Directed by Boris Sagal, music by Mundell Lowe, with Gene Wilder, Blythe Danner, Norman Lloyd, 105 min.
46. *Six Characters in Search of an Author* by Luigi Pirandello, 1976, Directed by Stacy Keach, with Andy Griffith, John Houseman, Julie Adams, 90 min.
47. *Paradise Lost* by Clifford Odets, 1971, Directed by Glenn Jordan, with Bernadette Peters, Eli Wallach, Fred Gwyne, 160 min.
48. *The Master Builder* by Henrik Ibsen, 1961, Directed by John Stix and Richard Lukin, with E. G. Marshall, Lois Smith, Phyllis Love, 103 min.
49. *Home* by David Storey, 1971, Directed by Lindsay Anderson, with Sir John Gielgud and Sir Ralph Richardson, music by Alan Price, 90 min.
50. *The Glass Menagerie* by Tennessee Williams, 1973, Directed by Anthony Harvey, music by John Barry, with Katharine Hepburn, Sam Waterston, Michael Moriarty, Joanna Miles, 105 min.
51. *The Shadow of a Gunman* by Sean O' Casey, 1972, Directed by Joseph Hardy, with Richard Dreyfuss, Brenda Dillon, music by Robert Prince, 80 min.
52. *The Cherry Orchard* by Anton Checkov, 1999, Directed by Michael Cocoyannis, with Charlotte Rampling, Alan Bates, Michael Gough, 137 min.
53. *The Human Voice* by Jean Cocteau, 1966, Directed by Ted Kotcheff, with Ingrid Bergman, 50 min.
54. *Carola* by Jean Renoir, 1972, Directed by Norman Lloyd, with Leslie Caron and Mel Ferrer, music by William Goldenberg, television adaptation by James Bridges with author, 120 min.
55. *Incident at Vichy* by Arthur Miller, 1973, Directed by Stacy Keach, music by Lyn Murray, with Rene Auberjonois, Harris Yulin and Richard Jordan, 80 min.
56. *The Eccentricities of a Nightingale* by Tennessee Williams, 1976, Directed by Glenn Jordan, with Blythe Danner, Frank Langella, Tim O'Connor, 120 min.
57. Bizet - *Carmen*, with Placido Domingo
58. Tennessee Williams - *the Glass Menagerie*, with Joan Woodward
59. Moliere - *Le Bourgeois Gentilhomme*
60. *Funny Face*, Fred Astair and Audrey Hepburn
61. *Funny Girl*, Barbra Steisand
62. Moliere - *L'ecole des Femmes*, Bernard Blier

63. For me and my Girl
64. Moliere - Les Femmes Savantes
65. Moliere - Les Fourberies de Scapin
66. Jacques Offenbach - La Belle Helene
67. Lloyd Weber - Evita
68. Guys and Dolls
69. Grease, John Travolta, Olivia Newton John
70. Gentlemen Prefer Blondes, Marilyn Monroe
71. Gigi, piece avec Danielle Darieux
72. Moliere - George Dandin
73. La Touche Etoile, le Theatre Lucernaire, Satire
74. Gilbert & Sullivan - Topsy Turvy
75. Hair
76. Shakespeare - Hamlet, Mel Gibson
77. Hello Dolly, Barbra Streisand
78. Victor Hugo - Hernani
79. Tennessee Williams - A Streetcar Named Desire
80. Puccini - Tosca
81. Irma la Douce
82. The King and I, Yul Brinner and Deborah Kerr
83. William Shakespeare, King Lear
84. Kiss Me Kate, Howard Keel and Kathryn Grayson
85. Mozart - Le Nozze de Figaro
86. Oklahoma
87. Jacques Offenbach - Les Contes d'Hoffman

88. Jacques Offenbach - La Vie Parisienne
89. William Shakespeare - Othello, Orson Wells
90. Irving Berlin - Annie Get Your Gun, with Betty Hutton and Howard Keel
91. Eugene O' Neill - Long Day's Journey into Night, Kathrin Hepburn
92. The Pajama Games
93. Paint Your Wagon
94. Gershwin - Porgy and Bess
95. Puccini - La Boheme, with Andrea Boccelli
96. Leoncavallo - I Pagliacci
97. Delibes - Lakme, with Joan Sutherland
98. William Shakespeare - Richard III, with Laurence Olivier
99. William Shakespeare - Richard II
100. William Shakespeare - Romeo and Juliet, with Leslie Howard and Norma Shearer and film with Franco Zeffirelli
101. Saint Saens - Samson et Dalilah
102. There is no Business Like Show Business
103. Showboat
104. William Shakespeare - Twelfth Night
105. Puccini - Turandot
106. Seven Brides for Seven Brothers, with Jane Powell and Howard Keel
107. Verdi - Aida
108. Verdi - La Traviata
109. Cabaret with Lisa Minelli
110. Victor Herbert - Naughty Marieta
111. Verdi - Un Ballo di Mascara

112. Casablan with Yehoram Gaon
113. Mascagni - Cavaleria Rusticana, with Placido Domingo
114. 42nd Street
115. Romancero Sefardi
116. Lerner and Loewe, My Fair Lady
117. Leonard Bernstein - West Side Story
118. Edmond Rostand - Cyrano de Bergerac with Gerard Depardieux
119. Cover Girl with Rita Hayworth and Gene Kelly
120. Edward Albee - Who's Afraid of Virginia Wolf
121. Calamity Jane
122. William Shakespeare - Comedy of Errors
123. William Shakespeare - A Midsummer Night's Dream
124. Gilbert and Sullivan - The Mikado
125. Puccini - Madama Butterfly
126. William Shakespeare - Macbeth, Polanski
127. William Shakespeare - Much Ado About Nothing, with Kenneth Branna, Ema Thomson, Densel Washington
128. Moliere - Le Misanthrope
129. Marivaux - On ne Badine pas avec L'amour
130. South Pacific
131. Singin' in the Rain, with Gene Kelly, Debbie Reynolds, O' Connor
132. Gershwin - Shall we Dance?, with Fred Astaire, Ginger Rogers
133. Sacha Guitry - Le Comedien
134. Voltaire – Zadig
135. Gershwin - American in Paris
136. Anchors Away with Gene Kelly and Frank Sinatra

137. Henry Rousell - Violetas Imperiales with Carmen Sevilla and Luis Mariano

138. August Strindberg, Miss Julie, 1999, 103 min., Director Mike Figgis, with Saffron Burrows & Peter Mullan

139. Wagner – Tristan und Isolde, with Siegfried Jerusalem, Waltraud Meier, Chor und Orchester der Bayreuther Festspiele, Conductor Daniel Barenboim

140. Nikos Kazantzakis – Zorba the Greek, 1964, 142 min., Director Mihalis Kakogiannis, with Anthony Quinn, Alan Bates, Irene Papas, Lila Kedrova.

4.5 THE UNBEARABLE LIGHTNESS OF SLANDERING ISRAEL IN 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?

4.6 HISTORY OF EUROPEAN THEATER

Theatre probably arose as a performance of ritual activities that did not require initiation on the part of the spectator. This similarity of early theatre to ritual is negatively attested by [Aristotle](#), who in his *Poetics* defined theatre in contrast to the performances of [sacred mysteries](#): theatre did not require the spectator to fast, drink the [kykeon](#), or march in a procession; however theatre did resemble the sacred mysteries in the sense that it brought purification and healing to the spectator by means of a vision, the *theama*. The physical location of such performances was accordingly named *theatron* (theater in Hebrew). According to the historians Oscar Brockett and Franklin Hildy, rituals typically include elements that entertain or give pleasure, such as [costumes](#) and [masks](#) as well as skilled performers. As societies grew more complex, these spectacular elements began to be acted out under non-ritualistic conditions. As this occurred, the first steps towards theatre as an autonomous activity were being taken. Greek theatre, most developed in [Athens](#), is the root of the Western tradition; *theatre* is in origin a Greek word. It was part of a broader [culture](#) of theatricality and performance in [classical Greece](#) that included [festivals](#), [religious rituals](#), [politics](#), [law](#), athletics and gymnastics, [music](#), [poetry](#), weddings, funerals, and [symposia](#). Participation in the city-state's many festivals—and attendance at the [City Dionysia](#) as an audience member (or even as a participant in the theatrical productions) in particular—was an important part of [citizenship](#). Civic participation also involved the evaluation of the [rhetoric](#) of [orators](#) evidenced in performances in the [law-court](#) or [political assembly](#), both of which were understood as analogous to the theatre and increasingly came to absorb its dramatic vocabulary. The [theatre of ancient Greece](#) consisted of three types of [drama](#): [tragedy](#), [comedy](#), the [satyr play](#).

Athenian tragedy—the oldest surviving form of tragedy—is a type of [dance](#)-drama that formed an important part of the theatrical culture of the city-state.^[9] Having emerged sometime during the 6th century BC, it flowered during the 5th century BC (from the end of which it began to spread throughout the Greek world) and continued to be popular until the beginning of the

[Hellenistic period](#).^[10] No tragedies from the 6th century and only 32 of the more than a thousand that were performed in during the 5th century have survived.^[11] We have complete texts [extant](#) by [Aeschylus](#), [Sophocles](#), and [Euripides](#).^[12] The origins of tragedy remain obscure, though by the 5th century it was [institutionalised](#) in competitions ([agon](#)) held as part of festivities celebrating [Dionysos](#) (the [god](#) of [wine](#) and [fertility](#)).^[13] As contestants in the City Dionysia's competition (the most prestigious of the festivals to stage drama), playwrights were required to present a [tetralogy](#) of plays (though the individual works were not necessarily connected by story or theme), which usually consisted of three tragedies and one satyr play.^[14] The performance of tragedies at the City Dionysia may have begun as early as 534 BC; official records (*didaskaliai*) begin from 501 BC, when the satyr play was introduced.^[15] Most Athenian tragedies dramatise events from [Greek mythology](#), though *The Persians*—which stages the [Persian](#) response to news of their military defeat at the [Battle of Salamis](#) in 480 BC—is the notable exception in the surviving drama.^[16] When Aeschylus won first prize for it at the City Dionysia in 472 BC, he had been writing tragedies for more than 25 years, yet its tragic treatment of recent history is the earliest example of drama to survive.^[17] More than 130 years later, the philosopher [Aristotle](#) analysed 5th-century Athenian tragedy in the oldest surviving work of [dramatic theory](#)—his *Poetics* (c. 335 BC). [Athenian comedy](#) is conventionally divided into three periods, "Old Comedy", "Middle Comedy", and "New Comedy". Old Comedy survives today largely in the form of the eleven surviving plays of [Aristophanes](#), while Middle Comedy is largely lost (preserved only in relatively short fragments in authors such as [Athenaeus of Naucratis](#)). New Comedy is known primarily from the substantial papyrus fragments of plays by [Menander](#). Aristotle defined comedy as a representation of laughable people that involves some kind of error or ugliness that does not cause pain or destruction.^[18]

Western theatre developed and expanded considerably under the [Romans](#). The Roman historian [Livy](#) wrote that the Romans first experienced theatre in the 4th century BC, with a performance by [Etruscan](#) actors.^[19] Beacham argues that Romans had been familiar with "pre-theatrical practices" for some time before that recorded contact.^[20] The [theatre of ancient Rome](#) was a thriving and diverse art form, ranging from [festival](#) performances of [street theatre](#), nude dancing, and acrobatics, to the staging of [Plautus](#)'s broadly appealing situation [comedies](#), to the [high-style](#), verbally elaborate [tragedies](#) of [Seneca](#). Although Rome had a native tradition of performance, the [Hellenization](#) of [Roman culture](#) in the 3rd century BC had a profound and energizing effect on Roman theatre and encouraged the development of [Latin literature](#) of the highest quality for the stage. Following the expansion of the [Roman Republic](#) (509–27 BC) into several Greek territories between 270–240 BC, Rome encountered [Greek drama](#).^[21] From the later years of the republic and by means of the [Roman Empire](#) (27 BC–476 AD), theatre spread west across Europe, around the Mediterranean and reached England; Roman theatre was more varied, extensive and sophisticated than that of any culture before it.^[22] While Greek drama continued to be performed throughout the Roman period, the year 240 BC marks the beginning of regular Roman drama.^[23] From the beginning of the empire, however, interest in full-length drama declined in favour of a broader variety of theatrical entertainments.^[24]

The first important works of [Roman literature](#) were the [tragedies](#) and [comedies](#) that [Livius Andronicus](#) wrote from 240 BC.^[25] Five years later, [Gnaeus Naevius](#) also began to write drama.^[25] No plays from either writer have survived. While both dramatists composed in both [genres](#), Andronicus was most appreciated for his tragedies and Naevius for his comedies; their successors tended to specialise in one or the other, which led to a separation of the subsequent development of each type of drama.^[25] By the beginning of the 2nd century BC, drama was firmly established in Rome and a [guild](#) of writers (*collegium poetarum*) had been formed. The Roman comedies that have survived are all *fabula palliata* (comedies based on Greek subjects)

and come from two dramatists: [Titus Maccius Plautus](#) (Plautus) and [Publius Terentius Afer](#) (Terence).^[27] In re-working the Greek originals, the Roman comic dramatists abolished the role of the [chorus](#) in dividing the drama into [episodes](#) and introduced musical accompaniment to its [dialogue](#) (between one-third of the dialogue in the comedies of Plautus and two-thirds in those of Terence).^[28] The action of all scenes is set in the exterior location of a street and its complications often follow from [eavesdropping](#).^[28] Plautus, the more popular of the two, wrote between 205 and 184 BC and twenty of his comedies survive, of which his [farces](#) are best known; he was admired for the [wit](#) of his dialogue and his use of a variety of [poetic meters](#).^[29] All of the six comedies that Terence wrote between 166 and 160 BC have survived; the complexity of his plots, in which he often combined several Greek originals, was sometimes denounced, but his double-plots enabled a sophisticated presentation of contrasting human behaviour. No early Roman tragedy survives, though it was highly regarded in its day; historians know of three early tragedians—[Quintus Ennius](#), [Marcus Pacuvius](#) and [Lucius Accius](#). From the time of the empire, the work of 2 tragedians survives—I is an unknown author, while the other is the [Stoic philosopher Seneca](#). 9 of Seneca's tragedies survive, all of which are *fabula crepidata* (tragedies adapted from Greek originals); his *Phaedra*, for example, was based on [Euripides' Hippolytus](#). Historians do not know who wrote the only [extant](#) example of the *fabula praetexta* (tragedies based on Roman subjects), *Octavia*, but in former times it was mistakenly attributed to Seneca due to his appearance as a [character](#) in the tragedy.

As the [Western Roman Empire](#) fell into decay through the 4th and 5th centuries, the seat of Roman power shifted to [Constantinople](#) and the [Eastern Roman Empire](#), today called the [Byzantine Empire](#). While surviving evidence about Byzantine theatre is slight, existing records show that [mime](#), [pantomime](#), scenes or recitations from [tragedies](#) and [comedies](#), [dances](#), and other entertainments were very popular. Constantinople had two theatres that were in use as late as the 5th century.^[32] However, the true importance of the Byzantines in theatrical history is their preservation of many classical Greek texts and the compilation of a massive encyclopedia called the [Suda](#), from which is derived a large amount of contemporary information on Greek theatre. From the 5th century, [Western Europe](#) was plunged into a period of general disorder that lasted (with a brief period of stability under the [Carolingian Empire](#) in the 9th century) until the 10th century. As such, most organized theatrical activities disappeared in [Western Europe](#). While it seems that small nomadic bands traveled around Europe throughout the period, performing wherever they could find an audience, there is no evidence that they produced anything but crude scenes.^[33] These performers were denounced by the [Church](#) during the [Dark Ages](#) as they were viewed as dangerous and pagan.

By the [Early Middle Ages](#), churches in [Europe](#) began staging dramatized versions of particular biblical events on specific days of the year. These dramatizations were included in order to vivify annual celebrations.^[34] Symbolic objects and actions – [vestments](#), [altars](#), [censers](#), and [pantomime](#) performed by priests – recalled the events which Christian ritual celebrates. These were extensive sets of visual signs that could be used to communicate with a largely illiterate audience. These performances developed into [liturgical dramas](#), the earliest of which is the *Whom do you Seek* (*Quem-Quaeritis*) Easter trope, dating from ca. 925.^[34] Liturgical drama was sung responsively by two groups and did not involve actors impersonating characters. However, sometime between 965 and 975, [Æthelwold of Winchester](#) composed the *Regularis Concordia* (*Monastic Agreement*) which contains a playlet complete with directions for performance. [Hrosvitha](#) (c. 935 – 973), a canoness in northern [Germany](#), wrote six plays modeled on [Terence's](#) comedies but using religious subjects. These six plays – *Abraham*, *Callimachus*, *Dulcitius*, *Gallicanus*, *Paphnutius*, and *Sapientia* – are the first known plays composed by a female dramatist and the first identifiable Western dramatic works of the post-classical era.^[35] They were

first published in 1501 and had considerable influence on religious and didactic plays of the sixteenth century. Hrosvitha was followed by [Hildegard of Bingen](#) (d. 1179), a [Benedictine](#) abbess, who wrote a [Latin musical](#) drama called *Ordo Virtutum* in 1155.

As the [Viking](#) invasions ceased in the middle of the 11th century, [liturgical drama](#) had spread from [Russia](#) to [Scandinavia](#) to [Italy](#). Only in [Muslim-occupied Spain](#) were liturgical dramas not presented at all. Despite the large number of liturgical dramas that have survived from the period, many churches would have only performed one or two per year and a larger number never performed any at all. The [Feast of Fools](#) was especially important in the development of comedy. The festival inverted the status of the lesser clergy and allowed them to ridicule their superiors and the routine of church life. Sometimes plays were staged as part of the occasion and a certain amount of [burlesque](#) and [comedy](#) crept into these performances. Although comic episodes had to truly wait until the separation of drama from the liturgy, the Feast of Fools undoubtedly had a profound effect on the development of comedy in both religious and secular plays. Performance of religious plays outside of the church began sometime in the 12th century through a traditionally accepted process of merging shorter liturgical dramas into longer plays which were then translated into [vernacular](#) and performed by laymen. *The Mystery of Adam* (1150) gives credence to this theory as its detailed stage direction suggest that it was staged outdoors. A number of other plays from the period survive, including *La Seinte Resurrection* ([Norman](#)), *The Play of the Magi Kings* ([Spanish](#)), and *Sponsus* ([French](#)).

The importance of the [High Middle Ages](#) in the development of theatre was the [economic](#) and [political](#) changes that led to the formation of [guilds](#) and the growth of towns. This would lead to significant changes in the [Late Middle Ages](#). In the [British Isles](#), plays were produced in some 127 different towns during the Middle Ages. These vernacular [Mystery plays](#) were written in cycles of a large number of plays: [York](#) (48 plays), [Chester](#) (24), [Wakefield](#) (32) and [Unknown](#) (42). A larger number of plays survive from [France](#) and [Germany](#) in this period and some type of religious dramas were performed in nearly every European country in the [Late Middle Ages](#). Many of these plays contained [comedy](#), [devils](#), [villains](#) and [clowns](#). The majority of actors in these plays were drawn from the local population. For example, at [Valenciennes](#) in 1547, more than 100 roles were assigned to 72 actors.^[39] Plays were staged on [pageant wagon](#) stages, which were platforms mounted on wheels used to move scenery. Often providing their own costumes, amateur performers in England were exclusively male, but other countries had female performers. The platform stage, which was an unidentified space and not a specific locale, allowed for abrupt changes in location. [Morality plays](#) emerged as a distinct dramatic form around 1400 and flourished until 1550. The most interesting morality play is *The Castle of Perseverance* which depicts [mankind's](#) progress from birth to death. However, the most famous morality play and perhaps best known medieval drama is *Everyman*. Everyman receives [Death's](#) summons, struggles to escape and finally resigns himself to necessity. Along the way, he is deserted by [Kindred](#), [Goods](#), and [Fellowship](#) – only [Good Deeds](#) goes with him to the grave.

There were also a number of secular performances staged in the Middle Ages, the earliest of which is *The Play of the Greenwood* by [Adam de la Halle](#) in 1276. It contains satirical scenes and [folk](#) material such as [faeries](#) and other supernatural occurrences. [Farces](#) also rose dramatically in popularity after the 13th century. The majority of these plays come from [France](#) and [Germany](#) and are similar in tone and form, emphasizing [sex](#) and bodily excretions.^[40] The best known playwright of farces is [Hans Sachs](#) (1494–1576) who wrote 198 dramatic works. In England, *The Second Shepherds' Play* of the [Wakefield Cycle](#) is the best known early farce. However, farce did not appear independently in England until the 16th century with the work of [John Heywood](#) (1497–1580). A significant forerunner of the development of [Elizabethan](#) drama

was the [Chambers of Rhetoric](#) in the [Low Countries](#).^[41] These societies were concerned with [poetry](#), [music](#) and [drama](#) and held contests to see which society could compose the best drama in relation to a question posed. At the end of the [Late Middle Ages](#), professional actors began to appear in [England](#) and [Europe](#). [Richard III](#) and [Henry VII](#) both maintained small companies of professional actors. Their plays were performed in the [Great Hall](#) of a nobleman's residence, often with a raised platform at one end for the audience and a "screen" at the other for the actors. Also important were [Mummers' plays](#), performed during the [Christmas](#) season, and court [masques](#). These masques were especially popular during the reign of [Henry VIII](#) who had a House of Revels built and an [Office of Revels](#) established in 1545. The end of medieval drama came about due to a number of factors, including the weakening power of the [Catholic Church](#), the [Protestant Reformation](#) and the banning of religious plays in many countries. [Elizabeth I](#) forbid all religious plays in 1558 and the great cycle plays had been silenced by the 1580s. Similarly, religious plays were banned in the [Netherlands](#) in 1539, the [Papal States](#) in 1547 and in [Paris](#) in 1548. The abandonment of these plays destroyed the international theatre that had thereto existed and forced each country to develop its own form of drama. It also allowed dramatists to turn to secular subjects and the reviving interest in [Greek](#) and [Roman](#) theatre provided them with the perfect opportunity.

Commedia dell'arte troupes performed lively improvisational playlets across Europe for centuries. It originated in Italy in the 1560s. *Commedia dell'arte* was an actor-centred theatre, requiring little scenery and very few props. Plays did not originate from written drama but from scenarios called [lazzi](#), which were loose frameworks that provided the situations, complications, and outcome of the action, around which the actors would improvise. The plays utilised [stock characters](#), which could be divided into three groups: the lovers, the masters, and the servants. The lovers had different names and characteristics in most plays and often were the children of the master. The role of master was normally based on one of three stereotypes: [Pantalone](#), an elderly Venetian merchant; [Dottore](#), Pantalone's friend or rival, a [pedantic](#) doctor or lawyer who acted far more intelligent than he really was; and [Capitano](#), who was once a lover character, but evolved into a [braggart](#) who boasted of his exploits in love and war, but was often terrifically unskilled in both. He normally carried a sword and wore a cape and feathered headdress. The servant character (called [zanni](#)) had only one recurring role: [Arlecchino](#) (also called [Harlequin](#)). He was both cunning and ignorant, but an accomplished dancer and acrobat. He typically carried a wooden stick with a split in the middle so it made a loud noise when striking something. This "weapon" gave us the term "[slapstick](#)". A troupe typically consisted of 13 to 14 members. Most actors were paid by taking a share of the play's profits roughly equivalent to the size of their role. The style of theatre was in its peak from 1575 to 1650, but even after that time new scenarios were written and performed. The Venetian playwright [Carlo Goldoni](#) wrote a few scenarios starting in 1734, but since he considered the genre too vulgar, he refined the topics of his own to be more sophisticated. He also wrote several plays based on real events, in which he included *commedia* characters.

During its [Golden Age](#), roughly from 1590 to 1681,^[43] [Spain](#) saw a monumental increase in the production of live [theatre](#) as well as the importance of theatre within Spanish society. It was an accessible art form for all participants in Renaissance Spain, being both highly sponsored by the aristocratic class and highly attended by the lower classes.^[44] The volume and variety of Spanish plays during the Golden Age was unprecedented in the history of world theatre, surpassing, for example, the dramatic production of the [English Renaissance](#) by a factor of at least four.^{[43][44][45]} Although this volume has been as much a source of criticism as praise for Spanish Golden Age theatre, for emphasizing quantity before quality,^[46] a large number of the 10,000^[44] to 30,000^[46] plays of this period are still considered masterpieces. Major artists of the

period included [Lope de Vega](#), a contemporary of Shakespeare, often, and contemporaneously, seen his parallel for the Spanish stage,^[49] and [Calderon de la Barca](#), inventor of the zarzuela^[50] and Lope's successor as the preeminent Spanish dramatist.^[51] [Gil Vicente](#), [Lope de Rueda](#), and [Juan del Encina](#) helped to establish the foundations of Spanish theatre in the mid-sixteenth centuries,^{[52][53][54]} while [Francisco de Rojas Zorrilla](#) and [Tirso de Molina](#) made significant contributions in the later half of the Golden Age.^{[55][56]} Important performers included Lope de Rueda (previously mentioned among the playwrights) and later [Juan Rana](#).^{[57][58]}

The sources of influence for the emerging national theatre of Spain were as diverse as the theatre that nation ended up producing. Storytelling traditions originating in Italian [Commedia dell'arte](#)^[59] and the uniquely Spanish expression of [Western Europe](#)'s traveling minstrel entertainments^{[60][61]} contributed a populist influence on the narratives and the music, respectively, of early Spanish theatre. Neo-Aristotelian criticism and liturgical dramas, on the other hand, contributed literary and moralistic perspectives.^{[62][63]} In turn, Spanish Golden Age theatre has dramatically influenced the theatre of later generations in Europe and throughout the world. Spanish drama had an immediate and significant impact on the contemporary developments in [English Renaissance theatre](#).^[47] It has also had a lasting impact on theatre throughout the Spanish speaking world.^[64] Additionally, a growing number of works are being translated, increasing the reach of Spanish Golden Age theatre and strengthening its reputation among critics and theatre patrons.^[65]

Renaissance theatre derived from several medieval theatre traditions, such as the mystery plays that formed a part of religious festivals in England and other parts of Europe during the Middle Ages. Other sources include the "[morality plays](#)" and the "University drama" that attempted to recreate Athenian tragedy. The Italian tradition of [Commedia dell'arte](#), as well as the elaborate [masques](#) frequently presented at court, also contributed to the shaping of public theatre. Since before the reign of Elizabeth I, [companies of players](#) were attached to households of leading aristocrats and performed seasonally in various locations. These became the foundation for the professional players that performed on the [Elizabethan stage](#). The tours of these players gradually replaced the performances of the mystery and morality plays by local players, and a 1572 law eliminated the remaining companies lacking formal patronage by labelling them [vagabonds](#). The City of London authorities were generally hostile to public performances, but its hostility was overmatched by the Queen's taste for plays and the Privy Council's support. Theatres sprang up in suburbs, especially in the liberty of Southwark, accessible across the Thames to city dwellers but beyond the authority's control. The companies maintained the pretence that their public performances were mere rehearsals for the frequent performances before the Queen, but while the latter did grant prestige, the former were the real source of the income for the professional players. Along with the economics of the profession, the character of the drama changed toward the end of the period. Under Elizabeth, the drama was a unified expression as far as social class was concerned: the Court watched the same plays the commoners saw in the public playhouses. With the development of the private theatres, drama became more oriented toward the tastes and values of an upper-class audience. By the later part of the reign of Charles I, few new plays were being written for the public theatres, which sustained themselves on the accumulated works of the previous decades.^[66]

[Puritan](#) opposition to the stage (informed by the arguments of the early Church Fathers who had written screeds against the decadent and violent entertainments of the Romans) argued not only that the stage in general was [pagan](#), but that any play that represented a religious figure was inherently [idolatrous](#). In 1642, at the outbreak of the [English Civil War](#), the Protestant authorities banned the performance of all plays within the city limits of London. A sweeping assault against

the alleged immoralities of the theatre crushed whatever remained in England of the dramatic tradition. After public stage performances had been banned for 18 years by the Puritan regime, the re-opening of the theatres in 1660 signaled a renaissance of English drama. With the restoration of the monarch in 1660 came the restoration of the and the reopening of the theatre. English [comedies](#) written and performed in the [Restoration](#) period from 1660 to 1710 are collectively called "Restoration comedy". Restoration comedy is notorious for its [sexual](#) explicitness, a quality encouraged by [Charles II](#) (1660–1685) personally and by the [rakish aristocratic ethos](#) of his [court](#). At this point in history, women were allowed to play the parts of women and not men as was the case. socially diverse audiences included both aristocrats, their servants and hangers-on, and a substantial middle-class segment. Restoration audiences liked to see good triumph in their tragedies and rightful government restored. In comedy they liked to see the love-lives of the young and fashionable, with a central couple bringing their courtship to a successful conclusion (often overcoming the opposition of the elders to do so). Heroines had to be chaste, but were independent-minded and outspoken; now that they were played by women, there was more mileage for the playwright in disguising them in men's clothes or giving them narrow escape from rape. These playgoers were attracted to the comedies by up-to-the-minute topical writing, by crowded and bustling [plots](#), by the introduction of the first professional actresses, and by the rise of the first celebrity actors. To non-theatre-goers these comedies were widely seen as licentious and morally suspect, holding up the antics of a small, privileged, and decadent class for admiration. This same class dominated the audiences of the Restoration theatre. This period saw the first professional woman playwright, [Aphra Behn](#). As a reaction to the decadence of Charles II era productions, [sentimental comedy](#) grew in popularity. This genre focused on encouraging virtuous behavior by showing middle class characters overcoming a series of moral trials. Playwrights like [Colley Cibber](#) and [Richard Steele](#) believed that humans were inherently good but capable of being led astray. Through plays such as [The Conscious Lovers](#) and [Love's Last Shift](#) they strove to appeal to an audience's noble sentiments in order that viewers could be reformed.^{[67][68]}

The **Restoration spectacular**, or elaborately staged "machine play", hit the [London](#) public stage in the late 17th-century [Restoration](#) period, enthralling audiences with action, music, dance, moveable [scenery](#), [baroque illusionistic painting](#), gorgeous costumes, and [special effects](#) such as [trapdoor](#) tricks, "flying" actors, and [fireworks](#). These shows have always had a bad reputation as a vulgar and commercial threat to the witty, "legitimate" [Restoration drama](#); however, they drew Londoners in unprecedented numbers and left them dazzled and delighted. Basically home-grown and with roots in the early 17th-century [court masque](#), though never ashamed of borrowing ideas and stage technology from [French opera](#), the spectaculars are sometimes called "English opera". However, the variety of them is so untidy that most theatre historians despair of defining them as a [genre](#) at all. Only a handful of works of this period are usually accorded the term "opera", as the musical dimension of most of them is subordinate to the visual. It was spectacle and scenery that drew in the crowds, as shown by many comments in the diary of the theatre-lover [Samuel Pepys](#). The expense of mounting ever more elaborate scenic productions drove the two competing theatre companies into a dangerous spiral of huge expenditure and correspondingly huge losses or profits. A fiasco such as [John Dryden's](#) [Albion and Albanus](#) would leave a company in serious debt, while blockbusters like [Thomas Shadwell's](#) [Psyche](#) or Dryden's [King Arthur](#) would put it comfortably in the black for a long time. [Neoclassicism](#) was the dominant form of theatre in the 18th century. It demanded [decorum](#) and rigorous adherence to the [classical unities](#). Neoclassical theatre as well as the time period is characterized by its grandiosity. The costumes and scenery were intricate and elaborate. The acting is characterized by large gestures and melodrama. Neoclassical theatre encompasses the Restoration, Augustan, and Johnstian Ages. In one sense, the neo-classical age directly follows the time of the

Renaissance. Theatres of the early 18th century – sexual farces of the Restoration were superseded by politically satirical comedies, 1737 Parliament passed the Stage Licensing Act which introduced state censorship of public performances and limited the number of theatres in London to two.

Theatre in the 19th century is divided into two parts: early and late. The early period was dominated by [melodrama](#) and [Romanticism](#). Beginning in [France](#), melodrama became the most popular theatrical form. [August von Kotzebue](#)'s *Misanthropy and Repentance* (1789) is often considered the first melodramatic play. The plays of Kotzebue and [René Charles Guilbert de Pixérécourt](#) established melodrama as the dominant dramatic form of the early 19th century.^[72] In [Germany](#), there was a trend toward historic accuracy in [costumes](#) and [settings](#), a revolution in theatre architecture, and the introduction of the theatrical form of [German Romanticism](#). Influenced by trends in [19th-century philosophy](#) and the [visual arts](#), German writers were increasingly fascinated with their [Teutonic](#) past and had a growing sense of [nationalism](#). The plays of [Gotthold Ephraim Lessing](#), [Johann Wolfgang von Goethe](#), [Friedrich Schiller](#), and other [Sturm und Drang](#) playwrights, inspired a growing faith in feeling and instinct as guides to moral behavior.

In [Britain](#), [Percy Bysshe Shelley](#) and [Lord Byron](#) were the most important dramatists of their time (although Shelley's plays were not performed until later in the century). In the minor theatres, [burletta](#) and [melodrama](#) were the most popular. Kotzebue's plays were translated into English and [Thomas Holcroft](#)'s *A Tale of Mystery* was the first of many English melodramas. [Pierce Egan](#), [Douglas William Jerrold](#), [Edward Fitzball](#), and [John Baldwin Buckstone](#) initiated a trend towards more contemporary and rural stories in preference to the usual historical or fantastical melodramas. [James Sheridan Knowles](#) and [Edward George Bulwer-Lytton](#) established a "gentlemanly" drama that began to re-establish the former prestige of the theatre with the [aristocracy](#).^[73] The later period of the 19th century saw the rise of two conflicting types of drama: [realism](#) and non-realism, such as [Symbolism](#) and precursors of [Expressionism](#). Realism began earlier in the 19th century in Russia than elsewhere in Europe and took a more uncompromising form.^[74] Beginning with the plays of [Ivan Turgenev](#) (who used "domestic detail to reveal inner turmoil"), [Aleksandr Ostrovsky](#) (who was Russia's first professional playwright), [Aleksey Pisemsky](#) (whose *A Bitter Fate* (1859) anticipated [Naturalism](#)), and [Leo Tolstoy](#) (whose *The Power of Darkness* (1886) is "one of the most effective of naturalistic plays"), a tradition of psychological realism in Russia culminated with the establishment of the [Moscow Art Theatre](#) by [Konstantin Stanislavski](#) and [Vladimir Nemirovich-Danchenko](#).^[75]

The most important theatrical force in later 19th-century Germany was that of [Georg II, Duke of Saxe-Meiningen](#) and his [Meiningen Ensemble](#), under the direction of [Ludwig Chronegk](#). The Ensemble's productions are often considered the most historically accurate of the 19th century, although his primary goal was to serve the interests of the playwright. The Meiningen Ensemble stands at the beginning of the new movement toward unified production (or what [Richard Wagner](#) would call the *Gesamtkunstwerk*) and the rise of the [director](#) (at the expense of the [actor](#)) as the dominant artist in theatre-making.^[76] [Naturalism](#), a theatrical movement born out of [Charles Darwin](#)'s *The Origin of Species* (1859) and contemporary political and economic conditions, found its main proponent in [Émile Zola](#). The realisation of Zola's ideas was hindered by a lack of capable dramatists writing naturalist drama. [André Antoine](#) emerged in the 1880s with his *Théâtre Libre* that was only open to members and therefore was exempt from censorship. He quickly won the approval of Zola and began to stage Naturalistic works and other foreign realistic pieces.^[77]

In Britain, melodramas, light comedies, operas, Shakespeare and classic English drama, [Victorian burlesque](#), [pantomimes](#), translations of French farces and, from the 1860s, French operettas, continued to be popular. So successful were the [comic operas](#) of [Gilbert and Sullivan](#), such as *[H.M.S. Pinafore](#)* (1878) and *[The Mikado](#)* (1885), that they greatly expanded the audience for musical theatre.^[78] This, together with much improved street lighting and transportation in London and New York led to a late Victorian and Edwardian theatre building boom in the West End and on Broadway. Later, the work of [Henry Arthur Jones](#) and [Arthur Wing Pinero](#) initiated a new direction on the English stage. While their work paved the way, the development of more significant drama owes itself most to the playwright [Henrik Ibsen](#). Ibsen was born in [Norway](#) in 1828. He wrote twenty-five plays, the most famous of which are *[A Doll's House](#)* (1879), *[Ghosts](#)* (1881), *[The Wild Duck](#)* (1884), and *[Hedda Gabler](#)* (1890). In addition, his works *[Rosmersholm](#)* (1886) and *[When We Dead Awaken](#)* (1899) evoke a sense of mysterious forces at work in human destiny, which was to be a major theme of [symbolism](#) and the so-called "[Theatre of the Absurd](#)". After Ibsen, British theatre experienced revitalization with the work of [George Bernard Shaw](#), [Oscar Wilde](#), [John Galsworthy](#), [William Butler Yeats](#), and [Harley Granville Barker](#). Unlike most of the gloomy and intensely serious work of their contemporaries, Shaw and Wilde wrote primarily in the [comic form](#). [Edwardian musical comedies](#) were extremely popular, appealing to the tastes of the middle class in the [Gay Nineties](#)^[79] and catering to the public's preference for escapist entertainment during World War I.

While much [20th-century theatre](#) continued and extended the projects of [realism](#) and [Naturalism](#), there was also a great deal of [experimental theatre](#) that rejected those conventions. These experiments form part of the [modernist](#) and [postmodernist movements](#) and included forms of [political theatre](#) as well as more aesthetically orientated work. Examples include: [Epic theatre](#), the [Theatre of Cruelty](#), and the so-called "[Theatre of the Absurd](#)". The term [theatre practitioner](#) came to be used to describe someone who both creates [theatrical performances](#) and who produces a [theoretical discourse](#) that informs their practical work.^[80] A theatre practitioner may be a [director](#), a [dramatist](#), an [actor](#), or—characteristically—often a combination of these traditionally separate roles. "Theatre practice" describes the collective work that various theatre practitioners do.^[81] It is used to describe theatre [praxis](#) from [Konstantin Stanislavski's](#) development of his '[system](#)', through [Vsevolod Meyerhold's biomechanics](#), [Bertolt Brecht's epic](#) and [Jerzy Grotowski's poor theatre](#), down to the present day, with contemporary theatre practitioners including [Augusto Boal](#) with his [Theatre of the Oppressed](#), [Dario Fo's popular theatre](#), [Eugenio Barba's theatre anthropology](#) and [Anne Bogart's viewpoints](#).^[82] Other key figures of 20th-century theatre include: [Antonin Artaud](#), [August Strindberg](#), [Anton Chekhov](#), [Frank Wedekind](#), [Maurice Maeterlinck](#), [Federico García Lorca](#), [Eugene O'Neill](#), [Luigi Pirandello](#), [George Bernard Shaw](#), [Gertrude Stein](#), [Ernst Toller](#), [Vladimir Mayakovsky](#), [Arthur Miller](#), [Tennessee Williams](#), [Jean Genet](#), [Eugène Ionesco](#), [Samuel Beckett](#), [Harold Pinter](#), [Friedrich Dürrenmatt](#), [Heiner Müller](#), and [Caryl Churchill](#). A number of [aesthetic](#) movements continued or emerged in the 20th century, including: [Naturalism](#), [Realism](#), [Dadaism](#), [Expressionism](#), [Surrealism](#) and the [Theatre of Cruelty](#), [Theatre of the Absurd](#), [Postmodernism](#). After the great popularity of the British [Edwardian musical comedies](#), the American [musical theatre](#) came to dominate the musical stage, beginning with the [Princess Theatre](#) musicals, followed by the works of the Gershwin brothers, [Cole Porter](#), [Jerome Kern](#), [Rodgers and Hart](#), and later [Rodgers and Hammerstein](#). This is the century I love most and I have expanded on this in my book, although I prefer to define the century of the modern theater from the last decades of the 19th century to the last decades of the 20th century, thus adding to this list Henrik Ibsen, Oscar Wilde, etc.

4.7 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. So, those were my first experiences in music, plays and musicals.

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 finally 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 luckily 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 public 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, enthusiasming 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 lach/I'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!

5. MUSIC - BEST PERFORMANCES, GRACIAS A LA VIDA (SPANISH), LIST OF SHOWS & CONCERTS 2011/13, FROM CORY'S DIARY: HOW I STARTED TO LOVE CLASSICS, THE BEST OPERAS & CONCERTS THAT I LIKE, LOVE OF MUSIC BY MY CHILDREN

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

Reading 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 also biographies of great composers, librettists, and musicians)

5.1 BEST SHOWS AND CONCERTS THAT I HAVE EVER SEEN, GRACIAS A LA VIDA

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 origin) 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 yong, 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 Galdy, 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

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.

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.

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.

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.

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.

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.

Gracias a la vida, que me ha dado tanto.

Me ha dado la marcha de mis pies cansados.

Con ellos anduve ciudades y charcos,

Valles y desiertos, montañas y llanos,

Y la casa tuya, tu calle y tu patio.

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

Valleys and deserts, mountains and plains.

And your house, your street and your patio.

Gracias a la vida, que me ha dado tanto.	Thank you to life, which has given me so much.
Me dió el corazón, que agita su marco.	It gave me a heart, that causes my frame to shudder,
Cuando miro el fruto del cerebro humano,	When I see the fruit of the human brain,
Cuando miro al bueno tan lejos del malo.	When I see good so far from bad,
Cuando miro el fondo de tus ojos claros.	When I see within the clarity of your eyes...

Gracias a la vida, que me ha dado tanto.	Thank you to life, which has given me so much.
Me ha dado la risa, me ha dado el llanto.	It gave me laughter and it gave me longing.
Así yo distingo dicha de quebranto,	With them I distinguish happiness and pain—
Los dos materiales que forman mi canto,	The two materials from which my songs are formed,
Y el canto de ustedes que es el mismo canto.	And your song, as well, which is the same song.
Y el canto de todos que es mi propio canto	And everyone's song, which is my very song.

The 20 best shows and concerts that Cory has 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](#), [Aborigines](#), [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.

5.2 CLASSICAL MUSIC – THE BEGINNING OF A BEAUTIFUL 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. My favorite performers are/were: Louis Armstrong, Ella Fitzgerald, Ray Charles, Mahalia Jackson, Duke Ellington, Thelonious Monk, Chick Corea, Bessie Smith, B. B. King, Bennie Goodman, Dizzy Gillespie, Miles Davis, Sidney Bechet, Charlie Parker, Stan Getz, Kenny Clarke, Lionel Hampton, Charles Mingus, Jimi Hendrix, Count Basie... 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.

5.3 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 Zauberflöte,

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

5.4 BEST CLASSICAL MUSIC/OPERA THAT I HAVE EVER WATCHED, HEARD, READ

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.

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, Alceste, 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*, *Così 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 *Così 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 D major, *Impromptus*, Piano Sonatas in A major & A minor, *The beautiful miller's 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 E minor, *Appassionata* sonata, 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 Sonata 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 sonatas, as a matter of fact, all his works, which move me very much, and give me a sensation of unequalled elation. [Niccolò Paganini](#) – 24 *Capricci* opus 1, Violin Concerti no. 1 and 2, *Danse des sorcières*. [Gioacchino Rossini](#) – *Il Barbiere di Siviglia*, Overtures *Tancredi*, *La scala di seta*, *Il signor 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 Barbiere di Siviglia* 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, Carnival, 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 do 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 (Abrahms 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, Norwegian 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 Gynt'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 is 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, Madame 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 Shirly. 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 harpsichord, 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 Janacek, Zoltan Kodaly, Frederick Delius, Gustav Holst, Charles Ives, Samuel Barber, William Walton, Ottorino Respighi, Arnold Schonberg, Alban Berg, Paul Hindemith, Heitor Villa-Lobos, Arthur Honegger, Francis Poulenc, Darius Milhaud, Frank Martin, Boguslaw Martinu, Karol Shimanovsky, Aram Khachaturian, Aaron Copland, Elliott Carter, Joaquin 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.

5.5 CORY'S FAMILY LOVE OF MUSIC AND RELATED COSMOPOLITAN ANECDOTES

Finally, 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 zele" – 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. 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 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.

6. HISTORY, EUROPOCENTRISM, THE PALESTINIAN & MIDDLE EAST CONFLICTS

The reader can find details on the books, eminent personalities, Europocentrism, & the Palestinian conflict on Wikipedia & Encyclopaedias, on Amazon/Local Books websites, on Cory's/books/authors/Europocentrism/Palestinian conflict/Eminent Personalities websites

Reading BOOKS - The Jewish Mythology, Greek Mythology, Histoire du Sionisme, Historic Atlas of the World by Oren Nahari, Troia, World History Stamp Atlas, Power: A political history of the 20th Century, Age of Optimism, Chronicle of the XXth Century, A History of Law, Napoleon – Memorii, The Clash of Civilizations by Samuel P. Huntington, It Was Top Secret by Josef Argaman, The Singaporean Puzzle by Baruch Nevo and Gabriel Weimann, The Purse and the Sword: The Trials of the Israeli Legal Revolution by Daniel Friedmann, Two Rothschilds and the Land of Israel by Simon Schama. (see also biographies of kings, leaders, mayors)

I have read dozens of history books and hundreds of novels based on history, besides of course biographies. About a hundred books and a hundred videos on the history of business, economics, ethics, etc., and especially on the History of Capitalism, and the Great Recession of 2007-2010, 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](#).

ON EUROPOCENTRISM AND WESTERN CULTURE

This is the right place to discuss [Eurocentrism/Europocentrism/Western Culture](#). This term has become pejorative as it implies that Europe is in the center of the world, its culture is the best, and all the other cultures are inferior. We are all aware that the worst crimes against humanity originated in Europe – the Nazi regime killing millions of civilians in World War II and implementing the Final Solution for the Jews by exterminating six million Jews in the Holocaust, the Communist regime killing millions of civilians in Russia by trying to implement by force a utopian economic concept, the Colonial regime that was almost uniquely European which subjugated millions of Africans, Asians and Americans, killing the "natives", enslaving them, denying them civil and economic rights. I personally, advocate an assimilation of all countries to a model which can be called European/American/Western, but would rather be called [Humanism](#) or Humane Capitalism, with civil and economic rights, based on the UN Universal Declaration of Human Rights, the Scandinavian/European socio-economic model, that has nothing to do with race but rather with religion and a global [Golden Rule](#) – **One should treat others as one would like others to treat oneself, and – One should not treat others in ways that one would not like to be treated.** I have focused my ethical ideology on this rule and quoted it in my books and in this book, emphasizing that this rule is universal and common to most of the world religions and philosophies, sometimes in Asia even prior to any European or Semitic religion/philosophy.

I observe the situation **today** – not in the history – and today development, ethics, democracy, human rights, technological progress, are practised 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.

As far as literature, drama, music, and other cultural components is concerned, I enjoy most European culture, probably because this is my heritage since my early childhood, and the fact that my forefathers came from Spain/Portugal, I was educated in a French and Ladino environment, and Israel is a European state, in most of its cultural components, except of course the language and folklore which is mixed – western/eastern. But also as a youngster and an adult – I didn't opt to practise Eastern philosophies or visit Eastern states, as many Israelis and Europeans do, but rather remained faithful to my original heritage, which I perceive nevertheless not as better or more sophisticated than other cultures. Yet, I enjoyed very much the semester I spent in Singapore, an Asian country with English influence, and felt there almost at home.

AGAINST RACIST REMARKS ON JEWS AND MUSLIMS

I am aware of the fallacy in the racist saying that "most of the Muslims are not terrorists but most of the terrorists are Muslims", which is similar to the racist saying that "most of the Jews are not responsible for [the 2008 Great Recession](#), but most of the responsables for that disaster are Jews". This, bearing in mind the high percentage of Jews among neo-liberals ideologists starting of course with Milton Friedman, the high percentage of Jewish investment bankers who committed ethical crimes and were not convicted, the high percentage of Jewish officials who abolished most of the regulation and [supervision of the banks and finance](#), Fed officials – some of them even belonging to the inner circle of the Jewish libertarian [Ayn Rand](#), who supported ethical egoism and laissez-faire capitalism and rejected altruism. Even, the only mega-criminal [Bernie Madoff](#), who [was found guilty](#) and was sentenced to 150 years imprisonment after robbing from his investors \$18 billion, was Jewish – a fact that did not inhibit him from stealing primarily from Jews. Why do we tell that, in spite of the fear that this statement will be construed as racist? We tell it, exactly because all those wrongdoers did not commit their crimes because they were Jews, as part of a Jewish ideology of embezzlement, and Jews are the first ones to denounce them. We don't glorify them in schools, naming squares in their names, as Palestinians leaders do to their terrorists who killed thousands of civilians. Furthermore, in parallel, many of those who fight for a humane capitalism are Jews, like [Joseph Stiglitz](#) and [Naomi Klein](#). Because the [humane Jews](#) have a [strong impact](#), perhaps even larger than the "ethical egoists", because in parallel to the negative influence of some Jews, there is a very large positive influence of many other Jews, [also among the Nobel-prize winners](#), who [outnumber by far](#) the percentage of the Jews in the world population. All that, as stated above, in comparison to extremist Palestinian/Arab/Moslem leaders backed by many Arab states, Arab and Western intellectuals, Imams and Tycoons who [glorify the terrorists](#) who killed innocent civilians by the thousands calling them freedom fighters in 9/11 or in the [Intifada](#), while demonizing the Israelis and the Jews, in their schools, madrassas, and newspapers, killing innocent Jews in Europe and Argentina, innocent Americans and Europeans, and of course innocent Arabs and Muslims, who are the first victims of their deeds. The problem is with the extreme/fundamentalist leadership.

- כל המרחם על אכזרים סופו שיתאכזר על רחמנים
 - *Kol hamerachem al achzarim sofo litachzer al rachmanim*
 - Translation: Who is merciful to the cruel eventually would be cruel to the merciful.
 - Origin: כל שנעשה רחמן על האכזרים, לסוף נעשה אכזר על רחמנים [Eleazar ben Pedat](#) statement in [Midrash Tanhuma](#), Parashat Metzora, Siman A
 - Korman (2002). חמור"ל. פענוח פרשיות.

ON DELEGITIMIZATION OF ISRAEL AND THE JEWS

There is today a diabolic pact between them for the defamation and delegitimation of Israel and the Jews, along the path of the Nazi ideology, that accuses Israel of war crimes and of treating Palestinians as the Nazis treated the Jews. In all the wars and the 100 years of the Palestinian conflict only a few thousands Palestinians were killed, most of them terrorists, and the civilians killed were killed only because the terrorists used them as human shields, none of them was killed on purpose, in order to kill civilians as the terrorists do. Thousands of Israeli civilians were killed and much more would have been killed if they didn't have an adequate protection against thousands of missiles that were launched against the cities of Israel. And who accuses the Jews of Nazi atrocities who killed six million Jews and millions of other people – Europeans and Americans whose countries have killed tens to hundreds of thousands of civilians in Vietnam, Ethiopia, Germany, Japan, Algeria... Israel controls a population of millions of Palestinians since 1967 – if they were Nazis they would have killed all of them like the Nazis did in their Final Solution. On the contrary, it is the Palestinian leadership who wants to annihilate Israel and denies the Holocaust - from the Hamas in Gaza to the President of Palestine [Mahmoud Abbas](#), who denied in his 1983 book "The Other Side: The Secret Relationship Between Nazism and Zionism" based on his PhD dissertation that six million Jews had died in the Holocaust, dismissing it as a "myth" and a "fantastic lie", exactly like the Iranians who deny the Holocaust and want to destroy Israel, exactly like Daesh, Al Qaeda, and all the Moslem fundamentalists do.

We differentiate between the Palestinian leadership and the Palestinian population who wants to live in peace with Israel, which would have been achieved long ago if not because of the extremist demands of their leaders, their corruption making them very rich as long as the conflict persists, and the absurd demand that the [Palestinian refugees](#) would return to their homes. Their number was 500,000 to 700,000 thousands, and most of them fled to the request of their leaders to leave their homes for a few weeks until they would exterminate the Jews and they would receive the Jews' assets as well. Since 1948 there were 900,000 Jewish refugees who fled the Arab countries – Egypt (including Jacques Cory), Iraq, Yemen, Syria, Lebanon, etc. Most of them were fully integrated in Israel within a few years by a country which was much poorer than the Arab countries with all their oil, and without the support of UNWRA. The Jews have left assets which were much larger than what the Palestinians have left. Nobody asks for the right of return to the Germans, who were expelled from Poland, Czech Republic, etc. in the forties in the same years of the Arabs, the Greeks who were expelled from Turkey, the Turks who were expelled from Greece, the Poles, and many millions of refugees who fled their countries after World War II, only the Palestinians think that they have to return to their homes, and as their descendants are now five million (actually only 50,000 of the original refugees still live), it would mean the end of Israel. But BDS, the UN and many anti-Semites demand it, while they don't ask for the right of return of millions of other refugees who fled their countries.

But the Nazi's link with the Palestinian ideology of their leaders did not start today. We've written about the best concert that I have ever seen that took place at the Staatsoper Unter den Linden – with the Staatskapelle Berlin conducted by Daniel Barenboim – a concert of Schumann's works – on June 1, 2010. Outside there was a violent demonstration against Israel and the [Gaza Flotilla Raid](#). [Thousands of people](#) full of hatred marched on Unter den Linden, exactly at the same location where the worst Nazi demonstrations took place, and I thought that probably Hitler and his Palestinian ally [Haj Amin Al-Husseini](#) were watching the demonstration from above (or below), delighted that the hate of the Jews still persisted. According to his memoirs, [Al-Husseini](#) preconditioned the assistance of Arabs to Germany by letting the Arabs exterminate the Jews in Palestine and other Arab states. He wrote that he submitted to the Nazi German Government during World War II a draft declaration of German-Arab cooperation,

containing the clause: "Germany and Italy recognize the right of the Arab countries to solve the question of the Jewish elements, which exist in Palestine and in the other Arab countries, as required by the national and ethnic (*völkisch*) interests of the Arabs, and as the Jewish question was solved in Germany and Italy." But while the demonstrators showed hate and brutality, Barenboim, the Israeli conductor, achieved musical perfection with the most profound humane feelings in this concert. If the demonstrators would be contented to criticize Israeli conduct, rightly or wrongly, it would be legitimate to do so, but they demonstrate against the people of Israel, against their right of existence, against the Jews, and don't condemn the killing of innocent Jews in Argentina, France, and Israel, by terrorists who are brainwashed by their propaganda. There is a direct link between the Palestinian propaganda, so similar to Der Stürmer's, and the murder of innocent civilians in Israel and the West Bank.

I met a German businessman in New Orleans who told me that the problem of the German Muslims is that they don't want to assimilate in the German society (the demonstrations on Unter den Linden showed their extremism). If they would be assimilated it would solve all the racist problems against the foreigners. I answered him that there was once a minority in the Germanic countries who assimilated totally into the German culture from Heine to Mendelssohn, from Marx to Freud, from Kafka who wrote in German to Mahler, but this was apparently not enough for some Germans during World War II... Nevertheless, I appreciate very much the attitude of the German government towards the Holocaust, they don't deny it as many do, as Palestine's president does, as Iranian's president does, they don't say like many countries who were allied to the Nazis that they were not responsible for the murder of hundreds of thousands Jews in their countries with the assistance of part of their population. Germany knows exactly how the genie of anti-Semitism starts and stops it from the incubator. They educate their children with full transparency, taking responsibility of what their country has done without saying like other governments that it was the Nazi regime (or Mussolini, or Petain, or that the Anschluss was forced by the Nazis, forgetting the support of millions of their citizens to the Nazis) and not the new democratic regime of Germany that did the atrocities. The Museums of the Holocaust in Germany are most accurate, schoolchildren, policemen and soldiers come to visit them, Germany is an ally to Israel and if it has criticism it keeps it within the boundaries of friendship.

A HISTORY OF THE PALESTINIAN HATRED TO THE JEWS AND ISRAEL

The hatred towards Israel since Haj Amin Al-Husseini in World War II, the hatred that I encountered in January 1952, when I was 7 in Cairo, when the Egyptian shabab burned the European Cairo, almost killing all my family as well, the hatred of Egypt, Syria and Jordan to [Israel during the 1948 war](#), and in 1967 prior to the Six Day War - threatening that they will burn and ruin Israel, killing the population in a Jihad, the hatred of the Palestinian leaders and first of all Arafat, the Nobel-Peace prize winner who was personally responsible of killing thousands of civilians during the Intifada, until the hatred against Israel in the violent demonstration in Berlin and elsewhere, is only a link that started in the persecution of the Jews in Christian Europe and in the Middle East, because the "Jews" presumably killed the Jewish Jesus forgetting that it was the Romans, forefathers of the Italians who did it, expelled the Jews from Spain, forced the Jews to convert in Portugal, expelled the Jews from many other European countries, from England to Germany, and culminated in the Holocaust. The defamatory allegations against Israel by Palestinians and Europeans, so called defenders of the human rights, is in direct continuation of the anti-Semite conduct of the Arabs in Syria, Iraq and Egypt to their Jewish minorities, and the Europeans against the Jews in recent history. Those defenders of human rights in world organizations and the UN don't say a word against the atrocities of the Syrians, Iraqis, Afghans, Algerians, etc., murdering hundreds of thousands of their brothers but they accuse Israel of atrocities while the total number of Palestinian casualties is only a few thousands killed during

wars instigated by their leaders and taking their populations as shields. But those facts don't bother those anti-Semites from the intellectual left to the fascists who back terrorists and the Hamas, which want to achieve supremacy of the Islam not only in Israel but all over the world.

I specialized in my historic studies and readings in the history of Europe between the two World Wars and I notice flagrant similarities between the backing, or at most the indifference, of the Europeans toward the Nazis and Herr Hitler, and their conduct towards the Palestinian leadership and Muslim extremists, as they are brainwashed by the Nazi propaganda of the Israeli boycott organizations who have adopted Goebbel's saying: Lie again and again until all would believe that you tell the truth. Those lies and hatred were practised by the Nazis, the Inquisition, all the anti-Semites who maintained that the Jews drink blood of Christian children, and they are practised by the boycott organizations against Israel. But Israel will not be the victim of its foes and defamators, it is strong enough to defend itself, the victims will be the Europeans and Americans who favor the Palestinian/Muslim Fundamental leadership and they will suffer in due time from terror against their civilian populations, even atomic, chemical and biological terrorism, like the Europeans and the Germans were those who suffered from Nazism after the Nazis murdered the Jews. You always start with the Jews and end up with your own population, as happens today to the Arab populations in Syria, Iraq, Yemen, etc., who are those who suffer most from the civil wars. The fundamentalist ideology wants to conquer the Western world and to replace democracy by the Sharia/Islamic Law. The Europeans need a leader like Winston Churchill, who was the only one to see the truth, to perceive the danger of Nazism, and after he came to power he changed the course of history, not like some of the Western leaders who try to accommodate the extremists in Iran, Palestine, Mursi's Egypt (Mursi is the liberal/democrat but Mubarak is not), and will pay the price of their blindness, following the Pied Piper of Hamelin.

I have a profound esteem for the Palestinian population and see no basic difference between the two people. Both are Semitic, speak similar languages, and in most of the cases look also alike. The food is similar, and even some segments of Israeli music resembles Arab music. Furthermore, a large percentage of the Israeli population originates from Arab countries – Morocco, Tunisia, Iraq, Yemen, Syria, Egypt, Libya, Lebanon, etc. Learning Arabic at school is mandatory, and the Israeli government does its utmost to eradicate anti-Arab feelings and discrimination, which is very minor in comparison to other countries, bearing also in mind that the Israeli Arabs perceive themselves as belonging to the Palestinian people, with whom Israel is in war in the last hundred years. When I visit the Balkans I cannot understand why there were such atrocious wars (except for the time when Tito was in power) – they speak basically the same language, look alike, have the same food and culture. There are of course the religious differences – Serbs are Orthodox, Croats are Catholic and Bosnians are Muslims, but this did not prevent them in the past to live in peace with a high degree of inter-marriage. Anyhow, that is also what my European friends tell me when they visit Israel about the Jews and Arabs.

The problems between the people originate primarily from the Palestinian leaders who promote a state-campaign of hatred and anti-Jewish feelings, with caricatures and school texts similar to the Nazi texts. They don't want to reach any peace agreement that will not be based on the right of return of more than five million so-called refugees, as only 10% of them left Israel during the [1948 war which was declared by the Arab states against Israel](#), and [most of them followed the orders of their leadership to leave their homes](#) in order to let the Arabs exterminate the Jews. Palestine was never a free Arab state. During the times of the Jewish kings there were no Arabs, and after they came to Palestine in very low numbers (the maximum numbers of Palestinians in Palestine was 700,000 in 1948, and the Jews reached a few millions within a few years in Israel), they lived under Turkish rule, British rule, Jordanian and Egyptian rule. It goes without saying that there was not a major international or even Palestinian pressure on Jordan and Egypt to

establish a Palestinian state. Israel conquered the Arab West Bank and Gaza strip during the Six Day War, which was launched against Israel by Egypt, Syria and Jordan, that were convinced that this time they would succeed in exterminating Israel and kill all the Jews – that is what they said in their propaganda – Atbah el Yahud – slaughter the Jews. So, [Israel occupied the West Bank and Gaza](#) only in order to prevent the aggressors to conquer Israel and it was not planned.

[Everybody knows what has ensued](#) - the occupation of the territories and of the people was detrimental to both countries. Yet, the Israelis as an occupying force behaved much more humanely than most of the occupiers in history, except maybe the occupation of Germany and Japan by the allies. The world is in turmoil when Gaza civilians are killed not intentionally because the Hamas launches thousands of rockets near houses and schools, but the killing of ten thousands or more Palestinians (were they freedom fighters?), most of them civilians including women and children, during [Black September](#) by Jordanians remained quite unnoticed. Jordan is today de facto a Palestinian state, as more than 70% of its population are Palestinians. Ultimately, the solution of the Palestinian conflict will be reached by acknowledging that the Kingdom of Jordan is the Kingdom of Jordan/Palestine, as even the heir to the throne is half Palestinian born to a Palestinian mother. At the beginning of the British mandate, Palestine comprised two would-be countries: Transjordan/East Bank of the Jordan – the Arab state, and Cisjordan/Palestine/West Bank of the Jordan – the Jewish state. Only throughout the years this policy changed due to the strong pressures of Arabs. Jews didn't conquer a foreign land, as the British did in Uganda, the French did in Vietnam, and the Italians in Libya. They came back to their homeland, as they never left it and throughout 2,000 years most of the time there was a Jewish presence in Israel. History and archeology, religion and language are the proofs of the strong ties of the Jewish people to Israel. During all those years nobody claimed or aspired to a Palestinian Arab state that came as a reaction to the Jewish homecoming to Israel.

AN ANALYSIS OF THE ISRAELI-PALESTINIAN CONFLICT

Anyhow, if we examine what is the present situation, we find an inextricable imbroglio that nobody knows how to solve. Those who believe that the Palestinians would be satisfied with a nation-snail in parts of the West Bank and Gaza, that has not the minimum conditions required for a state, demilitarized, with a very high density, divided in two (only Kaliningrad is an enclave, but nobody dares to ask for the right of return of the Germans to Koenigsberg, as they don't want to mess with Russia), even Pakistan and Bangladesh separated after a war between the two parts of the Muslim state. As a matter of fact, the chances that the Hamas in Gaza and the Fatah in the West Bank would live in peace are lower than the chances that Israel and Palestine would live in peace. Even if Israel would withdraw totally from the West Bank as it did in Gaza, which would ruin Israel by paying hundreds of billions in compensations to the settlers who settled in part of the promised land – in many cases on lands that belonged to Jews even before Israel, a withdrawal that might even be a cause of a civil war, as some of the extremists declare... Even if we split Jerusalem in two, withdrawing from the Wailing Wall (the Jordans never let the Jews to pray there, while Israel lets the Muslims and the Christians to pray in their holy shrines), the Palestinian state would become an irredentist country wanting to exterminate Israel, exactly like Arafat stated in his salami/step-by-step theory of reconquista of [Palestine from Israel](#).

Even in this case, they would not settle for less than the right of return, with five million Arabs coming back to Israel and the West Bank – destroying de facto Israel. Anyhow, within a few weeks or months the Hamas or Daesh would rule Palestine, continuing an attrition war with Israel, but this time from Natanya, Kfar Saba and Ben Gurion Airport, from East Jerusalem and Latrun, until Israel would not have any alternative but to conquer back the Palestinian territories, as it did during the 2nd Intifada, after more than a thousand Israelis civilians were murdered by

suicide bombers, sent by the Palestinian leadership, by Arafat the Nobel-prize Peace winner. The massacre of Israeli civilians ceased only after Israel conquered again the West Bank, and built the Fence (so-called Wall) that came into being only in order to prevent the suicide bombers sent by the Palestinian leadership to come and kill freely Israelis. So, the so-called Apartheid, with the Fence, and the checkpoints, came only as a reaction in order to prevent the slaughter of the Jews, and effectively ceased the massacre that was not condemned. As a matter of fact, every time that Israel withdrew from territories they became the base for launching thousands of rockets against innocent civilians and suicide bombers – in the West Bank (Arafat), in Gaza (Hamas), in Lebanon (Hizballah), and the quietest place is the Golan Heights that Israel has annexed while Syria, its worst enemy didn't send rockets or attempted any aggression, as the Palestinians did.

The Middle East has changed totally after the ["Arab Spring"](#), it has become much more extremist instead of more democratic, much more fundamentalist – Daesh, but not only them, Al Qaeda, the Salafites, are much worse opponents than Saddam Hussein, Kaddafi or Assad. It will be a matter of weeks or months before the extremist Palestinian leadership of Hamas/Fatah would succumb to a Daesh revolution, sending hundreds of suicide bombers and thousands of rockets to Israel. So, the only peaceful situation would be that Jordan would be proclaimed as the Jordanian Palestinian state, with Gaza and the West Bank's Arab cities and villages. The Jewish cities and villages in the West Bank/Judea and Samaria will remain in place, and the West Bank will be ruled jointly by Israel and Jordan. Jordan is a very large state, with the critical mass of a state, with a record of a sound government, with access to two seas, with a population which is in majority Palestinian, and will not be less democratic than in the present situation where both Fatah and Hamas don't make any elections. Israel and Jordan will be part of the European Union, with open borders, but the refugees will be allowed to return only to the East Bank, as the Jordanian territories in the West Bank and Gaza have an extremely dense population anyhow.

THE DANGER OF ISIS EXPANSIONIST AMBITIONS – RIGHT OF RETURN TO EUROPE

Many Europeans and Americans have a fixed idea that the reason for all the problems in the Middle East is the Palestinian conflict and Israel is to blame for all the troubles from Afghanistan to the Maghreb, passing thru Egypt, Lybia, Syria, Iraq, Yemen, Sudan, Lebanon, Iran and so on. This ideology reminds us of [the anti-Semite](#) doctrine that all the problems of the world are caused because of the Jews, [World War I](#), [the Great Depression](#), [World War II](#), [9/11 terrorist attacks](#), the [Black Death](#), the [crucifixion of Jesus](#), the [Dreyfus treason](#), [Soviet Union's failures](#), [Irish famine](#), [the Holocaust](#), [communism](#), [capitalism](#), [Palestinian genocide](#), [liberalism](#), etc. Jeremiah 5:21 says: "Now hear this, O foolish and senseless people, Who have eyes but do not see; Who have ears but do not hear." שְׁמַעוּ-נָא זֹאת, עֵם סָכֵל וְאֵין לֵב: עֵינֵיהֶם לֹקֶם וְלֹא יִרְאוּ, אָזְנוֹיהֶם לֹקֶם וְלֹא יִשְׁמְעוּ. Most of the conflicts in the Middle East have nothing to do with Israel, [today in the Arab Spring](#) and recently – the civil wars in Algeria, Iraq, Afghanistan, Yemen, Syria, Lebanon, Lybia, Sudan, the coups in Egypt, the Tunisian revolution – there are no Jews there, Israel was not involved, and the conflicts are totally local with foreign intervention from Iran, the US, coalitions between Arab and European countries, and so on. Israel and the Jews were not responsible for any of those events, as they were not responsible for World War I or II or III... [Daesh or the Islamic State](#) is by far the most eminent danger to the Middle East and potentially also to Europe. Within a short time it has succeeded to conquer a large part of Syria and Iraq, including major oil fields, military bases and large quantities of weapon, wanting the world (not only the Middle East) to return to the seventh century golden age of the Islam. They state openly what their target is: to [conquer all the Middle East](#), half of Africa, [Western Asia](#), [a large part of Europe](#), and then launch the final war against the West. In growing numbers citizens of Western countries are leaving their homes to fight alongside jihadists of the Islamic State. The pan-Islamic caliphate intends to control within the coming decade the following ten states:



1. Orobpa – Europe: all the Balkan states, including former Yugoslavia states, Greece, Romania and Bulgaria, but also Hungary, Austria, Moldova, and Black Sea Ukraine (Crimea – Odessa). (probably ISIS plans also that Scandinavia, Germany, France, UK, Benelux will come next...)
2. Andalus – Portugal and Spain.
3. Sham-Iraq – Saudi Arabia, Iraq, Syria, Lebanon, Jordan and Israel.
4. Anathol – Western Turkey.
5. Khurasan – Russian Caucasus (Chechnya, Dagestan, Ingushetia), Azerbaijan, Kazakhstan, Kyrgyzstan, Turkmenistan, Tajikistan, Uzbekistan, Eastern Iran, Afghanistan, India, Pakistan and Indonesia.
6. Hijaz – Arabian Gulf States, Southern Saudi Arabia and Northern Oman.
7. Al Kinana – Egypt, Eastern Libya, Northeast Chad and Northern Sudan.
8. Maghreb– Libya, Tunisia, Algeria, Morocco, Mauritania, Mali, Niger, Nigeria, Guinea, Ghana
9. Yaman – Yemen and Southern Oman.
10. Habasha – Ethiopia and Somalia, Kenya, South Sudan, Chad

Actually, ISIS demands the same thing as the Palestinians – the Right of Return, but to Europe. Islam was predominant in Europe since the Arab invasions of the 8th century, the Ottoman invasions of the 16th century, in the 21st century millions of Muslims live in almost all the countries of Europe. Islam has conquered Spain, Portugal, part of France (up to Tours), part of Italy (up to Bari), part of Austria (up to Vienna), Hungary, all the Balkans – former Yugoslavia, Romania, Bulgaria, Greece, part of Ukraine and Russia, they even made war to Poland. Nowadays, millions of Muslims live in most of those countries, but also in Germany, the

Netherlands, and Scandinavia. I sincerely hope that the Scandinavian countries, which I admire as the best countries of the world, that condemn again and again Israel for using excessive force against the Palestinians, will return to the heroic times of the Vikings if ISIS will make an attempt to conquer them. Otherwise, the Caliph of Sweden and Norway might distribute all the Nobel Prizes to Muslims in order to overcome the terrible discrimination against Muslims.

If Daesh or the Islamic State will gain popularity among the millions of Muslims in Europe, the ambitions of Daesh might extend also to countries like UK, France, Netherlands, Germany, Italy, etc. However, the people of Bangladesh have nothing to fear from Daesh... It is terrible to fight against a country or a movement that has no scruples, and Europe has experienced it twice with the Muslim invasions, and recently with the German Nazi invasion. But it is even worse if the enemy is backed by a sympathizing population that is brainwashed by extremist Islam in your own land, that has already sent thousands of fighters to fight with Daesh in the Middle East. To this threat we have to add the threat of the nuclear weapons of Iran and Pakistan, the civil war in Syria that has caused hundreds of thousands deaths and millions of refugees trying to enter into Europe and being received as heroes in Germany, the civil wars in Iraq and Afghanistan, Yemen, Libya, etc., the threat of the Muslim Brotherhood in Egypt, Saudi Arabia, the Gulf states and Jordan, the civil unrest in the Maghreb, continuous civil war in Lebanon, etc. In comparison to all those threats the Palestinian conflict is a minor threat and Israel, the West Bank and even Gaza strip are a peaceful island in comparison to their neighbors. Amnesty International, the UN, and many European countries and organizations are accusing Israel to close its borders from the tens of thousands who can become millions refugees – from Africa, Syria, Palestinian refugees.

I will not remind those European countries where were they when Jewish refugees tried to cross the border escaping from a sure death from the Nazis, and they were denied in most of the cases entry into those countries: "the boat is full" they were told. Only fascist Spain and Portugal agreed to receive thousands of Jewish refugees, as the Ottoman Empire – the fiercest enemy of Europe - agreed to receive the tens of thousands of Sephardic refugees from Spain and Portugal in the 16th century (including my forefathers). Israel has enough problems of poverty (we break all the records among the OECD members...) and really we cannot afford to receive much more refugees after we have successfully integrated millions of Jewish refugees from the Holocaust, from Arab countries, and from communist Russia, who came without any money to Israel, as opposed to the Arab countries that did nothing to integrate a few hundred thousands Palestinians. Yet, the European countries agree to receive millions of Arabs and Muslims refugees risking that among them thousands of ISIS terrorists will infiltrate or that extremist Imams will brainwash the children of the refugees to act against the European hospitality and become terrorists, as we have seen once and again in France, UK, US, etc. Is it right to punish all the Muslim communities because of a few extremists? I think that the answer is – if the refugees are willing to integrate and adopt the European norms they should be welcomed – they will of course keep their faiths, their folklore, their language, as the Jewish, Spanish, Russian or Polish refugees did. But they have to learn at European schools, be familiar to European norms, including full rights to women, who can dress as they like, learn at universities, and marry whoever they chose.

The readers who are interested in [realistic opinions](#) should listen to the lectures and read the articles by Professor Uzi Rabi, Director of the [Moshe Dayan Center](#) for Middle Eastern and African Studies, the Tel Aviv University. I recently heard a 1.5 hour fascinating lecture where he explained to us what Daesh does and intends to do. The Islamic State wants to establish a Caliphate based on an ideology of the seventh century with the means of the 21st century, using the media to win its enemies and convince new youngsters to join its army. They intend to take us full steam ahead back to the past, while Israel is only an insignificant problem for them as they aim high, to conquer first of all most of Syria and Iraq who are governed by [Shiites](#), their

archfoes as they are [Sunnis](#), then to conquer the Shiite Iran, Lebanon and Jordan are probably a piece of cake for them if they could win the strong armies of Iraq and Syria. But they are against all those who are not with them (exactly with the same methods, like the Nazis operated), Sunnis and Christians, Jews, Kurds and Druzes, in fact they are against everyone who is not an obedient follower of the Caliph, the successor of the prophet Muhammad. They are so orthodox that they even are against the common term to most Muslims: Muhammad Rasoul Allah – Muhammad is the messenger of God, and in their black flag they wrote the other way round: on top Allah, then messenger, and finally Muhammad, as Muhammad cannot come before God. After conquering all the countries of Islam they intend to conquer Europe, starting with Andalous, Spain, but also Romania, Greece, all the Balkans, and even Hungary and Austria. [We shouldn't be surprised](#) that [such fierce and small](#) organization [can conquer so](#) many [countries and](#) vanquish strong armies, as what counts is not the number of soldiers but their fierceness and conviction that they are the envoys of God, exactly like the first Muslims conquered the world.

A SOBER POINT OF VIEW ON THE MIDDLE EAST CRISIS

We should read [articles by Guy Bechor](#), a realistic journalist and academic of the Middle East.

Ethnic wars and interests in the Middle East

Analysis: While everyone claims to be fighting ISIS in order to deceive the US, they are actually engaged in their own wars: The Turks are destroying the Kurds, the Russians are destroying Sunni jihadists, the Iraqi army is destroying Sunni forces, and the Iranians are glad the Sunnis are keeping busy in Syria and Iraq.

Once again, many countries will gather soon to "end the conflict in Syria," as it is presented by US Secretary of State John Kerry. Well, there will be no "ending." It's not a "conflict" but a global war, and there is no more "Syria." The United States, Russia and a number of European countries are caught in illusions, and the area which was once Syria and Iraq will keep serving as the arena of a huge storm. Even worse is the fact that Lebanon, Jordan, Saudi Arabia and Turkey are being dragged into the center of this storm against their will, and 2016 could be a critical year for some of them. First of all, we are talking about a Sunni-Shiite world war, which has been going on for 1,300 years now, and so the Sunni-Shiite problem must be solved before anything can be done in Syria. This ethnic rift clearly outlines the camps: The Shiite camp, which includes Iran, the Baghdad government, the Damascus government, Hezbollah, some of the Kurds and the Russians; and rival Sunni camp, which includes Turkish President Recep Tayyip Erdogan, Saudi Arabia, most of the Gulf states, al-Qaeda (through the al-Nusra Front, its arm in Syria), the jihadist rebels, some of the Kurds, and at a distance - but still in the same camp - the Islamic State. The West is teaming up with the Sunni axis.

We are talking about wars within wars, and countless sub-wars. Everyone claims to be acting against ISIS, in order to deceive the Americans, but they are actually waging their own ethnic wars: The Turks are destroying the Kurd PKK underground; the Russians are destroying the Sunni jihadists, who in Western eyes could serve as an alternative to Syrian President Bashar; the Iraqi army (which is already mostly Shiite) is destroying the Sunni forces in Iraq; and the Iranians are happy that the Sunnis are being kept busy in Syria and Iraq, so that they will not reach their territory so fast. The Sunnis themselves are split into hundreds of militias which are hostile to each other. How can this mess be solved? It's a case of hatred in which no side can give in, because if it does it will be annihilated by the other side. The Sunni jihadists have vowed to infiltrate Lebanon and slaughter all the Shiites there. They plan to saturate the Mediterranean

Sea's water with the blood of the Alawites. The war is feeding itself, and it's only expanding. It's a dead end. The ethnic interests exceed the considerations of the war on ISIS. Who is more dangerous as far as the Saudis are concerned - the Shiites or ISIS? The Shiites of course. And the same applies to Erdogan. So why should they actually fight ISIS? Assad needs ISIS, because the West may then have to support him for lack of any other choice; and ISIS needs Assad, because the Sunnis will then have no choice but to support the Islamic State. Now, with the \$150 billion the Americans are about to release to the Iranians, Russian weapons will flow into the ground even more and the ethnic fire will reach the sky. Iran versus Turkey, Turkey vs Baghdad & Syria. The circles of shock will expand.

And there is the presence of the Islamic State, a magnet for tens of thousands of volunteers which are flowing in from around the world. The jihadist system has created perpetual motion ("perpetuum mobile") with Europe: Thousands of radicals are flowing into Europe from the Middle East, and Europe is sending thousands of volunteers to ISIS. This process can no longer be stopped. And let's assume that the Islamic State's lands are occupied by the West. So what? Out of 80,000 fighters, 20,000 will be killed, and then the rest will move to Europe to shake it even more? And finally, the migration of the millions will only intensify: Three million this year, five million next year. 26% of the Arab world's residents want to immigrate to the West. The strong ones have already immigrated, the economy has immigrated, and the hope has left too. The locked demons have been released, and the Pandora's box of the dying Arab states will not be closed in our generation. Whether the miserable West likes it or not, it's already irreversible.

Israel remains the Middle East's only anchor

Once again, US Secretary of State [John Kerry](#) has returned to Israel after a long absence. This time, we can hope and pray, he already sees the Middle East differently.

The heads of the current American administration believed from their very first day in office that the Archimedean point in the Middle East is Israel. If you pressure it and "solve" the "Israeli" conflict, the entire region will fall at your feet. That's why the Obama administration dealt with the Israeli issue was so intensively. Obama and Kerry wouldn't let go, and in the president's second term they even launched long, exhausting negotiations which they imposed on Israel and on a certain group of Palestinians called "the Palestinian Authority." I have often written that it's a serious mistake. I have warned that the White House doesn't have the time to deal with a conflict which has become old and marginal, while huge conflicts are about to take place in the region and in the entire world. And so, for about two years, the American administration focused on us, focused on past, while the Syrian meat grinder expanded, Iraq collapsed, Libya turned into a jihadists' springboard to Europe, Yemen collapsed and its ruins fell on Saudi Arabia, and Europe began spinning under the burden of millions of refugees. It's reasonable to assume that it's not the administration's fault, that it has fallen victim to different "experts," "diplomats" and "academics," who have turned the "conflict" into the source of their livelihood, and to other righteous people who want to take a bite at Israel and minimize it.

For years, these "experts" dealt with the conflict (it's no longer called the Israeli-Arab conflict because it has shrunk to the Israeli-Palestinian conflict), without realizing how marginal it is and without understanding that it serves as a tool for diverting the attention from the real problems of the Middle East. Every Arab ruler who didn't want people to see the religious-ethnic-tribal national complexity within his home, diverted the attention towards Israel. As far as he was concerned, Israel was actually an asset, not a burden. It's reasonable to assume that Obama

already understands the manipulation around Israel, but it may be too late as far as the region is concerned. Had the roots of the Islamic State been dealt with on time, it's possible that this organization would not have developed into the monster it is today. And had Bashar Assad's evil regime been dealt with on time, it's possible that the Syrian tyrant would no longer be here today. And the same goes for the other crises in the Middle East and Europe. Yes, Europe has also been busy with Israel while its own home is on fire.

What is there today on the other side, opposite Israel? A big void. There is a group of elderly people in Ramallah, with no power or legitimacy, and no agreement they could have reached would have been accepted by the Arab public in Judea and Samaria or in Gaza, and in any event, they had no intention of reaching any agreement. Their only goal was to gain the territories and use them for the next attack aimed at minimizing and weakening Israel. Apart from that, there is nothing: No democracy, no economy, no law and no future. And there were those who wanted to give this void land from which they would attack central Israel with missiles. The Arab regimes have accepted Israel's existence and are, secretly and openly, seeking its assistance. The conflict with the Palestinians exists, but it's tiny compared to the Sunni-Shi'ite demon, the huge battle with radical Islam and the world powers' infiltration of the Middle East in a military drive. In the huge storm, the likes of which the area has not known since the Mongol invasion a little less than 800 years ago, Israel has remained the only island of stability. In the Middle East, which is desperately searching for a balance, we remain the only anchor.

Israel must use UN as an offensive tool

On the fifth year of the Middle Eastern destruction, which is going to last for decades, it's time to determine that the United Nations has become irrelevant here, except in regards to one country, which is the last remnant of the old regional order – Israel. Can the UN do anything in Syria? In Iraq? In Yemen? In Saudi Arabia? In Egypt? In Libya? That's why it focuses on Israel. It gives this organization's institutions a feeling that they have some advantage, that they are useful. The larger the failure in the region, the more the obsession towards Israel will grow, to the point of a farce. The more the Arab regimes fall apart, their attempt to divert the attention towards us becomes more desperate. Israel is defending itself – at the grotesque "Human Rights" Council, which is controlled by dictators, at the delusional UNESCO and at the Security Council, where some members don't even recognize Israel. So it might be time to change direction, to turn the regional void into something which could assist us. It's time to use the UN as an offensive tool, not just as a defensive tool. It's time to move the warfare into enemy territory. From now on, the UN institutions should be flooded with complaints, reports and information about the destruction taking place around us. Every day, a complaint, a report to the media, a resolution in the different institutions. The quality will create the quantity. Even if it isn't accepted, the conscious effect will eventually become fixated. We should embarrass them, just like they seek to embarrass us.

Every day, we should file a report about the Mahmoud Abbas gang which is carrying out mass arrests, including torture, which is persecuting minorities, where UN funds have been disappearing for years, which is responsible for racist incitement against Israel on a daily basis. The world doesn't know this, and the UN institutions are the tool for flooding the world with information. And again, we must not be gentle or cautious, but flood on a daily basis. An industrialization of information. And what about the horrors committed by Iran against the country's ethnic minorities? The executions which are only increasing, the persecution of homosexuals? The destruction of Syria, Iraq and Lebanon through Tehran's emissaries? The barrel bombs and chemical weapons of the Assad regime? Hezbollah's terrorism in Syria? And

what about the Turkish and Saudi support for the Sunni jihad organizations in Syria and Iraq? And how is it possible that the UN isn't flooded with reports and complaints about Hamas' terror? And what about Qatar, which won't stop bribing everyone in the West, including perhaps people in the UN itself? Or the shocking human rights situation in the Persian Gulf dictatorships? And what about Tunisia, which abandoned human rights at once following the latest terror attack on its soil? This is just partial list of what has to be turned into a weapon from now on, into deterrence. Israel shouldn't defend itself, it should attack. That way, it will be able to "trade" for the first time in its history in the UN – in other words, reduce the offense dosage in return for a similar dosage reduction among the Arab parties, which know exactly what will happen when the truth about them is revealed in the West. They are obsessing with you? You obsess with them. And so, by giving this degenerated institution – the UN – access to the truth, the world will understand that Israel is a fortress of democracy and human rights despite the military and political challenges around it and within it. Despite ISIS and similar organizations, which are the product of radical Islam. That way, the world will understand where the paradise of the Middle East is and where its hell is."

A SOLUTION TO THE ISRAELI-PALESTINIAN CONFLICT

The only countries where the extremist ideologies do not prevail are the moderate kingdoms of Jordan, Morocco and the Arabian Peninsula, now – also Egypt, but it became almost a fundamentalist state elected democratically that would have ruined the peace agreement with Israel and start terror from Sinai to Israel. The moderate kingdoms and the secular Egypt have an intrinsic interest to cooperate with Israel against the extremist fundamentalists Islamic movements such as Daesh and the Shiite fundamentalist Iran. The king of Jordan does not want to mess with the Palestinian conflict, but he has no alternative, as the Palestinian state that will be founded in the West Bank bordering Jordan will become within months a terrorist state ruled by Daesh, so he has to choose between losing his kingdom or becoming a Jordan-Palestinian kingdom, like he was de facto before the Six Day War and it worked quite well. The only change will be that he shall rule the West Bank jointly with Israel which is the strongest country in the Middle East and this will ensure his kingdom from falling into the rule of the fundamentalists.

The Western world has to do its utmost to prevent Daesh and the like to endanger the regimes in those countries. If those countries are not too democratic to the taste of some Americans/Europeans they should be comforted by the fact that Daesh, Al Qaeda, and Taliban are much less democratic, hoping that in a near future the Middle East will become democratic and ethical like Scandinavia, and the tiger will not eat the lamb. As far as Syria is concerned, the solution de facto is going to be the dissolution of the country into its ethnic entities – Alawis, Kurds, Sunnis, and Israelis in the Golan Heights. If Israel would have withdrawn from the Golan, Daesh and its like would be launching rockets to Israel from Lake Tiberias, even worse than what the Syrians did before the Six Day War. In the Golan Heights there are no demographic considerations like in the West Bank and Gaza. Those ideas of mine are shared by the best Israeli orientalists, by a large segment of the Israeli population, and by many Europeans and Americans who see without false ideologies in what jungle do we live, what is the interest of the West, of the countries with a large Muslim population becoming more and more extremists, not wanting to assimilate in the countries where they reside. How these ideas confer with my ethical ideology? By the fact that this solution is the most practical solution for all the parties involved – the Palestinians would be better off under the rule of the Jordanian king, as their brothers who prosper in the East Bank and in the Gulf states. For sure the Palestinians in Gaza would prefer the kingdom of Jordan/Palestine over the Hamas. They don't lose the potential of a democratic

regime as they don't have today any democracy and if there would be one – it would be a one-election vote as happened in Gaza with the Hamas and in Germany with the Nazis. Their economic situation would improve substantially, they would live in an Arab moderate state, there would be no terrorism, they would benefit from the peace with Israel, from the membership in the EU, no more walls, no more checkpoints, joint ventures with Israelis, Europeans and Americans, the right of return to the East Bank, peace with prosperity.

ON BDS AND DEFAMATORY ORGANIZATIONS

A few words on [BDS, the worst](#) defamatory organization since the Nazi propaganda, whose purpose is to annihilate Israel, with three false allegations: 1. The right of return of Palestinian refugees, which should be tied if they are so keen for justice to the right of return of the Greeks and Turks, the Germans and Poles, and above all the right of return of twice as much Jewish refugees including me to their native countries in the Arab world with full compensation for the money that they have left there. I have dealt at length on this issue in my book, but BDS counts on the ignorance of the people with good intentions who always pity refugees. Anyhow, the refugees want to return to one of the most advanced countries of the world after having left one of the most backwards countries. We see how they have contributed to the prosperity of the countries in which they lived for almost 70 years, with terror and subversion which peaked during Black September in Jordan and the Civil War in Lebanon, and they probably intend to contribute to the prosperity of Israel in a similar way. 2. Full equality of Arab-Palestinians in Israel, which should be tied if they are so keen for justice to full equality for Arab citizens in all the Arab countries, including the right to live in peace, preservation of human rights to women, secular citizens, homosexuals, minorities, and so on, in Saudi Arabia, the Gulf States, Iraq, Yemen, Lebanon, Syria, Sudan, Algeria, Libya... Si non e vero e ben trovato/A fairy tale!

I advocate of course for full equality for the Arabs and the Ultra Orthodox in Israel, in rights and in duties as well, they are entitled to work in all the state and private organizations, to live in all the towns and neighborhoods, but also to serve in the Israeli army – men and women – for the same periods as the other citizens, paying taxes as all the other Israelis should do without participating in a shadow economy where no taxes are paid and no income is reported – this applies of course also to Jews who avoid paying taxes as well and all tax evaders should be sent to jail like in the US, building their homes only with the proper authorizations – like the Jews who are obligated to do so as it must be enforced with the same rigor to Jews and Arabs, and most of all an obligation for a full allegiance to the state of Israel, like the American or French Jews for their states, regardless of the conflict with their brother Palestinians, as the allegiance to the state supersedes the allegiance to their people. Imagine that a German Jew in World War I would object from joining the German army because in the English and French armies there were other Jews. He would be court martialed and sent to 20 years imprisonment. In the same way serving in the Israeli army should be compulsory to Arabs, Christians, men, women, Ultra-Orthodox, Doves who don't want to serve in the West Bank, Hawks who don't want to enforce expulsion from settlements. There is only one allegiance – to the state of Israel, and all the citizens of Israel should comply to this and to the laws.

3. The end of Israeli occupation and colonization of Palestinian land, which was never Palestinian but under occupation of Jordan and Egypt, and during those times nobody ever said that they were occupied and should be called Palestine. Even resolution 242 of the UN does not call for end of occupation of all the territories, and BDS forgets that the Jewish state existed for two thousand years in history while there was never a Palestinian state. Nevertheless, occupation is bad for both Israel and the Palestinians and a peaceful solution should be sought with Jordan, which is the true Palestinian state, where de facto 80% of the population is Palestinian. The

Palestinians of the Gaza strip and the West Bank should be citizens of Jordan, the Israelis living in the West Bank should be citizens of Israel, both Jordan and Israel would be admitted to the European Union, with open borders, cooperation, and the right of return of the refugees to Jordan. This solution was presented at length in my book, the Jews have returned back to their homeland including Judea and Samaria, they are not settlers in a Palestinian state which never existed. The Jews accepted in 1947 the two state solution but the Palestinians rejected it and the Arab states started an annihilation war in 1948 against Israel aiming to finish what Hitler did not succeed. Even after they failed against all odds they continued to fight Israel with terror and boycott, exactly like they do now, peaking during the Six Day War when they tried once again to fulfill the common goal of Hitler and their leader Haj Amin Al Hussein, Arafat, the other terrorist organizations, Egypt, Syria and Jordan – destroying Israel and killing all the Jews. After they failed once again, they continued in Yom Kippur War, this time without Jordan that learned at last what are the Palestinian goals during Black September in 1970 where 20,000 Palestinians were killed almost all of them "civilians" like the few thousands who were killed in the Israeli-Palestinian conflict. When a country who starts a war loses the winning country has the full right to annex the territories of the losing side, like it was done by Russia, the US and Europe. Otherwise what price do they pay for their aggression? In spite of that Israel has agreed to withdraw from Sinai in return to a peace agreement with Egypt. But Israel cannot afford to do that in the Golan Heights and the West Bank even with a peace agreement which has no worth as we see over and over again with Syria in its civil war, Palestine with extremism winning over and terror subsiding even after withdrawing from the West Bank in the late nineties and Gaza after 2006. So, the solution should be sought with Jordan as was explained in my book.

ISRAELI BOYCOTT BY OUR IRISH FRIENDS

I'll bring here an example of boycott by Irish citizens and organizations, that some people think are the most vehement followers of a boycott against Israel, although others differ, stating the UK boycott is much stronger. Since 2010, over 250 Irish artists, students, and professors have pledged to boycott Israel along with over 140 Irish academics. [Ireland Palestine Solidarity Campaign](#) makes a very thorough research on Israeli products, actually you must be full of hate in order to work so hard on a campaign that favors a terrorist organization like the Hamas which has conquered Gaza, killing much more Palestinians than the Israelis ever killed in legitimate defense after the Hamas launched thousands of rockets to innocent civilians in Israel. How a nation that fought so fiercely for independence favors a nation that has invested most of the aid it has received in weapons and corruption. The Hamas leadership lives like millionaires, while their people who could have prospered like Singapore live in poverty and suffer from a never ending war in spite of the withdrawal of all Israeli troops and settlers, proving that what interests them is only the annihilation of Israel and not the welfare of their people. All those who contribute to this defamation campaign are in favor of a terrorist organization aimed to set back its people a thousand years in the past, in a retrograde regime, based on religion, murder and ignorance. They work against a nation that managed to obtain magnificent results in spite of war, like Ireland has done brilliantly. Actually, there is so much affinity between Ireland and Israel, that it is completely incomprehensible how a nation that fought a super power that oppressed them for centuries does not favor another European nation like Israel that fought the same oppressor during thirty years. Ireland has managed to achieve a turnaround with a flourishing economy based on progress and a secular nation after they suffered so much from religion.

The boycott campaign is based on monstrous lies. First of all Apartheid, the right of return, and no equal human rights for the Israeli Arabs. I deal on those issues at length in this book. The Irish who boycott Israel have no problem in dealing with Iran, North Korea and Sudan, proving that the boycott is based primarily on anti-Semitism inculcated from early childhood that the

Jews have crucified Jesus. I don't want to argue on the issue of the crimes committed by some of those who inculcated anti-Semitism to young boys and girls, to unmarried mothers and to free thinkers. The boycotters are outraged by the death of four or one Palestinian child killed during a war of retaliation against the sites where the rockets were launched, but are completely serene when hundreds of Israeli children were killed by the Intifada terrorists in 2001-2004, when tens of thousands children are killed in Syria, Sudan, Iraq, Lebanon, and Afghanistan, by the allies of the Hamas that rules Gaza. This proves that those who have double standards are anti-Semitic as they accuse only the Jews for all the world's troubles and not the dictatorships' regimes who kill hundreds of times more in Arab countries, in African countries, and elsewhere. I don't want to argue on the issue of the thousands of innocent civilians killed by the IRA, many of them children. The Irish boycotters don't boycott also the US that killed hundreds of thousands of civilians not only in World War II with the atomic bombs in Hiroshima and Nagasaki, and with the UK the bombing of Dresden, Berlin and other German cities. The US bombed North Vietnam, and more recently killed many civilians in Iraq and Afghanistan. I could go on and on, and I don't want to judge at all the Americans who killed the civilians, and prevented much more killings. Anyhow, all my remarks on Irish apply also to organizations in UK, US, Scandinavia, and other European countries. Israel was boycotted for dozens of years by the Arabs and many multinational companies such as Coca Cola, and it didn't prevent the country to become one of the most advanced countries of the world. The Irish boycott will not change the picture either, but it is hurting that such an admired and admirable country has elements that hate Jews and Israelis, and we are aware of the fact that they are not probably the majority of the Irish people, and other Europeans individuals and organizations boycott Israel as well, including admired artists as [Mikis Theodorakis](#) and director [Ken Loach](#), Scandinavians, English, Dutch, French, and Greeks. I advise the reader to read more on [anti-Semitic and anti-Israeli](#) slurs in recent years.

THE MONSTRUOUS ANALOGY BETWEEN THE HOLOCAUST AND THE NAKBA

Nowadays, we hear the Arabs complaining, following the War of Independence and Six Day War, that their Nakba/Naksa is similar to the Jewish Holocaust. This is of course pure nonsense, as what happened to the Arabs was that they lost the war in which they wanted to exterminate the Jews in 1948 and in 1967, after they started the wars, their losses in casualties were a few thousands, while the refugees fleeing the country, in most of the cases at the instigation of their leadership, was 500,000 – 700,000 in comparison to 900,000 Jews including me who fled the Arab countries. This is compared by the Arabs and by many Europeans to the Holocaust when the Nazis murdered six million Jews – men, women and children, not one, four or hundreds, but millions of children, killed on purpose by the Nazis and their collaborators, many of them sympathizing the Arabs, when the Jews did nothing to the Germans, did not launch missiles against the Germans from neighborhoods with children, and did not start the war - unless you believe to the anti-Semitic propaganda that the Jews are responsible for World War I, II, 9/11, Nakba, Naksa, crucifixion of Christ, plagues, the crisis of the Arab World in Syria, Iraq, Yemen, Libya, Lebanon, and the killing on purpose of four children on the beach of Gaza. The tragedy of the Arabs, and I agree that it is a tragedy, but they have to blame their leaders for this tragedy and not the Jews who miraculously won the war, is a much lesser tragedy than the tragedy of the Indians and Pakistanis at exactly the same period of 1947-1948 who lost half a million people and 14 million refugees crossed the borders to India and Pakistan.

One should not get the impression that I blame only the others on the wars, racism, economic and social injustice. In this book and in my other books and articles, most of them in Hebrew, I deal at length with what is wrong in the Israeli society and conduct. As the blame is meant to Israeli ears I write about it mostly in Hebrew to Israeli readers. But nevertheless I dealt with

those issues also in this book. My friend Joshua Sobol wrote an excellent play [Jerusalem Syndrome](#) that I read and saw, but the **syndrome** consists of a group of mental phenomena involving the presence of either religiously themed [obsessive](#) ideas, [delusions](#) or other [psychosis](#)-like experiences that are triggered by a visit to the city of [Jerusalem](#). It is not endemic to one single religion, but has affected [Jews](#), [Christians](#) and [Muslims](#) of many different backgrounds.

Otherwise you cannot understand the conduct of some Muslims who whenever they hear the false mantra "Al-Aqsa is in danger" they start killing and stabbing old women of 80, boys of 13, Yeshiva boys and Rabbis, women, children, men, and risking their lives as well, as most of them get killed. The Christians suffered also from this syndrome when they sent thousands of crusaders to conquer the holy places, killing tens of thousands of Jews in Europe and Muslims in Palestine, in a vain attempt to conquer Jerusalem where Jesus who was a pacifist and social activist operated and he would have condemned undoubtedly the conduct of those crusaders/believers. The inquisitions operated also irrationally and against the precepts of Jesus.

But I deplore also the conduct of extremist Jews who burn mosques, churches, kill innocent Palestinians (not the Army or the settlers as a group, just unorganized extremists, while the Moslem syndrome is managed by their leaders as Haj Amin Al- Husseini, Arafat and Abu Mazen) – men, women and children, and even murder the beloved prime minister of Israel Yitzhak Rabin. Many believe that the Oslo agreements were a mistake, as they welcomed the terrorists Arafat and Abu Mazen to the West Bank and later also the Hamas in Gaza and they seized the opportunity to start a war against Israel, launching thousands of rockets against innocent populations and murdering more than a thousand civilians on the second Intifada. But I don't have any doubt that Rabin and Peres meant well when they signed the agreements and truly believed that they will bring peace. I don't think that the murder of Rabin killed the peace process as he would have conducted exactly like Peres, Barak and other Labor leaders, Sharon and Netanyahu, did when they were faced by the mass murders committed by the Palestinians.

THE PALESTINIAN AND ISRAELI IMPASS PREVENTING THEM TO MAKE PEACE

Those who killed the peace process are only the Palestinians who would never agree to a mutilated state of Gaza, the most populated country and one of the poorest on earth, and the West Bank – a country with no critical mass of a state, meant to be a demilitarized state when even now they have unlimited weapons and when they will be an independent state they will acquire mass murder weapons as well and never relinquish war and terror, a state with no right of return of their 5 million brothers in refugee camps in Lebanon, Syria, Egypt and Jordan. This at least is not a syndrome, it is a rational conduct and Israel should be aware of it, to the great sorrow of the doves, some of them are my best friends, who believe that peace can be achieved on the basis of the withdrawal of the "occupied" territories (we occupied/liberated/returned to territories that were previously occupied by Egypt, Jordan, Britain, Turkey, the Crusaders, etc.).

The tragedy of Israel is that we have hallucinating people, with the Jerusalem Syndrome or the Fata Morgana Peace Now Syndrome, extremist hawks and extremist doves. The extremist hawks do their utmost to exasperate the Arabs, settling on every hill in the West Bank, burning churches and mosques, killing innocent Arabs, issuing Pula deNura (killing curse) against Rabin, and possibly other leaders even from the Likud party, killing Muslim worshippers in the Cave of Machpela in Hebron. But the Israeli government, the police, our FBI and army are doing their utmost to prevent those catastrophes, most of the times with success, but we did not prevent the killing at the Cave of Machpela and the murder of our beloved prime minister Rabin (I admired him also, as he was my Chief of Staff when I was a young lieutenant, and he won the

Six Day War, and some of his achievements as a prime minister), and we do not act vehemently enough against those who break the law in the West Bank and in Israel, Jews and Arabs.

The extremist Doves have not killed people yet, but I am afraid that it will come as they deligitimize and vilify so much Netanyahu that someone would try to murder him. They have the syndrome of the Israeli guilt, not Jerusalem Syndrome but Shenkin (in Tel Aviv) Syndrome. Only the Jews and Israelis are to be blamed, the Doves are sometimes financed by Israeli-haters organizations (the extremist Hawks are also sometimes financed by Arab-haters organizations), they advocate in many cases boycott against Israel (we had in the past also such guilt-complexed Jews who justified the anti-Semites, trying to find the fault in the Jews and not in the anti-Semites, like those who think that the women who are raped are guilty of being raped and not the rapists...). They also advocate a forced settlement, even if it will mean compelling the settlement by force?, as was achieved (after visiting the Balkans I am not so sure) in Serbia, Kosovo, Bosnia...? I just wonder where will they be when the enforcers (the UN, Nato or whom?) will bomb Tel Aviv, where will they hide or will they emigrate to Australia or Canada, as many of them have already done. My only problem is how those extremist Doves, some of them are my friends, act rationally in all other aspects of life, some of them advocating social and economic justice, but only when it comes to the Arabs – they worship and justify them, even as Shahids, while on the other hand they hate the Israeli settlers in the West Bank, the Hassidic Jews, etc.

They don't see that their Dovish attitude has failed, and they say: don't confuse me with facts. The Hawkish attitude has failed as well, and I believe in a Middle Way policy, as I am not a dove nor a hawk. Every time that we have withdrawn from territories when we faced terrorists as the Palestinian Authorities (the Fatah was a terrorist organization and we have brought them with our own hands to rule the West Bank and Gaza) and Hizballah they saw our desperate willingness for peace as a weak point and instead of ameliorating our relations and signing a peace agreement they sent us thousands of rockets from Lebanon after the Left Wing Labor party has withdrawn from Lebanon. Lebanon is to blame, because they are the sovereigns in Lebanon, but nevertheless hundreds of Israelis have died from their attacks. I don't blame Barak or the Labour party for that, as they truly believed that it will bring peace, but they should draw the conclusions that a peace agreement with terrorists is impossible. The same result happened when Israel has withdrawn from most of the West Bank. Those who did it truly believed in peace, but the arch-terrorist Arafat has applied his Salami policy and used the West Bank and Gaza to launch terrorist attacks against Israel in 1994/2000 and onwards killing more than a thousand Israeli civilians. And then, in 2005 the withdrawal from Gaza has brought the Hamas to rule Gaza, launching thousands of rockets to Israel, disrupting our economy and killing more Israelis. The Dovish attitude has failed with the Palestinians, and the only government that has made peace and giving back all Sinai was the Hawkish government of Begin that made peace with Egypt. But the Hawkish policy to continue ruling millions of Palestinians did not succeed as well, although the settlements and the "occupied" territories (that were before occupied by Jordan) did not contribute to terrorism and the Intifadah, as the Palestinians leaders want to exterminate Israel, deligitimize it, boycott it, killing thousands of Israelis, and will never accept peace, even if we will withdraw from all the West Bank, Eat Jerusalem and the Wailing Wall, just continuing the war from the "demilitarized" state until they achieve their goal to kill all the Jews, finishing the Nazi job that their ally (with Haj Amin Al-Huseini) Hitler has started in 1940.

And speaking of irrationals, the Yugoslavian countries wars were irrational as well, people who were friends, marrying each other, collaborating at work, speaking the same language (Croatian, Serbian and Bosnian languages are much closer than Hebrew and Arabic), looking the same, living in the same homes and towns, decided all of a sudden to murder each other, remembering

long-ago conflicts, raping, transferring hundreds of thousands over the border, causing tragedies that the Europeans thought will never again occur after the atrocities of World War II. The Pakistan-Indian wars were also irrational, and especially the conduct of Muhammad Ali Jinnah (becoming religious after being secular for so many years), who provoked violence against India, when his opponent was Mahatma Gandhi who wanted an undivided and peaceful non-violent India with Hindus, Muslims and others sharing the power. Gandhi who was also murdered by a Hindu extremist, with three bullets into his chest at point-blank range, exactly like Yitzhak Rabin was murdered by an extremist Jew, Anwar Sadat who was murdered by an extremist Muslim...

This extremist conduct, this Jerusalem/Belgrade/Delhi/Cairo/Ramallah/Karachi syndrome that brought such tragedies to Yugoslavia, Egypt, Palestine, Israel, Pakistan and India, reminds me of two old and typical stories. The first one is about the Middle Eastern scorpion who asked the frog to take him to the other side of the river. The frog agreed but on one condition that the scorpion will not bite him, the scorpion agreed (signing an agreement?), but in the middle of the way it bit the frog. "What have you done, now both of us will die" said the frog and the scorpion answered "Well, that's how we operate in the Middle East...". The other story is about a Middle Eastern (you can choose to call him a Jew, a Muslim, or a Christian) who delivered a Genie from a bottle and the Genie promises him that he will reward him by giving him whatever he chooses, but on one condition that his foe (Jew, Muslim or Christian) will get twice of what he gets. The Middle Eastern thinks for a few seconds and tells the Genie: "Tear off one of my eyes!"

THE MUSLIM SOCIETY'S BLAME ON NOT CONDEMNING THE FUNDAMENTALISTS

I always write that the problem is with the Islamic fundamentalists and not with the Muslims. It is true, but not completely. One has to blame also the Muslims that they do not excommunicate the extremists. In Palestine Abu Mazen names streets in the names of the Shahids and finance their families, Arab leaders finance terror and war, as well as Nazi propaganda against the Jews and Israel, yet there are almost no Palestinians or Arabs that would condemn this conduct. I understand their fear but actually the moderate Arabs and Muslims, even if they are 99% of the population, should revolt otherwise their fate will be like the fate of the civilians in Germany and Japan in World War II. They also remained quiet and even cooperated in many cases with the bellicose regimes, they were soldiers, officers, worked in the weapon factories, and ultimately millions of them died in the bombardments of Dresden, Berlin and the other German cities, in Hiroshima, Nagasaki, and of course in the war. There will be a cultural war, in this I have no doubt, but I don't know what form it will take as the wars of Iraq, Afghanistan, and the Western interventions in the "Arab Spring" were a complete failure. The Muslim extremists think that the Western World is too weak, the Scandinavians and the Irish have not strong armies, and they might force them to join the Islamic state, but the Americans and British that may be Peace Now pacifists in the short run, will in the long run use excessive force and solve the conflict like they did in World War II, but millions might be killed as during the war. If their governments, and the governments of Germany and France would not want to use such drastic measures, extreme right governments that will replace them will do the work as the citizens who advocate democracy, human rights and compassion to refugees and the "poor Arabs", want first of all to live and preferably as free citizens and not ISIS-like Muslims. So, the moderate Arabs and Muslims have to take their fates in their own hands and destroy ISIS and all the terrorist organizations, the Muslim Brothers, and all the belligerent Islamic organizations, otherwise they might find themselves in concentration camps, or expelled from Europe, or killed. This is what happened with the Germans and Japanese, and after the war German and Japan have become the most prosperous countries in the world, peace loving, very ethical, with the best ranking in all the parameters of democracy, GDP, social progress, quality of life, education, health, culture. The

moderate Arabs and Muslims have three choices: either to destroy ISIS et al now or after World War III with millions of casualties, most of them coming from their populations, or God Frobids/Auzu billahi if ISIS wins to live in a retrograde Islamic Caliphate of the Middle Ages.

The only countries that defend themselves from the Islamic threat and don't accept to take Muslim refugees, with ISIS infiltrators, are Hungary, Russia, Israel, Greece, former Yugoslavian countries, Bulgaria. That is because all of them had to deal in the past with Muslim threat in wars and occupation. The Greeks and the Yugoslavs know what it is to be occupied by an Islamic Caliphate, much more moderate than the present Islamic State. The Russians and the Israelis are fighting for a hundred years Muslims, the Oriental Israelis know what it is to live in an Arab country, so they don't have any doubt on the course of action to take (except some hallucinatory pacifists). What I don't understand is why the Spaniards are so much pro-Arabs, after all they were conquered by the Arabs for hundreds of years until the [reconquista](#). [Francoist Spain](#) did not recognize Israel citing an international conspiracy of [Jews](#) and [Freemasons](#) against Spain, the "[contubernio judeo-masónico](#)". In 1949, the State of Israel voted against lifting sanctions against Spain in the [United Nations General Assembly](#) due to the [Francoist regime's sympathy and material support for the Axis Powers](#). Situation has much improved over the years but still Spaniards are basically pro-Arabs, and I hope that they don't miss the epoch when they were part of the Islamic Caliphate. Anyhow, the ISIS map shows Andalus (the whole Iberian peninsula) as part of the Islamic state, and if they'll continue with their liberal immigration policy, their support to the Palestinian cause, and their criticism towards Israel, the reconquista will happen once again but this time in the opposite direction. It will be a pity as I admire Spain and Portugal, their culture & people, I feel myself there at home, and I wish them to remain European/liberals.

And a piece of advice for Muslims and Arabs – stop to complain about discrimination, racism and poverty. You are in Europe, Israel and the US in much better conditions than what you were when you lived in Arabic or Moslem states, first of all you are not killed in civil wars, then you receive free education and health care, furthermore you have jobs that maybe are not the best but still are much better than the jobs you had in your countries. Take an example from the other immigrants who came to Europe – the Jews, the Spanish, Portuguese, Poles, Greeks, Italians, Germans – they suffered more than you from racism, from discrimination, from numerus clausus, even from pogroms, the Jews came from the Holocaust, the worst tragedy in humankind, but they didn't complain, they tried to excel without receiving any assistance from the UN (which allows the refugees to stay forever in refugees camps, otherwise they would work and integrate in the societies where they live), and they have become wealthy and prosperous. They did not remain in a status of refugees for almost seventy years, complaining about the lands that they have left. Germans fled from Poland, Czechoslovakia, Russia, East Germany, and look at them now – prosperous and happy. Stop living in refugees camps, in Ghettos, integrate in the population, in the local culture, let the women get the same standing as men, don't opt for terrorism, opt for life, there are no 72 virgins waiting for you in heaven, don't call your children Jihad and Shahid, mothers – don't send your sons and daughters to die as Shahids in Jihad, be realistic and try to find the best way out of the impasse in which you are living in Europe or Israel. After World War II Germans, Japanese were in much worse conditions than your [Nakba/Naksa](#).

You talk all the time about "[the massacre of Deir Yassin](#)" where 107 villagers were killed during and after the battle for the village, including women and children—some were shot, while others died when hand grenades were thrown into their homes. Several villagers were taken prisoner and you maintain that they have been killed after being paraded through the streets of [West Jerusalem](#), though accounts vary. Four of the attackers were killed, with around 35 injured. The killings were condemned by the leadership of the [Haganah](#)—the Jewish community's main

paramilitary force—and by the area's two [chief rabbis](#). The [Jewish Agency for Israel](#) sent Jordan's [King Abdullah](#) a letter of apology, which he rebuffed. During the Second Intifada the Palestinians terrorists sent by Arafat killed more than a thousand civilians, most of them women and children and none of your leaders have rebuked it. But you compare this massacre, the Nakba and the Naksa to the Holocaust where six million Jews were murdered, all of them civilians and none of them had sent warriors and terrorists against Germany. And the anti-Semites "swallow" this propaganda with pleasure saying how wretched you are and how murderous are the Jews who kill women and children. Your terrorists kill almost only women, children and old people, not only nobody apologizes, but you glorify them, sending them to heaven to look for the 72 virgins. Your brothers in Syria, Iraq, Yemen, Algeria, Sudan, kill hundreds of thousands of your people, yet only the Jews and the Israelis are blamed by you, by the UN, and by the "choir" of your supporters who are yearning to join the Islamic State, willingly or by force. No Israelis have plans to conquer Europe as Muslim Arab ISIS, and none of them have murdered hundreds or thousands of Russians, French, and other Europeans.

You complain of the miserable condition of Gaza, which is in a "blockade", the only thing that the Israelis want to ensure is that you will not receive additional thousands of rockets to launch against innocent civilians. Yet you are the "wretched" and the peacelovers at Oxford, Scandinavia and Dublin justify your murders as legitimate opposition to Israel "the conqueror". If Gaza would have opted to be like Singapore and to live in peace with Israel, you would prosper not less than Singapore and maybe more. But, aha, you don't have leaders like Lee Kwan Yew who made his tiny country a first world country, one of the most prosperous in the world. While your leaders, spiritual and political, prefer to keep you in poverty, launching a Nazi propaganda against the Jews and Israel, prefer to invest most of the aid in weapons and rockets, with the dictatorial Hamas not recognizing Israel and trying to kill as many Jews – women and children – as their spiritual forefathers Hitler and Haj Amin al-Husseini. People of Gaza, revolt your oppressors, your extremist leaders, who want to keep you in the Middle Ages, in poverty, without human rights, without gender equality, with 72 virgins awaiting your Shahids in heaven.

MUSLIM NOBEL PRIZE LAUREATES

Many Muslims and Arabs succeeded to integrate, to think positively and not negatively, without promoting hate but love, not war and terrorism but peace and living in harmony with your neighbors, not backwardness but progress, not despair but courage, courage to live and prosper not courage to kill yourself and a dozen others, as Islam is not against progress as many Muslim leaders preach, and your people – Muslims and Arabs can be wealthy and content with their lives. If you'll do so within two or three decades you'll not have only a dozen 12 [Muslim Nobel laureates](#) but many dozens, in proportion to the Muslim 23% of the world's population. You are as clever as the Jews, the Christians, and the Japanese, and nothing hinders you to be as successful as they are. Seven of the twelve winners have been awarded the Nobel Peace Prize. If we disregard the controversial award to the arch-terrorist Palestinian Yasser Arafat (1994), Anwar al-Sadat the President of Egypt was awarded the prize in 1978 for a peace that is holding until now in spite of all the problems, although he was murdered by extremists. Shirin Ebadi (2003, Iran) was awarded for her efforts for democracy and human rights. She has focused especially on the struggle for the rights of women and children. She lives in exile in the UK, as the retrograde regime of Iran does not give equal rights to women and human rights either. In 2005, the Egyptian Mohamed El Baradei was awarded the Nobel Prize for his efforts to prevent nuclear energy from being used for military purposes, mainly against the Iranian efforts to become nuclear. I am very skeptical that this will be achieved but at least he tried and so did

many European and American leaders, however they may prove wrong as you can't trust a deceitful regime as the Iranian regime, as you could not trust Hitler's regime either.

I believe that the Nobelist who deserved most the prize was Muhammad Yunus (2006, Bangladesh), whom I admire, but he deserved to receive the prize in Economics (awarded unfortunately to too many neoliberals) for his efforts to create economic and social development from below with microcredit given by Grameen Bank to the poorest women to run their own business, helping hundreds of millions all over the world to get out from the vicious circle of poverty and exploitation. Tawakel Karman (2011, Yemen) was awarded the Nobel Peace Prize at the age of 32 for her non-violent struggle for the safety of women and for women's rights to full participation in peace-building work. She became the international public face of the [2011 Yemeni uprising](#) that is part of the [Arab Spring](#) uprisings. She has been called the "Iron Woman" and "Mother of the Revolution" by Yemenis. So, there is an alternative to wars and terror...

In 2014 Malala Yousafzai (Pakistan) was awarded the Nobel Peace Prize at the age of 17. She is known mainly for human rights advocacy for [education](#) and for [women](#) in her native [Swat Valley](#) in the [Khyber Pakhtunkhwa](#) province of northwest Pakistan, where the local [Taliban](#) had at times [banned girls from attending school](#). Yousafzai's advocacy has since grown into an international movement. On the afternoon of October 9, 2012, Yousafzai boarded her school bus in the northwest Pakistani district of Swat. A gunman asked for her by name, then pointed a pistol at her and fired three shots. One bullet hit the left side of Yousafzai's forehead, travelled under her skin through the length of her face, and then went into her shoulder. In the days immediately following the attack, she remained unconscious and in critical condition, but later her condition improved enough for her to be sent to the [Queen Elizabeth Hospital](#) in Birmingham, England, for intensive rehabilitation. On 12 October, a group of 50 Islamic clerics in Pakistan issued a [fatwā](#) against those who tried to kill her, but the Taliban reiterated their intent to kill Yousafzai and her father, [Ziauddin Yousafzai](#). The assassination attempt sparked a national and international outpouring of support for Yousafzai. She received the Nobel Prize as she fought for the right of all children in education. She lives in the UK. In 2015 the Tunisian Dialogue Quartet received the Nobel Peace Prize for its decisive contribution to the building of a pluralistic democracy in Tunisia in the wake of the Jasmine Revolution of 2011. We see here a trend of the Peace Prize committee to support peace in Moslem countries, human rights, political rights, women equality, education for women, as opposed to the policy of ISIS and the other terrorist groups. That is why I am afraid that the next attack of ISIS could take place during the [Nobel Peace Prize](#) award ceremony on December 10. The Norwegian committee has done too much against ISIS and Taliban, Islamic organizations and fundamentalist countries. Norway and Sweden (the other ceremonies take place in Stockholm on the same night) are easy targets for the terrorists and if they can they will attack the ceremonies broadcasted live all over the world. It makes much more sense than attacking a rock concert in Paris or a restaurant managed by a Muslim woman.

I myself was interviewed live several times during the ceremony of the award of the Chemistry Nobel Prize to my in-law Danny Shechtman in Stockholm on December 10, 2011. The TV crew came to our house, showed the small grandchildren of Shechtman whom we kept in our home while all the family were in Stockholm, and asked me about Danny. With a split screen the viewers of the national TV network could see the King of Sweden and me, so it was almost as if I was there. I appreciate very much the courage of the Nobel Prize committee that is not afraid of potential threats by the terrorist organizations. Furthermore, because only 12 Muslims have won the Nobel Prize and 22% of the Nobel Prize winners are Jews, the Nobel Prize committees are accused of being pro-Jews, Eurocentrists, and backing only Muslim dissidents such as most of

the Muslim Nobel Peace Prize winners. So, let us hope that the prizes award ceremonies at Oslo and Stockholm will not be disturbed, and this bastion of world culture will continue its activities

Other Muslim Nobelists are Naguib Mahfouz (Literature, 1988, Egypt) of whom we've written at length in this book – known to be a liberal and strong supporter of the peace agreement with Israel, Orhan Pamuk (Literature, 2006, Turkey) who describes himself as a Cultural Muslim who associates the historical and cultural identification with the religion while not believing in a personal connection to God. Mohammad Abdus Salam (Physics, 1979, Pakistan) together with Sheldon Lee Glashow and Steven Weinberg (Both of them are Jewish...) for their contributions to the theory of the unified weak and electromagnetic interaction between elementary particles, including inter alia the prediction of the weak neutral current. He was a member of the Ahmadiyah Muslim community, which the government of Pakistan declared to be non-Muslim in Pakistan in a 1974 constitutional amendment. So, we see here a clear pattern to award most of the Nobel Prize for Muslims who are dissidents and opposed to extreme Muslim ideology. May God protect from any harm the Nobel committees who award "too few" prizes to Muslims, "too many" prizes to Jews – 22% of all the winners, [and Israelis – 12](#), exactly like the number for all the Muslims, while Israel exists only since 1948 (Prizes started in 1901) with a population of 8 millions compared to 23% of the world's population for the Muslims, and what is worse most of the Muslims are not "Kosher" Muslims according to the extremists, being liberals, supporting the Peace agreements with Israel, advocating equal rights for women, education for girls, not believing in a personal connection to God, dissident Muslims, building a pluralistic democracy instead of a Sharia-ruled Islamic Caliphate, advocating human rights, trying to prevent nuclear energy from Iran. Until now we have only two Nobelists who might deserve the prize, according to the extremists: Yasser Arafat the arch-terrorist and Muhammad Yunus who is of course not an extremist but he is not a dissident either. Finally, Ahmad Zewail (Chemistry, 1999, Egyptian-American) – he left Egypt as a young man and is a US citizen, and Aziz Sancar (Chemistry, 2015, Turkey) – both of them are liberals. So, out of the 12 laureates (from Egypt – 4, Pakistan – 2, Turkey – 2, Yemen – 1, Iran – 1, Tunisia – 1, Bangladesh – 1), 8 are dissidents or not Kosher, 3 are liberals, and only Arafat was an extremist in terrorism but not so much in Islam.

ISRAELI NOBEL PRIZE LAUREATES

List of the 12 Israeli Nobel Prize winners in Literature, Peace, Economics and Chemistry:

Year	Winner	Field	Contribution
1966	Shmuel Yosef Agnon	Literature	"profoundly characteristic narrative art with motifs from the life of the Jewish people"
1978	Menachem Begin	Peace	"for signing a peace treaty with Egypt "
1994	Yitzhak Rabin Shimon Peres	and Peace	"for the peace talks that produced the Oslo Accords"
2002	Daniel Kahneman	Economics	for prospect theory
2004	Aaron Ciechanover and Avram Herskho	Chemistry	"for discovery of ubiquitin-mediated protein degradation"
2005	Robert Aumann	Economics	"his work on conflict and cooperation through

game-theory analysis"

2009	Ada E. Yonath	Chemistry	"her studies on the structure and function of the ribosome in cells"
2011	Dan Shechtman	Chemistry	"for his studies on atoms in rigid crystals"
2013	Arieh Warshel and Michael Levitt	Chemistry	for "the development of multiscale models for complex chemical systems"

ON MUSLIMS CALLED JIHAD AND SHAHID

I have searched on Facebook how many men and women are called Jihad (48), Djihad (32), Jeehad (18), Djehad (1), Jehad (34), altogether – 133. I could have started a whole argument on how the Muslims call their children Jihad – holy war, and that shows how belligerent they are. But as I am a researcher and I search ten times before I express my opinion, I looked at the meaning of Jihad. Well, Jihad [/dʒɪˈhɑːd/](#); [Arabic](#): جهاد *jihād* [\[dʒɪˈhæːd\]](#) is of course what everybody knows "holy war", fight, battle against the infidels, but it is also an [Islamic term](#) referring to the religious duty of [Muslims](#) to maintain the religion. In [Arabic](#), the word *jihād* is a noun meaning "to strive, to apply oneself, to struggle, to persevere". A person engaged in jihad is called a [mujahid](#), the plural of which is *mujahideen* (مجاهدين). The word *jihad* appears frequently in the [Quran](#), often in the idiomatic expression "striving in the way of God (*al-jihad fi sabil Allah*)", to refer to the act of striving to serve the purposes of God on this earth. Muslims and scholars do not all agree on its definition. Many observers—both Muslim and non-Muslim—as well as the *Dictionary of Islam*, talk of jihad having two meanings: an inner spiritual struggle (the "greater jihad"), and an outer physical struggle against the enemies of Islam (the "lesser jihad") which may take a violent or non-violent form. Jihad is often translated as "Holy War", although this term is controversial. According to "Orientalist" (historian of the Middle East) [Bernard Lewis](#), "the overwhelming majority of classical theologians, jurists", and specialists in the hadith "understood the obligation of jihad in a military sense." [Javed Ahmad Ghamidi](#) states that there is consensus among Islamic scholars that the concept of jihad will always include armed struggle against wrong doers. In [Modern Standard Arabic](#), the term *jihad* is used for a struggle for causes, both religious and [secular](#). The Hans Wehr [Dictionary of Modern Written Arabic](#) defines the term as "fight, battle; jihad, holy war (against the infidels, as a religious duty)". Nonetheless, it is usually used in the religious sense and its beginnings are traced back to the Qur'an and words and actions of Muhammad. In the Qur'an and in later Muslim usage, jihad is commonly followed by the expression *fi sabil illah*, "in the path of God." It is sometimes used without religious connotation, with a meaning similar to the English word "[crusade](#)" (as in "a crusade against drugs"). The word jihad (or variations based on its root—the letters J,H,D) appear 164 times in the Quran according to one count. According to Jonathan Berkey, jihad in the Quran was originally intended for the nearby neighbors of the Muslims, but as time passed and more enemies arose, the Quranic statements supporting jihad updated for new adversaries.

This encourages the use of jihad against non-Muslims. In the twentieth century, one of the first Islamist groups, the Muslim Brotherhood emphasized physical struggle and martyrdom in its credo: "God is our objective; the Quran is our constitution; the Prophet is our leader; struggle (jihad) is our way; and death for the sake of God is the highest of our aspirations." In a tract "On Jihad", founder Hasan al-Banna warned readers against "the widespread belief among many Muslims" that struggles of the heart were more demanding than struggles with a sword, and

called on Egyptians to prepare for jihad against the British, (making him the first influential scholar since the 1857 India uprising to call for jihad of the sword). The group called for jihad against the new Jewish state of Israel in the 1940s, and its Palestinian branch, [Hamas](#) (rulers of Gaza, supported by many of those who boycott Israel), called for jihad against Israel when the [First Intifada](#) started. In 2012, its General Guide (leader) in Egypt, [Mohammed Badie](#) also declared jihad "to save Jerusalem from the usurpers and to [liberate] Palestine from the claws of occupation ... a personal duty for all Muslims." Muslims "must participate in jihad by [donating] money or [sacrificing] their life ..." Many other figures prominent in Global jihad started in the Muslim Brotherhood -- [Abdullah Azzam](#), bin-Laden's mentor, started in the Muslim Brotherhood of Jordan; [Ayman al-Zawahiri](#), bin-Laden's deputy, joined the Egyptian Muslim Brotherhood at the age of 14; and [Khalid Sheikh Mohammed](#), who planned the [9/11 attack](#), claims to have joined the Kuwaiti Muslim Brotherhood at age 16. Middle East historian [Bernard Lewis](#) argues that in the Quran "jihad ... has usually been understood as meaning 'to wage war'", that for most of the recorded history of Islam, "from the lifetime of the Prophet Muhammad onward", jihad was used in a primarily military sense, and that "the overwhelming majority of classical theologians, jurists, and traditionalists" (specialists in the hadith) also "understood the obligation of jihad in a military sense." I am quite confused, well, this is what they want...

DOUBLE MEANING STATEMENTS OF PALESTINIANS

So, why so many parents call their children Jihad? Actually, I think that the total number of people called Jihad is much more than what I have found on the English Facebook, hundreds or maybe thousands. Do they want that their children will strive in the way of God or launch a holy war against the infidels? The Israelis, orientalist and Oriental Jews have become experts in double meanings, the arch-terrorist Yasser Arafat (a compatriot, as he was born also in Cairo) excelled in that – he managed to fool some Israeli leaders telling them that all the clauses against Israel in the Palestinian National Covenant/Charter are caduc/obsolete, as well as the Norwegian Peace Prize committee awarding him the Nobel Peace Prize because of the Oslo Accords, all happened in Oslo actually – the Accords that brought Arafat to the Palestinian territories where he received arms and launched terrorist attacks killing more than a thousand Israeli civilians (when he operated in Jordan, Lebanon and Tunisia the Israeli casualties were substantially minor), and the Nobel Peace Prize award. Israel has always strongly objected to the Charter, which describes the establishment of the state of Israel as "entirely illegal" (Art. 19), considers Palestine, with its original Mandate borders, as the indivisible homeland of the Arab Palestinian people (1-2), urges the elimination of Zionism in Palestine and worldwide (Art. 15), and strongly urges the "liberation" of Palestine throughout by ethnic cleansing of Jewish presence.

On 14 December 1988, following an outcry from his 13 December General Assembly speech, [Yasser Arafat](#) called a press conference in Geneva to clarify his earlier statement by specifically mentioning the right of all parties concerned in the Middle East conflict to exist in peace and security, including the State of Palestine, Israel, and their neighbours. He also renounced terrorism. Israel dismissed these statements of moderation from Arafat and the [PNC resolution in Algiers, 1988](#) (which had been sufficient to open a dialogue with the [United States](#)) as "deceptive propaganda exercises" because (among other objections), "the PLO Covenant has not changed." (Shlaim, p. 466) In May 1989, Arafat, in a statement later criticized by [Edward Said](#) as being beyond his authority, and properly a matter for the [PNC](#), told a French TV interviewer "*C'est caduc*", meaning that it, the Charter, was null and void. (transcript in Journal of Palestine Studies, Vol. 19, No. 2 (Winter, 1990), pp. 133–188). In August 1993, Israeli Prime Minister [Yitzhak Rabin](#) insisted on changes to the Charter as part of the [Oslo Accords](#). Following [Yasser Arafat's](#) commitment to "submit to the Palestinian National Council for formal approval" the changes to the Charter confirming that "those articles of the Palestinian Covenant which deny

Israel's right to exist, and the provisions of the Covenant which are inconsistent with the commitments of this letter are now inoperative and no longer valid" in the September 9, 1993 [letters of mutual recognition](#), the [PNC](#) met in Gaza and voted on 24 April 1996. The decision was adopted by a vote of: 504 in favor, 54 against, and 14 abstentions. The official English translation used by [Israel](#), the [PLO](#) and the [United States](#) reads:

A. The Palestinian National Charter is hereby amended by canceling the articles that are contrary to the letters exchanged between the P.L.O. and the Government of Israel 9–10 September 1993.

B. Assigns its legal committee with the task of redrafting the Palestinian National Charter in order to present it to the first session of the Palestinian Central Council."

At one time the text of the Charter at the official website of the [Palestinian National Authority](#) appended these amendments to the text of the 1968 charter; the redrafting process referred to in the second amendment still remains uncompleted. An earlier version of the above translation is still available on the website of Palestinian American Council. The relevant text reads:

The [PNC](#) held a special session on April 24, 1996 and listened to the report made by the legal committee, reviewed the current political conditions, which the Palestinian people and the Arab nations encounter, and so the [PNC](#) decided: "Depending on the Independence Declaration and the political statement adopted by the PNC in its 19th session in Gaza on November 11, 1988 which stressed resolving conflicts by peaceful means and adopting the principle of two states, the [PNC](#) decides to:

First: Amend the articles in the National charter that contradict with the letters exchanged between the PLO and the government of Israel on Sept. 9-10, 1993.

Second: The [PNC](#) authorizes the Legal Committee to draft a new charter to be presented at the first meeting to be held by the Central Council."

This earlier version had appeared on the Palestine Minister of Information's website. Many commentators noted that the text only indicated a decision to amend the charter, not an actual amendment. Official Palestinian websites have since replaced the vague translation with the concrete version quoted above. [Yitzhak Rabin](#) said in a speech to the Knesset on 5 October 1995, at the time of the ratification of the [Oslo II](#) Interim Agreement: "The Palestinian Authority has not up until now honoured its commitment to change the Palestinian Covenant ... I view these changes as a supreme test of the Palestinian Authority's willingness and ability, and the changes required will be an important and serious touchstone vis-à-vis the continued implementation of the agreement as a whole". And if Rabin, a strong believer in peace, maintained that, we have to believe him as he learned the hard way about the dubious conduct of Arafat and the Palestinian terrorist authority. We cannot learn from that dubious conduct nothing about the conduct of Arabs and Muslims, as Israel has signed peace agreements with two trustworthy statesmen who launched wars against Israelis but knew also how to make peace and keep it in spite of all the hurdles – [Anwar Sadat](#), president of Egypt, who was murdered because of that, and [King Hussein](#) of Jordan, who died a few years later. As Rabin was also murdered by an Israeli extremist a month after his speech we do not know of course what he would have done, but I think that if Rabin, Sadat and Hussein would have lived longer a comprehensive peace agreement would have been signed, with the three statesmen solving together the Palestinian conflict within a joint sovereignty of Israel, Egypt and Jordan. As Arafat was not only dubious towards Israel but also towards Jordan (remember Black September), Lebanon, and Egypt.

When Rabin's government was replaced by [Benjamin Netanyahu's Likud](#) government, the issue again became even more controversial, with Israel's demand for greater clarity and precision eventually expressed in the [Wye River Memorandum](#). Reportedly, an internal PLO document from the Research and Thought Department of Fatah stated that changing the Covenant would have been "*suicide for the PLO*" and continued:

The text of the Palestinian National Covenant remains as it was and no changes whatsoever were made to it. This has caused it to be frozen, not annulled. The drafting of the new National Covenant will take into account the extent of Israeli fulfillment of its previous and coming obligations... evil and corrupt acts are expected from the Israeli side... The fact that the PNC did not hold a special session to make changes and amendments in the text of the National Covenant at this stage... was done to defend the new Covenant from being influenced by the current Israeli dictatorship.

In January 1998, before the second Gaza meeting, [Faisal Hamdi Hussein](#), head of the legal committee appointed by the PNC, stated "*There has been a decision to change the Covenant. The change has not yet been carried out*". The AP reported that:

In a surprise development, the PLO's Executive Committee decided to take no action on amending articles in its charter... Palestinian Information Minister Yasser Abd Rabbo gave no reason why the committee failed to act on the charter.

[UNISPAL](#), citing AFP and Reuters reported that:

The PLO Executive Committee, meeting in Ramallah, took no action on amending articles in the Palestinian charter which Israel views as seeking its destruction. The PA Information Minister Yasser Abed Rabbo told reporters the committee had only "reviewed" a letter PA President Arafat had given to President Clinton, listing the charter clauses annulled by the PNC.

PLO spokesman Marwan Kanafani was videotaped telling reporters, "This is not an amendment. This is a license to start a new charter."

In 2009, [Fatah](#) officials, among them Azzam al-Ahmad and [Nabil Shaath](#), confirmed that the Charter would remain unchanged.

And why have I brought all that? Because I believe that in the Middle East agreements are relative even if you mean it when you sign them. I have no doubt that Sadat meant to keep the peace agreements and indeed he and Mubarak kept it rigorously, although only as a cold peace without economic and cultural exchanges. But when Morsi, a leading member in the Muslim Brotherhood, came into power in Egypt, the peace agreement was endangered and if he would not have been replaced by [Abdul Fatah al-Sisi](#), I am quite sure that the peace agreements would have been abrogated. Luckily, Al-Sisi replaced the Islamic extremist Morsi. Al-Sisi was born on 19 November 1954 in [Cairo](#) (after I left), to parents Said Hussein Khalili al-Sisi and Soad Ibrahim Mohamed Al Shishi. He grew up in Gamaleya, near the [al-Azhar Mosque](#), and in a quarter where [Muslims](#), [Jews](#) and Christians resided, and in which he later recalled how during his childhood he heard [church bells](#) and watched Jews flock to the synagogue unhindered. So, al-Sisi at least remembered the same Egypt as I knew, a cosmopolitan Egypt with Muslims, Christians and Jews and not an ultra-orthodox country, as Iran, as Morsi wanted it to become.

It goes without saying that if something happens to [King Abdullah II](#) bin Al-Hussein and ISIS takes over the peace agreement with Jordan would be abrogated as well. We saw how the minimal agreements that were still kept with the Palestinian Authority became caduc in Gaza when Hamas took over, launching thousands of rockets against Tel Aviv, Haifa and southern Israel. The Palestinians leaders did not keep most of the agreements from the beginning, with double-talks, caduc and whatsoever, trying to convince us that Jihad is not a holy war but a peaceful solution, that they mean peace when they launch terrorist attacks, that what they say in English to the Western leaders and their fooled adherents at universities in the West and peacelovings in Israel, is also what they say in complete contradiction in Arabic to their people, that the incitement at schools and in Mosques is a propaganda in favor of Israel. To finish this Jihad saga I must say two more things: that I didn't find any Israelis called war or holy war on Facebook, nor any American, but I found many Spaniards called Guerra, Guerrero and Germans called Krieg, but at least those were surnames and not given names, so the mothers and fathers did not chose for their children a given name of Jihad, whatever it means, caduc or not. The second thing is that I looked on Facebook how many people are called Shahids. **Shahid** and **Shaheed** ([Arabic](#): شهيد *shahīd*, plural: شهداء *shuhadā'*) originates from the [Qur'anic](#) Arabic word meaning "witness" and is also used to denote a "[martyr](#)". It is used as a [honorific for Muslims](#) who have died fulfilling a religious commandment, especially those who die wielding [jihad](#), or historically in the [military expansion of Islam](#). The act of martyrdom is [istishhad](#). So, here again the double-talk Palestinian propaganda would say to the peaceloving students in Dublin and Oxford that Shahid means "witness" when actually they mean "martyr", and the students will believe it, as they believe all the lies of the "boycott Israel" movements. Nevermind that dozens of people are called Shahid as a given name, some of them maybe would even die as martyrs when they will murder those students who believe in the lies of the Palestinian propaganda...

THE DANGER OF MUSLIM EXTREMISM TO THE WESTERN WORLD

The problem with Jihad and Shahids is that sooner or later, ISIS, Hizballah, Iran, Al-Qaeda, Hamas, et al will obtain chemical, biological and nuclear weapons, and employ it against Israel, the US, Russia, and Europe. Shahids are going to die anyhow, so what could be better than instead of killing a 13 year old kid or an old woman aged 80 (this is their courage...), they would be able to murder all the population of Haifa where I live, hundreds of thousands of Parisians, including dozens of my friends, while some of them donate plenty of money for the poor refugees from Syria including the ISIS infiltrators who killed and wounded hundreds as a token of gratitude, Heidelberg and Berlin hosting and helping millions of Muslim refugees and gastarbeiters, Oxford where I have friends who ask me all the time about "the Wall", and the "murderous crimes" of Israel against women and children, and I answer them vehemently, Washington advising Israel not to use excessive force against terror, as they want probably that we would use the same moderate force that they used in Iraq, Japan, Germany, and Afghanistan. If I was not afraid for the future of my children and grandchildren, my friends all over the world, including Beirut, I would have remained silent and politically correct. But I know that the situation is worsening, that it is just a question of time until terrorist individuals, organizations and countries will obtain mass murder weapons and employ them, as they want to die, as their leaders incite them to die as Shahids, while they steal millions from the aid to their people as Arafat and other Arab and Muslim leaders did, they live in golden palaces, and enjoy from the 72 virgins not in heaven but here on earth. In all human society nobody used so cinically the innocence of their people as some of the Arab and Muslim leaders do. Even if they will not use the mass murder weapons for killing hundreds of thousands or millions (they don't care as they murder hundreds of thousands anyhow in their own countries, while complaining about the Jews who killed 107 people in Deir Yassin), they will use their weapons to extort and blackmail

Europe and the US. After the "World War III" as many Western leaders calls it, after millions will die on both sides, but mainly on the Muslim and Arab side, as the West and Russia are much stronger, the Muslim states may prosper like Germany and Japan did, they may renounce forever terrorism and wars, opting for progress as Germany and Japan did, but at what cost? Why not do it right away, why not switch the key now and not after a catastrophe, or maybe the leaders don't mind a catastrophe, like Hitler and belligerent Japan did not mind, maybe they believe that they'll win as the West is too weak, as they have "batallions" of millions already living there who will take arms on the decisive day? We have to convince the Arabs and Muslims to vow allegiance for their new countries in Europe and the US, not to listen to the ISIS propaganda, nor joining their forces, as their welfare, prosperity and life depend on that, once and for all!

ISIS et al will not stop their terrorist attacks against Europeans in Europe. Instead of occasionally they'll launch attacks every day, several times a day, not only against Bataclan, but also against the Comedie Francaise, the Louvre and the Picasso Museum in Paris, and especially against the Avignon Theater Festival that was so sympathetic to the Arabs when I saw their plays, against Albert Hall, National Gallery and Covent Garden in London, Ireland, Scandinavia. Many British, French, Irish, and Scandinavians think that if they'll fawn on ISIS, negotiate with them – did Churchill negotiate with Hitler?, understand their motives – which are uniquely to conquer Europe and kill all the non-believers – ISIS will spare them – did Hitler spare Norway and Denmark? They don't know that in the Middle East if you are a peaceloving you are perceived as a weakling. Israel has learned it the hard way, most of the Israeli peacelovings who were a legion in the past have reached the same conclusion as the Hawks and Oriental Jews – that unless you are strong and act vehemently against terrorism you are not respected. Unless Belgium, France, the UK, Scandinavia, Germany, Spain, Portugal, Italy, and the Netherlands act with "excessive force" as Israel does against terrorism, the Muslims who are now many millions will get more and more radical and they might seize power democratically (like Hitler did) or by force. You do not resolve the problems of terrorism suavely but harshly, but even so you might fail like the US has failed in Iraq and Afghanistan, with more than six thousand casualties – more than twice the casualties of 9/11 - and loss of trillions dollars. Yet, after 9/11 the Muslim extremists have ceased to attack the US in America and most of the casualties were military and not civilians. Before the terrorist attacks in Paris on 13/11 the French politicians did not speak about Muslim terrorism in order not to offend the Muslims, but now they speak overtly on Muslim terrorists and not just terrorists (otherwise one might think that it is a Hindu or Jewish terrorism), saying that they are in war against barbarism – barbarism? Even I don't use such harsh terms as I don't think that Arabs or Muslims are barbaric, but just their extremist leaders! The Europeans, fearing for their lives, are no more afraid to stigmatize Muslims. Although as the years go by, you don't speak anymore about German barbarism in World War II but Nazi barbarism, obviously because not millions of German soldiers and policemen contributed to the atrocities of war and the Holocaust, but just a few Nazis, as Hitler, Eichmann, and a dozen more.

European polices are no more afraid to fight terrorism in their own capitals of Paris and Brussels in the bastions of terror within the cities limits. They could have done it ten or twenty years ago, when extremism was minimal, but they have waited for massive attacks in order to take action. Unfortunately, Israel acted in the same way in the past, and waited for more than a thousand civilian casualties in the early 2000s in order to conquer again the West Bank, after they brought there the arch-terrorists to take control of "Palestine" and instead of solving their population problems, their refugees problems, they invested their money (actually the money that they have received from Europe, the US and the oil-rich Arab countries) in weapons, incitement, and terrorism. The same ordeal happened in Gaza, where the Hamas launched thousands of rockets against Israel, forcing Israel to make a blockade on Gaza and launch preentive attacks in order to

prevent them to bring in even more weapons and cease launching rockets but with many civilian casualties on both sides – by Israel because the rockets were launched from civilian neighborhoods and by the Hamas on purpose to kill as many civilians as possible. There were and still are many naïve Western leaders who believe in the "Arab Spring", in Arab democracy, in Arab Human Rights, and so on. And instead of the tyrants or undemocratic leaders as Gaddafi, Saddam Hussein, Mubarak, Assad, in Yemen, Afghanistan, Palestine – came into power tyrants and organizations of the worst kind, with civil wars and hundreds of thousands casualties, with ISIS, Hamas (elected democratically, but like Hitler democracy stopped after they were elected), Morsi (with dubious elections, and a retrograde Muslim Brothers regime), and anarchy. So, what is the alternative? To leave in peace the tyrants killing thousands or after the intervention of the West to raise the level of casualties to hundreds of thousands [like in Iraq](#)? Israel made the same mistake when it intervened in Lebanon, but we don't intervene anymore as we've learned the lesson that in the Muslim Middle East peace and democracy will arrive with the Messiah.

We do not intervene in Syria, first of all because Assad father and son kept strictly the cease fire agreements after the Yom Kippur War, although we didn't withdraw from the Golan, unlike the broken ceasefire/Oslo agreements with Lebanon, Gaza and Palestine, where we have withdrawn from all the territories in Lebanon and Gaza and most of the territories in the West Bank, showing that occupation has nothing to do with the conduct of belligerent terrorist regimes/organizations as Hizballah, Fatah and Hamas which attack Israel even more after they have withdrawn from all the territories, but Israeli peacelovings, the UN and our best friends in the West still believe that we have to withdraw once again from the West Bank and instead of suffering a thousand casualties we'll suffer from hundreds of thousands casualties, as it is the norm in the Middle East. In all the conflicts with the Arabs in the last hundred years less than 25,000 thousands Israelis/Mandate citizens were killed – soldiers and civilians. This is a similar number to the casualties in one day [during the Holocaust](#). The conclusion is obvious, Israel will never rely on others as far as its security is concerned and if withdrawal from territories might cause Holocaust-like casualties, Israel will not withdraw from any of the remaining territories (we have withdrawn from Sinai, Lebanon and Gaza) – as withdrawal from the Golan Heights will bring ISIS to the Galilee, and withdrawal from the West Bank will bring ISIS to Tel Aviv, Natanya, Kfar Saba and Jerusalem. Nevertheless the occupation of the Palestinians West Bank towns and villages will end according to the outlines which I have developed at length in this book, and as far as the Golan Heights is concerned there are only a few thousands living there.

ARE FUNDAMENTALIST MUSLIMS THE ONLY TERRORISTS NOWADAYS?

Terror is a terrible weapon – 8 or 19 people might cause the death of [hundreds of Parisians](#) in 13/11 and [3,000 Americans in 9/11](#). In other terrorist attacks committed by Fundamentalist Muslims throughout the world tens of thousands were killed. In the civil wars in Muslim countries in Syria, Iraq, Afghanistan, Algeria, Yemen, Sudan, Lebanon, etc. millions were killed, mostly civilians. In modern history there were many organizations and countries that resorted to terror, there were civil wars, but nowadays most of terrorist attacks and civil wars occur in Muslim countries by Muslim fundamentalists and totalitarian regimes. In the Nazi propaganda against Israel and the Jews they try to compare Palestinian Nakba, the defeat of the Arab countries during Israeli war of independence, to the Jewish Holocaust. I think that it is essential to put things in proportion in view of the massive lies of Abu Mazen and the Palestinian leaders denouncing Israel of war crimes, comparing what they have suffered from the Jews to the Holocaust. It has become an equation – you the Jews have suffered from the Holocaust, although

the Iranians and Abu Mazen deny that there ever was a Holocaust, and we have suffered from the Nakba and from "massacres" of thousands innocent civilians like the Nazi did during World War II. They repeat this lie so often that at the end they believe it, the poor kids who study it at school believe it of course, and the peacelovings boycotters believe it as they want to believe it, being notorious anti-Semites even if some of them are Jews. In the Holocaust 6000000 – six millions civilians Jews were murdered by the Nazis and their German, Romanian, French, Italian, Polish, Ukrainian, Dutch, and other collaborators, civilians who have never done anything wrong to their murderers, not them nor their brethren, while in a hundred years of conflict with the Arabs a few hundreds Arab civilians were killed on purpose as a retaliation to massacres of Jews, almost exclusively before the establishment of the State of Israel, and even if we add to them the thousands of civilian casualties killed because of the launching of rockets from populated areas during the wars and the operations of Israel, the numbers are similar to the number of Jewish civilians killed on purpose by the Arab terrorists, PLO, Hamas, et al.

According to Wikipedia's [Israeli's Casualties of War](#) 1,013 Jewish civilians were killed in conflicts with Arabs prior to Israel's Independence (first list), 2,373 Jewish civilians were killed by Arabs during the War of Independence (third list), 1,329 Jewish civilians were killed since the War of Independence at the Intifadas and during wars (third list), in terror attacks were killed (fourth to sixth lists) – 544. In total 5,258 Jewish civilians were killed by Arabs, but this number is much lower than the actual number, as many incidents have an unknown number of victims and many of the thousands wounded died after the attacks. Arab leaders complain that the Israelis don't want to assimilate in the Middle East, maybe they intend that we'll comply with the horrendous figures of millions of casualties in Arab/Muslim conflicts in the [Middle East](#) and [North Africa](#), mostly civilian casualties in Algeria, Iraq, Syria, Lebanon, Yemen, [Black September](#) (the world remained silent when 3,400-5,000 Palestinians were killed by the Jordanian Army, mainly civilians)... [To receive an objective](#) survey on the Israeli-Palestinian conflict you are invited to read the website of the Israeli Ministry of Foreign Affairs.

Not six million, not even six thousand Palestinian civilians killed on purpose at war, as the Arabs killed about 6,000 civilian Jews, no more than 600 civilian Arabs (and 100 British) were killed [on purpose in Palestine/Israel](#) in the 100 years of the conflict. Israel disagrees with the Arabs that the civilian Arabs killed during the Gaza retaliation operations are killed on purpose as all of them were killed when Israel retaliated to the thousands of rockets launched against its civilian population from populated areas. But even if we take into consideration exaggerated figures of Palestinian civilian casualties, they amount to thousands – a similar amount of the Israeli civilian casualties. The Sabra and Shatila massacre where hundreds of Muslim Palestinians were killed was committed by Lebanese Christians, but Jews/Israelis are accused as usual for a murder that they have not committed from the crucifixion of Jesus by the Romans/Italians until today. Palestinian leadership throws names and numbers and the world thinks that the atrocities committed were at least as Auschwitz. In Deir Yassin during the war of Independence - 107 Palestinians were killed by Irgun and Lehi, in the Cave of the Patriarchs - one Israeli murdered 29 Arabs before he was beaten to death by the survivors. In Kfar Kassem - 48 Palestinian villagers returning from work during a curfew were killed by border police on the eve of the Sinai War. In the King David Hotel Bombing 91 civilians were killed by the Irgun. In Balad el Sheikh 60 Palestinians were killed by the Haganah. If we add to those numbers all the other civilian Arabs killed before or during the war of Independence and about 10 Arabs killed by Israeli individual terrorists, we arrive to a figure of at most 600, most of them killed in retaliation to mass murders of Jews, as thousands of Israeli civilians were killed on purpose by Arab terrorists in a 100 years of war between Jews & Arabs. The figures given by the Palestinians and Israeli peacelovings are of course much higher, as they tend to exaggerate all their statistics and

in particular the statistics of the refugees. The most flagrant example of double standards is how the peacelovings and international press treated the terrorist attack of Israeli individuals against a civilian Arab family burning the house of the family and killing a baby and his parents – the Dawabsha family. Almost all Israelis condemned this atrocious attack that killed 3 civilians, while when hundreds of Israelis civilians – babies, mothers, and old people – are being killed nobody even notices that, and the Palestinian Authority's leadership glorifies the terrorist acts.

This is the huge lie of the Palestinians, there is nothing to compare between what they suffered from the wars – all of them were started by them wanting to annihilate us and after they have lost the wars they cry out that they are the victims of the Nazi Zionists. Who are the Nazis – the Arabs and Iranians wanting to exterminate Israeli and all the Jews as the Nazi wanted, killing on purpose thousands of Jewish civilians not because they don't want to kill more but because they are unable in spite of the thousands of rockets they launch on our cities, and the thousands of terrorists they send to kill us? So, they act as Nazis while accusing us of being Nazis, as their teachers the Nazis accused the Jews of all the trouble that came over Germany, the war that they have lost, the bankrupt of their nation, their Nakba. And who are those who accuse the Israelis of all those war crimes? A corrupt PLO leadership that were and remain a terrorist organization, a fundamentalist Hamas, glorifying terror like the Nazis glorified war, wanting to impose a retrograde undemocratic state as opposed to the democratic, humane and progressive Israel. It goes without saying that almost all the Jewish population condemned the murders of innocent Arab civilians, instead of glorifying those who have committed them as the Palestinians do for their Shahids. So, in the most extreme case we have a situation where a few hundreds Arabs civilians were killed on purpose by individuals or pre-independence organizations as a retaliation to killing of ten times more Jewish civilians. Even if we take into consideration exaggerated amounts of Palestinian civilian casualties they are similar to the number of Israeli civilian casualties. Furthermore, there is a huge difference between the fighting ethics of the pre-Israel organizations and the Palestinian terrorists. Indiscriminate killing of civilians by Jews as in the Cave of the Patriarchs is unforgivable, un-Jewish, brings shame on all the Israelis. But it is monstrous to compare it to the Nazis atrocities, as Palestinians are preaching to the choirs.

But there was no Israeli nor there was any Jew who was ever a terrorist in Europe and the US, or throughout the whole world. If this is the case, I don't understand why we encounter the wave of anti-Semitism and boycott by the Europeans and Americans who were never murdered by any Jew. Why are they so keen to complain about killing of Arabs in legitimate defense, they like so much the Arabs and Muslims, that some of them, a tiny fraction but still Arabs and Muslims murdered thousands of them? I don't have any answer besides that it is caused by sheer anti-Semitism, or excessive "peacelovingism", or [Stockholm Syndrome](#). Arabs and Muslims, 8 or 19 kill thousands of Europeans and Americans, and the Jews are blamed because they kill civilians in response to thousands of rockets launched from civilian neighborhoods, four children, one child. And who condemns the Jews - citizens of countries that kill much more civilians in their present wars and in their past wars, citizens of countries who suffered thousands of casualties because of Arab and Muslim terrorism. While no Israeli, not even 8 Jews killed any European or American in Europe/US, as Arab/Muslim killed by the thousands. Not even 7, not even 6, 5, 4, 3, 2, 1... Oh!, was there one Jewish terrorist who killed a European in Europe?

There was one, his name was Herschel Grynszpan. [In Kristallnacht](#) hundreds of Jews were killed, 30,000 were arrested and incarcerated in [Nazi concentration camps](#). Jewish homes, hospitals, and schools were ransacked, as the attackers demolished buildings with sledgehammers. Over 1,000 synagogues were burned (95 in Vienna alone) and over 7,000 Jewish businesses destroyed or damaged. Kristallnacht was a [pogrom](#) against Jews throughout

[Nazi Germany](#) and [Austria](#) on 9–10 November 1938, carried out by [SA paramilitary](#) forces and German civilians. German authorities looked on without intervening. The name *Kristallnacht* comes from the shards of broken glass that littered the streets after Jewish-owned stores, buildings, and synagogues had their windows smashed. The pretext for the attacks was the assassination of the German diplomat [Ernst vom Rath](#) by [Herschel Grynszpan](#), a German-born Polish Jew living in Paris. *Kristallnacht* was followed by additional economic and political persecution of Jews, and is viewed by historians as part of Nazi Germany's broader [racial policy](#), and the beginning of the [Final Solution](#) and [The Holocaust](#). So, the Germans killed hundreds of innocent Jews, incarcerated 30,000 innocent Jews, burned 1,000 synagogues, and destroyed 7,000 Jewish businesses because a Jewish "terrorist" – Herschel Grynszpan assassinated one German Diplomat in Paris in 1938. In 2015, 8 Arabs/Muslims not 1, not 2, not 3 – 8 kill and wound hundreds of innocent Parisians, and the French don't kill in retaliation hundreds of Arabs, nor arrest 30,000 Muslims in concentration camps, nor ransacked Arab homes, hospitals and schools, nor demolish buildings, nor burn 1,000 mosques, nor destroy 7,000 Arabs and Muslims businesses. I do not want of course to incite anyone to do to the Arabs what the Germans did to the Jews, or even a hundred times more as the only Jewish terrorist who murdered a European in Europe killed only one German and Arab terrorists killed hundreds of Parisians, thousands of Americans. I am against the use of force, unless it is for [legitimate defense](#). But if the Muslim fundamentalists will continue their terrorism, it is possible that fascist governments will reappear in Europe, even now there are many extreme right parties with increasing power, and they might do to the Arabs/Muslims what the Germans did to the Jews, bearing in mind that besides Grynszpan none of the Jews committed any act of terror in Europe and still six millions of them were murdered, and there are probably now thousands terrorists in Europe waiting for the appropriate timing to murder thousands or even hundreds of thousands Europeans with unconventional weapons, incited by extremist Imams and some of the Muslim Europeans who support the terrorist organisations, backed by unscrupulous Arab/Iran terror countries.

But the lesson that we learn here is that if a Jew kills a European it brings havoc to thousands of Jews, but if Arabs and Muslims kill hundreds of Europeans and thousands of Americans, the Europeans don't burn any mosque, ransack any Muslim business, and don't kill hundreds of innocent Muslims, not even arrest 30,000 Arabs and put them in concentration camps. What the Europeans do is to arrest a few terrorists, kill some of them as they resisted the arrest, and bomb with a few bombs the ISIS strongholds in Syria. And who is to blame? The Jews, as some European ministers draw analogies between the Paris attacks and the Palestinian conflict. The terrorist did what they did because they were "frustrated" by racism, no employment, the 'barbaric occupation of Palestine by Israel'. But there are thousands, millions in Europe and the US who are also frustrated by racism, unemployment, neoliberal governments favoring the rich and enlarging inequality, favoring the top 1% of the population at the expense of the 99%, encouraging by law the absurdity that the richest people and the most profitable companies pay minimal taxes if at all. But in Occupy Wall Street, in all the demonstrations of the unemployed in Europe and the US did any Christian or Jew resort to terrorism? Not even one, but if the Arabs and Muslims do, we condone them and blame as usual the Jews, the Israelis, the West Bank occupation, the Gaza blockade, the killing of one or four children. Why? Is Jewish blood of hundreds of children murdered by the Palestinians cheap, is the European or American blood of thousands of civilians cheap, why blame only Israel and the Jews when they kill in legitimate defense Palestinians? Are all the Arabs and Muslims in the Ghettos of Brussels and Paris innocents, do they support vehemently or tacitly terrorism against the Europeans and much more against French and Belgian Jews, against Israelis, and what about the Imams – do they encourage terrorism, Shahids, and extremism in the name of Islam, and if they do are they punished? Are the Arab countries, Iran, Lebanon, oil-rich Arab countries that finance terror and pay the

terrorists and their families compensations punished, does anyone condemn the Palestinians that they incite in their schools and mosques the killing of Jews and Israelis, has anyone read the Hamas propaganda calling for the occupation of Europe and killing of non-believers, and what about the Muslim brotherhood that some Western leaders favor their election – has anyone read what they preach and what danger it brings to Western civilization, does anyone think that if the Iranians will have Nuclear weapons, and they will have due to the mistaken policy of the West, they will not use it against the West? It always starts with the Jews but it ends with the gentiles!

FIRST THEY CAME FOR THE OTHERS AND WE DID NOT SPEAK OUT

First they came for the Socialists, and I did not speak out—
Because I was not a Socialist.

Then they came for the Trade Unionists, and I did not speak out—
Because I was not a Trade Unionist.







Then they came for the Jews, and I did not speak out—
Because I was not a Jew.







Then they came for me—and there was no one left to speak for me.

"**First they came ...**" is a famous statement and provocative poem written by Pastor [Martin Niemöller](#) (1892–1984) about the cowardice of German intellectuals following the [Nazis'](#) rise to power and the subsequent [purging](#) of their chosen targets, group after group. Many variations and adaptations in the spirit of the original have been published in the English language. It deals with themes of persecution, guilt and responsibility. Niemöller says: "I believe, we Confessing-Church-Christians have every reason to say: mea culpa, mea culpa! We can talk ourselves out of it with the excuse that it would have cost me my head if I had spoken out."

I accuse the intellectuals, academics, peacelovings, boycott Israel organizations, the anti-Semites, who condemn Israel, the Jews, and favor the Hamas, Fatah and other terrorist organizations, of cowardice, fawning indiscriminately Arabs and Muslims and always condemning the Jews – in Europe, the United States, the United Nations, in Arab Countries, throughout the world, and also in Israel – they contribute as stated brilliantly by Pastor Martin Niemöller to the advent of the new Nazi regimes – the fundamentalist Arab and Muslim movements: [ISIS/ISIL/Daesh](#) – Islamic State, [Boko Haram](#), [al-Qaeda](#), [Hezbollah](#), [Jabhat al-Nusra](#), [Hamas](#), [Fatah/PLO](#), [Iran Islamic State](#), [et al](#). First they came for the Jews killing thousands of civilians and soldiers and the world did not object – on the contrary when we reacted in legitimate defense we were accused of using excessive force killing a child or four children, then they came for the Americans killing three thousands in 9/11 and the Europeans continued to condone them, then they came for the Arabs killing hundreds of thousands in civil wars with the other dictatorial regimes in Algeria, Syria, Iraq, Afghanistan, Yemen, Libya, Lebanon, etc. and the Europeans did not speak out, the intellectuals, the academics, the peacelovings, the boycott Israel and anti-Israel, pro-Arab organizations in Ireland, the UK, the US, Spain, France, Germany (I witnessed a huge demonstration in Unter den Linden of all places, where Hitler paraded in Berlin, of thousands of Muslims against Israel and the Jews because of the Mavi Marmara incident where 9 aggressors were killed) all those hallucinatory organizations continued to blame Israel, they spoke out but against the Jews, not the Arabs and Muslims extremists, they are the victims and the Jews are the aggressors (never mind that their grandfathers didn't protest either when the Jews were persecuted and murdered in the 30s and

40s, while the Jews didn't have a state and did not kill any European, they believe in human rights only in favor of the Arabs but never in favor of the Jews). Then, ISIS, Al-Qaeda, et al. are coming for them in Europe, in Paris, in Brussels, in London, in Madrid, in Moscow (although the Russians are among the fews who know with whom they are dealing but they support nevertheless the dictatorial regimes of Syria and Iran). But we'll not tell them "We've told you and you didn't listen", without malicious delight, feeling a strong compassion for the victims, as if they were our own people, and indeed I love my European and American friends not less than my Israeli friends, and I contacted all of them to see if they were affected by the attacks, offering our aid as unfortunately we have become experts in the war against terrorism. We could have cooperated a decade, two decades, five decades ago, in the war against terrorism, when the Muslim Europeans were not so extremists, when there were much less Arab refugees, when they could be integrated much more in the European population like the Jews were integrated, when most of them were seculars and their women had equal rights. But it is too late to regret that, we have still time to react, the European nations have a strong army and police, they need just the will to use them, to enforce the law, to expulse all those who preach against them, to kill all the terrorists in the Kasbas or in Syria and Iraq. They don't have to be afraid to enter the Muslim Ghettos, they are the foreigners who live in the European homelands, and the minimum that they can do is to be faithful to their new nations, integrate in the European culture or return to Syria, Algeria, Iraq, Turkey if they feel frustrated or victims of racism. In Syria there is no racism of course, I just bring here the list of the belligerents, do they want to impose a similar list in Paris?

 Ba'ath <u>Government</u> (MOD) <ul style="list-style-type: none"> Armed Forces NDF Ba'ath Brigades Allied groups <ul style="list-style-type: none"> Hezbollah al-Abbas SR ANG PFLP-GC JM Sootoro AAH KSS Houthis^[1] 	 Opposition (SRCC) <ul style="list-style-type: none"> FSA Islamic Front Ajnad al-Sham Fastaqim Kama Umirt ADF al-Zenki movement Support: [show] Other allied groups: <ul style="list-style-type: none"> Alwiya al-Furqan 	 ISIL <ul style="list-style-type: none"> Military Yarmouk Martyrs Brigade^{[9][10]} Jaysh al-Jihad^[11] 	 Rojava (SDF) <ul style="list-style-type: none"> YPG YPJ Syrian Arab Coalition <ul style="list-style-type: none"> BF Al-Sanadid Forces MFS^[b] Allied militias: <ul style="list-style-type: none"> PKK Sutoro^[b] MLKP^[12]  Iraqi Kurdistan <hr/> CJTF-OIR:  United States
---	--	---	---

 Iran  Russia  China^[2] Support: [show]	 Jaish al-Fatah <ul style="list-style-type: none"> • al-Nusra Front • Ahrar ash-Sham • Sham Legion Support: [show] Allied militias: <ul style="list-style-type: none"> • MWAA • JAAD 	 Canada  France^[13]  Australia  Saudi Arabia  Qatar  Jordan  Bahrain  United Arab Emirates  Morocco  United Kingdom
--	--	---

IS ISRAEL AN APARTHEID COUNTRY AND SHARIA A DEMOCRATIC LAW?

The famous Muslim author from Kenya [Ali Mazrui](#) was one of the first to try to link the treatment of Palestinians with South Africa's apartheid. He has also argued that sharia law is not incompatible with democracy. [He is not the only one to link both issues and many others try to refute them, stating that it is an oxymoron, and that the Islamic fundamentalists, or Islam in general, are anti-democratic and pro-apartheid.](#) We'll try to deal on those issues as objectively as possible, although my opinions are known. After all there are thousands if not more who maintain that Israel is an apartheid state, including intellectuals, professors, students, artists... Furthermore, I'll not act as many of them who slander Israel without leaving their opponents to express themselves, or who issue fatwas against those who allegedly oppose Islam, encourage terrorism against Europeans, Americans, and most of all Jews, while blaming them for all the wrongs of the world, which reminds us very much the Nazi allegations against the Jews. So, let us contain our anger, frustration, disgust, & examine those honorable men & women allegations.

There is a Jewish saying: "haposel bemumo posel", meaning that if you want to refute an allegation accuse your opponent of this allegation. So, if you have an apartheid antidemocratic policy in your state, religion or society, accuse your opponents to behave in apartheid and against democracy. The Nazis used this saying against the Jews blaming them for all their shortcomings. So, if you infringe the human rights of your citizens in Iraq, Syria or Yemen, blame Israel that they infringe the human rights of their citizens, and preferably receive the automatic backing of the anti-Israeli majority. So, we see Libya and Syria, the bastion of democracy and human rights, accusing Israel of their shortcomings. Who cares about the truth that the Israeli Arabs, and even the West Bank population have the best human rights from all Arab countries, that Israel is governed by law which is the same law for the Jews and Arabs, that Arabs students are studying at all our universities (I had classes with one third Arabs, most of them were excellent students), that there are many Arab doctors, nurses and managers in all our hospitals, I guess that even in a higher percentage than in our population, excellent and wealthy contractors, academics, owning

restaurants, garages, working in gardening, metal and wood industries, hotels and services, entering Jewish homes and benefiting from Jewish hospitality without discrimination.

Sometimes, they even take advantage negatively of our hospitality. When we built our house in Mount Carmel we had an Arab foreman who was in excellent terms with us. One day my wife came to the building site and saw a few words written in Arabic on one of the walls. She asked the foreman what is written there and he answered that he has just written his name. When I came to the site she told me and I saw in huge letters "Ihrab elBeit", the worse curse in Arabic – Let your house crumble, and that was written by a foreman who received an excellent payment and who told us that we are like "family". He probably thought that as I don't look "Egyptian" I cannot understand or read Arabic. He was fired of course, but not before harming our installation which caused us later a lot of problems and costs. But, this is an exception, as throughout my life I had excellent relations with the Israeli Arabs, and with students from Arab countries at Insead. We face today in Israel a situation where we cannot foresee that an Arab going behind you will stab you in the back or a car driven by an Arab will run over you and kill you. This has happened to hundreds of Israelis and we really cannot guess when a peaceloving Arab will turn terrorist. I even suggested a device – special spectacles – like a rear mirror in a car that will enable you to see what is going on behind your back, if someone is trying to stab you – a man, a woman, or a schoolboy or to run you over. Is it racism to try to protect you from death, but then why only against Arabs, it can be also a Jew, or a lunatic. Nevertheless, until now there was never a Jewish suicide bomber while there were thousands of Arabs and Muslims suicide bombers.

Is it politically correct to mention it? I live in a mixed city, Haifa, where we live in perfect harmony – Jews, Christians, Muslims, Druzes and Bahais. If I am afraid that an Arab will stab me, how I would teach my students that up to a third of them are Arabs? What shall I do when I go to an hospital when an Arab doctor or nurse will attend me? Can I trust my gardener to whom I open the door of the patio to cut the trees with an immense saw, as in a moment he can cut chop up my head and I would appear in an advertisement for ISIS? And what about the other skilled workers? And the Arab taxi driver? And Arab partners and clients? In Israel we have now a joke about an old woman who was afraid to go out because of all the murders, so she decided to stay at home. After a few days she had to order some groceries from the supermarket and she did it on the Internet. A few hours later someone knocks at her door – who is it she asks, I am Ahmed from the Supermarket deliveries... In 2014 I organized a tour to twenty of my friends to Provence. It was in the middle of one of the operations against Gaza when thousands of rockets were launched against Israel and there were hundreds of Palestinians casualties in Gaza. The bus driver came to take us from Marseille airport, and he said Hello, I am Muhammad, your driver.

He was very nice and we got along very well. But in one of the afternoons he drove above the valley of the Ardèche which is very scenic, in particular a 30-kilometre section known as the Ardèche Gorges. The walls of the river there are [limestone cliffs](#) up to 300 metres high. Suddenly I thought that he can in a moment shout Allahu Akbar and jump with the bus and the 20 Israelis to the abyss. We would appear in the front news of France and Israel, as among the Israelis were some well-known people, one of the richest men in Israel, Israelis who contributed very much to the state security in developing and supplying to our army electronic devices. I did not ask to change the bus driver as I am not a racist, but if he would have heard a convincing sermon from his Imam the night before inciting him to kill Israelis, I would be lying down now in the ground with Ruthy and the other 18 friends, and on my tomb would be written "Here lies in peace a politically correct Israeli, who believed in fraternity with Arabs, and abhorred racism". Still, I am convinced that as our relations with Arabs is so intertwined - we cannot separate. Two states for two peoples is a myth, first of all because the Palestinians don't agree that Israel would

be a Jewish state and insist on the right of return that will turn Israel into another Arab state. Then, because even if there is no right of return we have twenty percent of population who are Arabs and it is impossible to separate from them. Apartheid is impossible in Israel because we live together for better and for worse, and in most of the cases we live peacefully, Arabs live in the same neighborhoods and houses, work in the same places, we go to the same malls, movies, buses, trains, they come to our houses and we go to theirs, we eat in their restaurants, they learn at our universities. We take the risk that some of them will become Shahids, but the risk is much lower than the risk to die from the pollution of the chemical industries near Haifa.

Israel is described as an apartheid country, being the sole democracy in the Middle East. Yet a Muslim African author as Ali Mazrui calls Israel an apartheid country, knowing exactly what happened in South Africa and what happens in Israel and in the occupied territories. But this is not enough, as he states that the sharia law is not incompatible with democracy. According to Wikipedia, Sharia is a significant source of legislation in various Muslim countries. Some apply all or a majority of the sharia code, and these include [Saudi Arabia](#), [Sudan](#), [Iran](#), [Iraq](#), [Afghanistan](#), [Pakistan](#), [Brunei](#), [United Arab Emirates](#), [Qatar](#), [Yemen](#) and [Mauritania](#). **I wonder which one of those countries is democratic according to Mazrui – Sudan? Iran? Iraq? Afghanistan? Yemen?** In these countries, sharia-prescribed punishments such as [beheading](#), [flogging](#) and [stoning](#) continue to be practiced judicially or extra-judicially. The introduction of sharia is a longstanding goal for [Islamist](#) movements globally, including in [Western countries](#), but attempts to impose sharia have been accompanied by controversy, violence, and warfare.

Most countries do not recognize sharia; however, some countries in Asia, Africa and Europe recognize parts of sharia and accept it as the law on divorce, inheritance and other personal affairs of their Islamic population. In Britain, the [Muslim Arbitration Tribunal](#) makes use of sharia family law to settle disputes, and this limited adoption of sharia is controversial. The concept of crime, judicial process, justice and punishment embodied in shari'a is different from that of secular law. The differences between sharia and [secular law](#) have led to an ongoing controversy as to whether sharia is compatible with secular forms of [government](#), [human rights](#), [freedom of thought](#), and [women's rights](#). Sharia includes [Marital jurisprudence](#), including [Nikah](#), the marriage contract; and [divorce](#), known as [Khula](#) if initiated by a woman. [Criminal jurisprudence](#), including [Hudud](#), fixed punishments; [Tazir](#), discretionary punishment; [Qisas](#) or retaliation; [Diyya](#) or blood money; and [apostasy](#). [Military jurisprudence](#), including [Jihad](#), [offensive](#) and [defensive](#); [Hudna](#) or truce; and rules regarding [prisoners of war](#). [Dress code](#), including [hijab](#). Other topics include [customs and behaviour](#), [slavery](#) and status of [non-Muslims](#).

Sharia courts treat women and men as unequal, with Muslim woman's life and blood-money compensation sentence as half as that of a Muslim man's life. Sharia also treats Muslims and non-Muslims as unequal in the sentencing process. Human Rights Watch and United States' Religious Freedom Report note that in sharia courts of Saudi Arabia, "The calculation of accidental death or injury compensation is discriminatory. In the event a court renders a judgment in favor of a plaintiff who is a Jewish or Christian male, the plaintiff is only entitled to receive 50 percent of the compensation a Muslim male would receive; all other non-Muslims [Buddhists, Hindus, Jains, Atheists] are only entitled to receive one-sixteenth of the amount a male Muslim would receive". Saudi Arabia follows Hanbali sharia, whose historic jurisprudence texts considered a Christian or Jew life as half the worth of a Muslim. Jurists of other schools of law in Islam have ruled differently. For example, [Shafi'i](#) sharia considers a Christian or Jew life as a third the worth of a Muslim, and [Maliki](#)'s sharia considers it worth half. The legal schools of Hanafi, Maliki and Shafi'i Sunni Islam as well as those of twelver Shia Islam have considered the life of polytheists and atheists as one-fifteenth the value of a Muslim during sentencing.

Several major, predominantly Muslim countries have criticized the [Universal Declaration of Human Rights](#) (UDHR) for its perceived failure to take into account the cultural and religious context of non-[Western](#) countries. To the best of my knowledge all the Muslim countries have adhered to this Declaration, which is the basis for human rights in the world, the basis of ethics in all fields, the basis of the free world. If a fundamentalist Muslim country does not concur with this declaration which is mandatory to all the members of the UN it is free to leave the UN as it is incompatible with their beliefs. Iran, the bastion of human rights, declared in the UN assembly that UDHR was "a [secular](#) understanding of the [Judeo-Christian](#) tradition", which could not be implemented by Muslims without trespassing the Islamic law. Islamic scholars and Islamist political parties consider 'universal human rights' arguments as imposition of a non-Muslim culture on Muslim people, a disrespect of customary cultural practices and of Islam. In 1990, the [Organisation of Islamic Cooperation](#), a group representing all Muslim majority nations, met in Cairo to respond to the UDHR, then adopted the [Cairo Declaration on Human Rights in Islam](#).

[Ann Elizabeth Mayer](#) points to notable absences from the Cairo Declaration: provisions for democratic principles, protection for religious freedom, freedom of association and freedom of the press, as well as equality in rights and equal protection under the law. Article 24 of the Cairo declaration states that "all the rights and freedoms stipulated in this Declaration are subject to the Islamic *shari'a*". In 2009, the journal [Free Inquiry](#) summarized the criticism of the Cairo Declaration in an editorial: "We are deeply concerned with the changes to the [Universal Declaration of Human Rights](#) by a coalition of Islamic states within the [United Nations](#) that wishes to prohibit any criticism of religion and would thus protect Islam's limited view of human rights. **In view of the conditions inside the Islamic Republic of Iran, Egypt, Pakistan, Saudi Arabia, the Sudan, Syria, Bangladesh, Iraq, and Afghanistan, we should expect that at the top of their human rights agenda would be to rectify the legal inequality of women, the suppression of political dissent, the curtailment of free expression, the persecution of ethnic minorities and religious dissenters — in short, protecting their citizens from egregious human rights violations. Instead, they are worrying about protecting Islam.**"

[H. Patrick Glenn](#) states that sharia is structured around the concept of mutual obligations of a collective, and it considers individual human rights as potentially disruptive and unnecessary to its revealed code of mutual obligations. In giving priority to this religious collective rather than individual liberty, the Islamic law justifies the formal inequality of individuals (women, non-Islamic people). Bassam Tibi states that sharia framework and human rights are incompatible. Abdel al-Hakeem Carney, in contrast, states that sharia is misunderstood from a failure to distinguish *sharia* from *siyasah* (politics). [Fundamentalists](#), wishing to return to basic Islamic religious values and law, have in some instances imposed harsh sharia punishments for crimes, curtailed civil rights and violated human rights. Extremists have used the Quran and their own particular version of sharia to justify acts of war and terror against Muslim as well as non-Muslim individuals and governments, using alternate, conflicting interpretations of sharia and their notions of jihad. The sharia basis of arguments of those advocating terrorism, however, remain controversial. Some scholars state that Islamic law prohibits the killing of civilian non-combatants; in contrast, others interpret Islamic law differently, concluding that all means are legitimate to reach their aims, including targeting Muslim non-combatants and the mass killing of non-Muslim civilians, in order to universalize Islam. Islam, in these interpretations, "does not make target differences between militaries and civilians but between Muslims and unbelievers. Therefore it is legitimated (*sic*) to spill civilians' blood". Other scholars of Islam, interpret sharia differently, stating, according to Engeland-Nourai, "attacking innocent people is not courageous; it is stupid and will be punished on the Day of Judgment [...]. It's not courageous to attack

innocent children, women and civilians. It is courageous to protect freedom; it is courageous to defend one and not to attack". Yet, many Muslim refugees in Europe want to impose sharia.

Many scholars claim Shari'a law encourages domestic violence against women, when a husband suspects [nushuz](#) (disobedience, disloyalty, rebellion, ill conduct) in his wife. Other scholars claim wife beating, for *nashizah*, is not consistent with modern perspectives of the Quran. One of the verses of the Quran relating to permissibility of domestic violence is Surah 4:34. In deference to Surah 4:34, many nations with Shari'a law have refused to consider or prosecute cases of domestic abuse. Shari'a has been criticized for ignoring women's rights in domestic abuse cases. Musawah, [CEDAW](#), KAFA and other organizations have proposed ways to modify Shari'a-inspired laws to improve women's rights in Islamic nations, including women's rights in domestic abuse cases. But why improve women's rights if we have the UN Declaration which mandates fully equal rights to all women all over the world, regardless of religion or nation.

Shari'a is the basis for personal status laws in most Islamic majority nations. These personal status laws determine rights of women in matters of marriage, divorce and child custody. A 2011 [UNICEF](#) report concludes that Shari'a law provisions are discriminatory against women from a human rights perspective. In legal proceedings under Shari'a law, a woman's testimony is worth half of a man's before a court. Except for Iran, Lebanon and Bahrain which allow child marriages, the civil code in Islamic majority countries do not allow child marriage of girls. However, with Shari'a personal status laws, Shari'a courts in all these nations have the power to override the civil code. The religious courts permit girls less than 18 years old to marry. As of 2011, child marriages are common in a few Middle Eastern countries, accounting for 1 in 6 all marriages in Egypt and 1 in 3 marriages in Yemen. [UNICEF](#) and other studies state that the top five nations in the world with highest observed child marriage rates — Niger (75%), Chad (72%), Mali (71%), Bangladesh (64%), Guinea (63%) — are Islamic-majority countries where the personal laws for Muslims are sharia-based. Rape is considered a crime in all countries, but Shari'a courts in Bahrain, Iraq, Jordan, Libya, Morocco, Syria and Tunisia in some cases allow a rapist to escape punishment by marrying his victim, while in other cases the victim who complains is often prosecuted with the crime of [Zina](#) (adultery). Sharia grants women the right to inherit property from other family members, and these rights are detailed in the Quran. A woman's inheritance is unequal and less than a man's, and dependent on many factors. For instance, a daughter's inheritance is usually half that of her brother's.

Until the 20th century, Islamic law granted Muslim women certain legal rights, such as the right to own property received as [Mahr](#) (brideprice) at her marriage, that Western legal systems did not grant to women. However, Islamic law does not grant non-Muslim women the same legal rights as the few it did grant Muslim women. Sharia recognizes the basic inequality between master and woman slave, between free women and slave women, between Believers and non-Believers, as well as their unequal rights. Sharia authorized the institution of slavery, using the words *abd* (slave) and the phrase *ma malakat aymanukum* ("that which your right hand owns") to refer to women slaves, seized as captives of war. Under Islamic law, Muslim men could have sexual relations with female captives and slaves without her consent. Slave women under sharia did not have a right to own property, to move freely, or to consent. Sharia, in Islam's history, provided a religious foundation for enslaving non-Muslim women (and men), but nevertheless encouraged the manumission of slaves. However, manumission required that the non-Muslim slave first convert to Islam. A non-Muslim slave woman who bore children to her Muslim master became legally free upon her master's death, and her children were presumed to be Muslims like their father, in Africa and elsewhere. Starting with the 20th century, Western legal systems

evolved to expand women's rights, but women's rights under Islamic law have remained tied to the Quran, hadiths and their faithful interpretation as sharia by Islamic jurists.

[Blasphemy in Islam](#) is any form of cursing, questioning or annoying God, Muhammad or anything considered sacred in Islam. The sharia of various Islamic schools of jurisprudence specify different punishment for blasphemy against Islam, by Muslims and non-Muslims, ranging from imprisonment, fines, flogging, amputation, hanging, or beheading. In some cases, sharia allows non-Muslims to escape death by converting and becoming a devout follower of Islam. Blasphemy, as interpreted under sharia, is controversial. Muslim nations have petitioned the United Nations to limit "freedom of speech" because "unrestricted and disrespectful opinion against Islam creates hatred". Other nations, in contrast, consider blasphemy laws as violation of "freedom of speech", stating that freedom of expression is essential to empowering both Muslims and non-Muslims, and point to the abuse of blasphemy laws, where hundreds, often members of religious minorities, are being lynched, killed and incarcerated in Muslim nations, on flimsy accusations of insulting Islam. I am against blasphemy of Islam, Christianity and Judaism. But charity begins at home, if the Muslims are so vehement against any form of blasphemy they should punish as harshly blasphemy against Jews and Christians and not allow anti-Semitic allegations and cartoons inspired by the Nazis, as it takes place in Palestine and elsewhere.

According to the United Nations' Universal Declaration of Human Rights, every human has the right to freedom of thought, conscience and religion; this right includes freedom to change their religion or belief. Sharia has been criticized for not recognizing this human right. According to scholars of Islamic law, the applicable rules for religious conversion under sharia are as follows:

- If a person converts to Islam, or is born and raised as a Muslim, then he or she will have full rights of citizenship in an Islamic state.
- Leaving Islam is a sin and a religious crime. Once any man or woman is officially classified as Muslim, because of birth or religious conversion, he or she will be subject to the death penalty if he or she becomes an [apostate](#), that is, abandons his or her faith in Islam in order to become an atheist, agnostic or to convert to another religion. Before executing the death penalty, sharia demands that the individual be offered one chance to return to Islam.
- If a person has never been a Muslim, and is not a [kafir](#) (infidel, unbeliever), he or she can live in an Islamic state by accepting to be a [dhimmi](#), or under a special permission called *aman*. As a dhimmi or under aman, he or she will suffer certain limitations of rights as a subject of an Islamic state, and will not enjoy complete legal equality with Muslims.
- If a person has never been a Muslim, and is a kafir (infidel, unbeliever), sharia demands that he or she should be offered the choice to convert to Islam and become a Muslim; if he or she rejects the offer, he or she may become a dhimmi. Failure to pay the tax may lead the non-muslim to either be enslaved, killed or ransomed if captured.

On the issues of slavery in Islam in the past and nowadays – see [Wikipedia article](#).

On the issues of anti-Semitism in Islam in the past and nowadays – see [Wikipedia article](#).

See also Wikipedia articles on – [Holocaust Denial](#), [History of the Jews under Muslim rule](#), [Human rights in the Palestinian territories](#), [Human rights in Islamic countries](#), [New anti-Semitism](#), [Antisemitism in the Arab world](#), [Anti-Zionism](#), [Arab alliance for freedom/democracy](#).

I'll not quote WikiIslam as it is perceived as [an anti-Islamic](#) wiki. I'll not quote either The Divine Vision No God but Allah, which was written in order to refute allegations made by WikiIslam.

IS THE JEWISH, ISRAELIS, SWEDISH et al. CRITICISM AGAINST ISRAEL JUSTIFIED?

I have referred many times in my books about the difference between a discloser/whistleblower and a squealer/informer. A discloser denounces the crimes of the mighty while protecting the rights of the weak, trying to organize the weak against the mighty. Is it ethical to denounce a criminal act committed against the weaker parties of society? By denouncing the mighty the discloser suffers from ostracising, from persecution, from loss of income, sometimes he even risks his life. On the other hand a squealer has only to gain from denouncing the weak to the mighty, he gets a reward, he is praised and honored by the mighty, becoming an example to follow. Aleksandr Solzhenitsyn was a discloser and that is why he was sent to a Gulag, Emile Zola writing *J'accuse* was a discloser and was sentenced to prison, the Israelis very few businessmen who disclose the unethical acts of the tycoons are disclosers and they are ostracised, losing 90% of their income, fired from their lucrative jobs. On the other hand the squealers who denounced hiding Jews to the Nazis in France got the Jews' apartments and their belongings.

In order to denounce immoral crimes in society, as for discovering the crimes of Mack the Knife, we have to be assisted by disclosers, as nobody sees the knives of an immoral society, which keeps an impeccable facade and are assisted by the best lawyers and public relations. We need transparency otherwise nothing would ever be disclosed, and the law will never be able to safeguard the interests of the citizens, whether they are rich like Schmuel Meier or poor like Smith. Therefore, only light can raise the curtain on the unethical acts of society. Religious persons should conduct themselves morally as they believe that God examines their acts at every moment and nothing escapes him. For businessmen, governments, leaders, army and police officers, who are slightly less religious the fear of the disclosure of their acts to the public should replace the fear of God, because if they do not have anything to hide they will not have to fear anything. On the other hand if citizens utilize the liberty of disclosure to reveal the secrets of the state to other states or for reasons that have nothing to do with ethics, they would be subject to reprisals, exactly like the newspapers, which benefit from the liberty of the press and cannot disclose state secrets. The disclosers have to divulge only systematic and permanent cases of abuse of human rights which are inherent to the operations of the state, which wrong citizens, and which are backed by irrefutable documentation. They have to resort to outside bodies only after having exhausted all the internal bodies, which are meant to deal with those cases, such as the courts, the State-Comptroller, or even the press, Internet blogs, public opinion, etc.

The transparency of a society will force every citizen to ask himself at every moment the question: 'what is my ethical attitude toward this ethical problem?', because the following day his acts will be disclosed in the press or on the Internet, and his family, friends and congregation will learn about his acts. We will not have to ask ourselves anymore if our acts are legal or not, if they concur with the mission of the company and its ethical standards, but how they concur with our ethical standards, as we will not be able to hide anymore in anonymity. It will be like in the senate committees for the appointment of high officials, or with presidential candidates who are obliged to disclose their life transparently. Of course, we would have to beware not to resort to McCarthyism, to the open eye of the 'big brother', or to the denunciations of the sons and colleagues, as in the dictatorial regimes. Societies should be made transparent with measure and moderation and excesses will have to be condemned. Full disclosure should be made only on important cases, where the evidence is irrefutable, where there are no ulterior motives, and after having exhausted all other instance within the society, the state, the army, or the police.

I strongly favor disclosure of immoral acts, which is contrary to our most innate hatred of whistle-blowers. I wrote this chapter in my other books and in this book after a long meditation, and following a conviction based on the analysis of case studies, the sources of my book, and a thorough empirical research. It is practically impossible to complete an ethical revolution without the publication of unethical acts of society. The measures envisaged will take a long time to be established and to prevail. In the short-term, it is principally the Internet and the disclosers which will be the vehicle for the promotion of ethics in society. Are the disclosers of those cases, Americans or Israelis, heroes? Or will they be condemned to join Brutus and Judas in hell? We shall prove their contribution to the transparency of society and the safeguarding of the interests of the weak, and only the future will judge if they are traitors, martyrs or heroes.

Throughout the centuries, history repeats itself. Disclosers are called squealers and whistle-blowers by the legitimate forces that try to conceal their crimes. Progress is always linked with discoveries and disclosures, which the 'majority' tries to hide. Brutus makes a coup d'état against a tyrant, although the majority worships Caesar. Galilei says 'e pur si muove' although the Church in 'majority' tries to silence him. The Dreyfusards try to acquit the poor Dreyfus although the 'majority' cannot admit that a Christian officer has betrayed his country. The financial tycoons of modern economy try to hide their actions, which transgress ethics and even the law. The Internet, the press, and transparency reconstitute the Athenian democracy, as it is the modern Agora where nothing can be hidden. And when all societies will act openly, will be transparent, will not be able to hide dubious cases, the members of societies, and especially the weaker members, will have the possibility to be treated equitably, without discrimination.

I will not fall into the pit of double standards, being one of the fews who disclosed the unethical actions of the Israeli tycoons, the first person in the world who wrote academic books and dissertations on the wrongdoings to minority shareholders, foreseeing the Corporate Scandals of the early 2000s, the Great Recession of 2008, condemning neoliberal economical regimes, being accused of communism and anti-business, a "leftist", anti-capitalist, a high-minded person or bleeding heart. And on the other hand denouncing the crimes of the Muslim fundamentalists/Palestinians "freedom fighters", who are the weak, the underdogs, who suffered from colonialism, who suffer from occupation, who suffer from dictatorships. In Hebrew/Yiddish we have a term "Nebehdiger Shimshen" – the strong who plays the role of the weak. For me, the Palestinian/Muslims extremists will always be the strong playing the role of the weak. One of my defining moments occurred in Cairo when I was 7 years old when the Shabab almost burned our family alive, together with hundreds Europeans murdered or wounded. Yet they said that they were the weak and the British were the strongs. My earliest memories are linked to fears from Arabs, from Muslims, from a watermelons seller who wanted to stab my mother because she refused to buy the "too rosy" watermelon, from my father who was afraid that he will be arrested because of his Zionist activities and books, from the Jews who were arrested, tortured and even murdered by the Egyptians, from terrorist attacks since 1953 and until today murdering thousands of innocent civilians, from extreme Muslim/Arab violence.

I hate violence – Arab, Jewish, European or American. In all my life I never used violence against anyone, and I don't have any pity against those who use violence until it is in self defense. In this category I include all the wars and operations of Israel against the Arabs, as all of them were done in self defence, from the War of Independence, Six Day War, Yom Kippur War, Intifadas, anti-terrorism, Gaza and Lebanon retaliation, and so on. I am the first to condemn the very few acts of terror committed by Israelis and Jews, and the very few murders by our soldiers and policemen against Arabs. But they are exceptions in an almost impeccable record of purity of arms, used for legitimate purposes only, the most clean record of all the armies in the world. The very rare cases where the army does not act according to the highest moral standards should

be investigated by the courts – military or civilian, or even disclosed in the Israeli press, the Israeli army, police and all the government institutions should be transparent to the Israeli public. However, I condemn the cases when Israeli organizations and individuals go to international organizations, to foreign press, to other countries in order to condemn Israel and its soldiers, without substantiating their allegations, to the delight of the anti-Semites, of our enemies, of all those who are waiting for the occasion to blame Israel. Furthermore, in many cases they are allowed to lecture at schools or in the army. This hallucinatory policy of letting defamatory organizations to brainwash children and soldiers, of letting religious movements to lecture at school or in the army, brainwashing small children and young and inexperienced soldiers by missionary envoys, should stop. Israel has to keep its heritage of a secular country (at least in the secular schools), while all the other schools should be private schools not financed by the government but by religious organizations. Arab schools in Israel should teach their children to be loyal to their country, exactly as American and French schools. It is unbearable to finance religious or Arab schools that teach their children dissident materials, when the graduates don't go to the army or the civil service, that should be compulsory to 100% of all the citizens, men and women, Jews and Arabs, religious or secular. In this way we shall solve all the poverty problems of Israel, as all children will receive the same education, including foreign languages, science, civic bases, history, etc. In this way we shall solve all discrimination problems as the Arabs and the Jews will receive the same education and have access to all government positions.

Obviously, the peaceloving statements are quoted by our enemies, and our information policy is very adversely affected. Some of those organizations even advocate boycotting Israel, cooperating with BDS, wanting to put an end to Israel by advocating the right of return. I give them the benefit of the doubt, by maintaining that their intentions are pure, and of course they should be allowed to speak freely in Israel and abroad. When I look at the names of the members of their public councils, all of them honorable men and women, I see there a well known Israeli singer who sympathises with the rights of the Palestinian refugees but not with the rights of the German refugees in the city where she was born. I see there well known actors, professors, authors – some of them were chosen by me among the best authors of the twentieth century in the survey of this book, Jews, Arabs, a Rabbi, orientals and ashkenazis, la crème de la crème. The only question that I have is why we almost never hear them on social justice issues, why do they take almost always the side of our enemies without giving the Jews, their own people, the benefit of the doubt, how can they receive donations from UNICEF, that is known by its anti-Israel policies. They assist the double standards policies of all the organizations condemning Israel. As of 2013, Israel had been condemned in 45 resolutions by [United Nations Human Rights Council](#) since its creation in 2006—the Council had resolved almost more resolutions condemning Israel than on the rest of the world combined. The 45 resolutions comprised almost half (45.9%) of all country-specific resolutions passed by the Council, not counting those under Agenda Item 10 (countries requiring technical assistance). During those years the alleged violation of human rights by Israel was the smallest from the violations of Palestine, Arab countries, Muslim countries, and even Western countries fighting in Iraq and Afghanistan killing a higher percentage of civilians than Israel during wars, but most of the blame is on Israel.

Everybody advocates human rights, freedom of speech, of the press, everybody advocates peace, everybody is against occupation of another people, against torture, against indiscriminate killing of civilians. This is easy, but like in business ethics the dilemmas start when you have to choose between two courses of action which are not clearcut. US is for human rights but after 9/11 they opened the [Guantanamo Bay Detention Camp](#) – how this concurs with human rights? What about the human rights of the Iraqis, the Afghans, the Syrians, the Libyans, the Palestinians by the Palestinians, the human rights of most of the countries that condemn Israel of violation of

human rights, when human rights in Israel and the West Bank are much better than in most of the countries that condemn Israel. If there is an infringement of human rights the Israeli courts deal with those issues, as we are a democratic country ruled by law. To the best of my knowledge such infringements take place only in cases of extreme danger from terrorism and are approved by our courts. What about freedom of speech when you tell complete lies, defame Israel without any ground, go to the UN and tell them that you have heard from a soldier that he has stolen some money from a Palestinian when he was searching the house of the family of a terrorist who killed two Israelis the night before. The soldier denies it of course, but the UN issues immediately a statement that this is a crime of war, as everybody knows that looting is prohibited in the occupied territories. I have initiated, edited and participated in the translation into Ladino of the UN Universal Declaration of Human Rights, so I should know a thing or two about that. And I can tell without any doubt that Israel abides by the human rights better than any other country at war, towards occupied territories, and facing daily acts of terrorism, better than the US, better than the UK, better than France, better of course than Palestine, Syria, Iraq, Yemen, Saudi Arabia, I am not sure about Fidji or Micronesia, but I am sure that Israeli keeps human rights better than Sweden in a similar situation. To those who care about the human rights of the terrorists I want to remind that the victims have also human rights, and so had human rights hundreds of thousands civilians killed in World War II in Dresden, Berlin, Hiroshima, Nagasaki.

We have learned from the Talmud that there is a clear precedence in assisting needy persons –

עניי עירך קודמים – בבא מציעא ע"א א

First you should take care of your poors, than poors from your city, than poors from another city, than foreign poors. And in case that there is a poor and a rich man, take care first of the poor. One should be close first of all to his family, than to his community, than to his people, and then to humanity. You should not disregard the needs of the others, but you should take care first to the needs of the closest to you. Because if you take care first of the poors from another city, who will take care of the poors from your city? Israel is such an "ethical" country that it has issued regulations that in case there are many wounded people caused by a terrorist and the terrorist is in the worse condition the doctors should take care first of the terrorist and then to his victims. I beg to differ, because the human rights of the victims have precedence over the human rights of the agressor, and you have to take care first of all to the rights of the victims. However, it goes without saying that if there are wounded victims who are Jews, Arabs, and tourists, the doctors have to take care first of all to those who are more wounded, regardless of whether they are Jews or Arabs, Israelis or foreigners. Israeli human rights organizations should take care first of all of infringements on human rights of Jews and Arabs in Israel, regardless of the fact if they are poor or rich, Orientals or Ashkenazis, religious or secular, settlers, from the periphery, or from Haifa. If there is a conflict between human rights of illegal immigrants and Israelis, for example if both are looking for a job, the Israelis have precedence. And who should take care of the human rights of the Palestinians from the West Bank – first of all the Palestinians themselves, and Israeli organizations should take care of their human rights only after they take care of the Israelis.

We should not forget that the Palestinians from the West Bank and Gaza are our enemies, we are in a state of war, they were citizens or inhabitants of Jordan and Egypt that started a war against Israel in an attempt to annihilate it. And if a peaceloving British asks me (in Dresden) why we have built a so-called wall or fence, he should know that prior to the murder of more than a thousand innocent Israeli civilians there was no wall or fence, and the wall/fence has reduced the casualties to almost zero. So, if we have to weigh what is more important – to save the lives of innocent Israeli civilians – Jews or Arabs – or to make the life of the Palestinians tougher with the wall/fence, checkpoints, and searches – according to the Talmud and according to what we have learned from the conduct of the British in the mandate of Palestine and in the

bombardments of Dresden and Berlin, the welfare of the Israelis comes first as the welfare of the British in World War II came first. In our case even more as the Nazis did not want to annihilate Britain just to conquer it while the Palestinians and Iran want to annihilate Israel. The Palestinians can have today all the human rights if they cease terrorism, make peace with Israel, recognize its right of existence as a Jewish state (and the state of all its citizens as I have suggested to add), cooperate with Israel to build an exemplary economy, with progress & peace.

In the US there are more weapons than citizens and [if a burglar breaks](#) into your [property you](#) are [allowed to shoot](#) at him. So, if somebody runs at you with a knife are you allowed to kill him? If someone runs over a group of people and is about to step out his car with an ax are you allowed to kill him? Those events take place unfortunately every day in Israel. Yet, the Swedish Minister for Foreign Affairs states that we use excessive force. It is true that Sweden does not use excessive force in the immigrant quarters of Malmo, but if the Swedes will not regain sovereignty in those neighborhoods they could find themselves in a much worse situation than the Parisians and the citizens of Brussels, Tel Aviv and Jerusalem. It is very easy to give advices to belligerent countries when you live in the best and most peaceful country in the world – Sweden, but they should remember what happened with the Nazis in Europe – first they started to persecute the Jews, and subsequently they destroyed all Europe, bringing havoc also to their own people, with more than fifty millions casualties (together with the Japanese aggression). But this time Islamic fundamentalists and Iran might cause casualties of a hundred millions, with nuclear, biological and chemical weapons that they will not hesitate to use as they favor death for their own people/shahids that will get their rewards in heaven (with millions of virgins), and even more death to the unbelievers – Christians, Jews, French, Americans, British, and Swedish.

The US also did not grasp the danger of radical Islam (or radicals in politically correct language) until 9/11, the French are starting to grasp the danger after 13/11, and what is terrible is that the instigators of terrorism today are mainly French, Belgian, British and American Muslim citizens. Swedes, and most Europeans, host millions of immigrants without demanding from them one precondition – to abide the Western civilization norms, not to renounce their religion, folklore, or language, but to learn the language and abide to the norms of their new countries. The Muslims have fled their countries of origin because of the tragic results of their undemocratic and anti-human rights norms, and they should not try to impose those norms on the European countries. Those that would abide would be welcome, and those that will not want to – should return to their homelands, the Imams inciting against the European norms should be expelled, as in Singapore, and the European police should be present all the time in the immigrant quarters. This has nothing to do with religion persecution and ethnic cleansing, as the same policy should be adopted if a Swede Christian or Jew opts to terror. Muslims abiding the European norms of conduct, including women's rights, would be welcomed, provided of course that the European countries can afford to integrate tens of millions of immigrants without losing their culture, their Judeo-Christian heritage, and the ranking as the most ethical, rich, and democratic states.

Many of the peaceloving movements would condemn as well the infringement of the human rights of the terrorists, not the victim, as they take care mainly of the aggressors' human rights. You probably should ask the terrorist running to stab you very politely what his intentions are. If he speaks only Arabic, you should find a translator to translate him what you want to tell him. You can of course call the police and wait for an hour until they come. You should try to shoot him in his leg trying to stop him and if he continues in his attempt (all that happening in fractions of seconds...) shoot at the other leg. Don't worry if the terrorist kills you, nobody would ever mention the act in Europe, the UN, or by the Israeli peacelovings. But if you kill the terrorist you will be blamed by the European countries, by the UN, UNICEF, and the Israeli peacelovings will

say that it is a crime of war, because as everybody knows going to the supermarket in the center of Tel Aviv is being at war. Abu Mazen will state of course that you just killed an innocent Palestinian and you put the knife in his hand, and this crime is a Nazi crime (what about the murders of Palestinians by Palestinians in all the Palestinian territories?), worst than the Holocaust, which he and warmonger Iran deny that it took place anyhow.

If something could be said about Israel is that we treat too humanely terrorists, doctors are requested to treat them first if they are more wounded than the victims, they receive at the hospitals the best treatment, they get a fair trial, they can study at the university and get a degree in prison, and finally they are released after a few years – a thousand terrorists who killed hundreds of civilians in return to one Israeli soldier, while they are only requested to sign an obligation that they will not resort anymore to terror, an obligation that they revoke on the spot when they return to their homes, received as heroes, as killing Jews is always a rewarding achievement since the Nazis Germans until the Nazis Palestinian leaders. The terrorists continue their terrorist acts as Samir Kuntar and many others did, killing hundreds more civilians, are arrested, released, and so on. Because if murderers are killed in self-defense the Swedish Minister for foreign affairs and the Israeli peacelovings, the UN, UNICEF, American (what about Guantanamo?) and British (what about the killing of innocents in Afghanistan?) students, Irish (what about the killing of innocents by the IRA?) and Swedish organizations (remember Malmö!), boycotters and artists, would blame Israel for using excessive force, as Palestinian rights are sacred and Jewish blood is worthless, at least for them but not anymore in Israel.

B'Tselem ([Hebrew](#): בצלם, "[in the image of](#) [God]") describes itself as an independent [non-profit organization](#), whose stated goals are to document human rights violations in the occupied territories, combat denial and help to create a human rights culture in Israel. Its executive director is Hagai El-Ad.¹ B'Tselem also maintains a branch of the organization in Washington, D.C., called B'Tselem USA. B'Tselem was founded in 1989, during the [First Intifada](#), by Israeli academics and members of civil rights and leftist organizations. B'Tselem's funding comes from private individuals (both Israeli and foreign), together with European and North American foundations focusing on human rights. B'Tselem has published over a hundred reports on various issues such as torture, fatal shootings by security forces, restrictions on movement, expropriation of land and discrimination in planning and building in East Jerusalem, administrative detention, house demolitions, violence by Israeli settlers and Palestinians, and Israeli operations in the occupied territories. In December 1989, B'Tselem shared the [Carter-Menil Human Rights Prize](#) with the Palestinian group, [Al-Haq](#). B'Tselem has been harshly criticized by Israeli nationalists. In 2011, Foreign Minister [Avigdor Lieberman](#) charged the group with abetting terrorism and weakening [Israel's defense forces](#). In August 2014, the Executive Director [Hagai El-Ad](#) attracted criticism in Israel for refusing to call [Hamas](#) a '[terror organization](#)' on a radio interview.

Peace Now ([Hebrew](#): שלום עכשיו *Shalom Achshav*, IPA: is a [non-governmental organization](#), "liberal advocacy" and activist group in [Israel](#) with the aim of promoting a two-state solution to the Israeli-Palestinian conflict. The objectives/positions of Peace Now are: Two states for two nations — Israel and Palestine. A Palestinian state alongside the State of Israel, based on the borders of June 1967 with land swaps agreed upon by both sides. Jerusalem — *two capitals for two states* – a solution based on demographic breakdowns with a special agreement for the Old City. Peace with Syria — A peace agreement based on secure and recognized borders, and the regulation of relations between the two countries is the primary strategic issue for the people of Israel and Syria. Peace Now views the settlements as a threat to the existence of Israel as a democratic and Jewish state. Peace Now views the settlements as a main obstacle to any future peace agreement. Peace Now views the settlements as an element that harms the State of Israel

on many fronts: security, economically, morally, and culturally. Peace Now views the settlements as harmful to Israel's standing in the international community. In a report, Peace Now said that "a large proportion of the settlements built on the West Bank are built on privately owned Palestinian land," including 86.4 percent of [Ma'ale Adumim's](#) land and 35.1 percent of [Ariel's](#). Overall, the report said, "Palestinians privately own nearly 40% of the land on which settlements have been built." This is disputed by the government, who argue it cannot have been privately owned, as it was "not under the legitimate sovereignty of any state". On the specific issue of [Ma'ale Adumim](#), Peace Now faced criticism for downgrading their estimate of the proportion built on privately owned Palestinian land from 86%, to 0.5%. The group's revision was based on government information which had newly been released to them.

Breaking The Silence (BtS) ([Hebrew](#): שוברי שתיקה *Shovrim Shtika*) is an [Israeli Non-Governmental Organization](#) (NGO), located in a western section of Jerusalem, established by [Israel Defense Forces](#) (IDF) soldiers and veterans who collect and provide testimonies about their military service in the [West Bank](#), [Gaza Strip](#), and [East Jerusalem](#) since the [Second Intifada](#), giving serving and discharged Israeli personnel and [reservists](#) a platform to confidentially describe their experience in the [Israeli-occupied territories](#). The organization's stated mission is to 'break the silence' of IDF soldiers who return to civilian life in Israel and "discover the gap between the reality which they encountered in the [occupied] territories, and the silence which they encounter at home". Since 2004, Breaking the Silence has run a testimonies collection project called "Soldiers Speak Out". They have collected several hundred testimonies from "those who have, during their service in the IDF, the Border Guard, and the Security Forces, played a role in the Occupied Territories". By publishing soldiers' accounts, Breaking the Silence hopes to "force Israeli society to address the reality which it created" and face the truth about "abuse towards Palestinians, looting, and destruction of property" that is familiar to soldiers. The organization was criticized for providing anonymous testimonies which are unverifiable and exploiting them for propaganda, having a clear political agenda so it cannot be described as 'human rights organization' and promoting Anti-Israeli [lawfare](#). "Breaking the Silence" representatives who tour to campuses and US Jewish communities, criticizing the IDF policy in the [West Bank](#) are sponsored by Jewish and Palestinian organizations. In 2010, according to Moshe Dann, writing in [The Jerusalem Post](#), Breaking the Silence's budget was 3,100,000 NIS. It received 1.5 million from the EU, UK and Spanish governments. The rest came from Oxfam, the New Israel Fund, Dutch, German, Danish and Irish church organizations, and NDC, the Palestinian NGO which promotes Boycott/Divest/Sanctions (BDS) campaigns.

Moked ([Hebrew](#): המוקד, **Center for the Defence of the Individual**) an [Israel](#) based [human rights organization](#) founded by Dr. [Lotte Salzberger](#) with the stated aim of assisting "Palestinians subjected to the [Israeli occupation](#) which causes severe and ongoing violation of their rights." HaMoked states that it works for the enforcement of the standards and values of [international human rights](#) and [humanitarian law](#). According to Israel's [Justice Minister](#), [Ayelet Shaked](#), HaMoked engages in "[apartheid rhetoric](#)" and supports what she described as the anti-Israel boycott movement [Boycott, Divestment and Sanctions](#). According to the [JTA](#), HaMoked received US\$300,000 from the [Ford Foundation](#) in 2002. HaMoked received "at least 8,500,000 NIS in European funding" from 2006-2009. According to a 2011 article in [The Forward](#), HaMoked received, in 2009, \$300,000 from the "[Ramallah](#)-based NGO Development Center (NDC)" which in turn, had received funding from the "Geneva-headquartered Welfare Association." In 2010, HaMoked also received 25,000 Euros from the Finnish government.

The **Public Committee Against Torture in Israel** ([PCATI](#); [Hebrew](#): הוועד הציבורי נגד עינויים בישראל) is an [Israeli human rights organisation](#) specifically dedicated to combating [torture](#), and

cruel, inhumane and degrading treatment and punishment (CIDT). PCATI, an independent human rights organization, was founded in 1990 in reaction to what it describes as "the ongoing policy of the Israeli government, which permitted the systematic use of torture and ill treatment in [GSS interrogations](#)". PCATI monitors [detention centers](#) and continues the struggle against the use of torture in interrogation in Israel using legal means, supporting relevant legislation and an information campaign aimed at raising public awareness of the subject. PCATI cooperates with other human rights organizations, Israeli, Palestinian and international, in its struggle against the use of torture in Israel and for the implementation of [international law](#) and [international humanitarian law](#) in [Israeli law](#) and practice. PCATI acts on behalf of all people—Israelis, Palestinians, labor immigrants and other foreigners residing in Israel and the [Occupied Palestinian Territories](#)—with the aim of protecting them from torture and ill-treatment by the [Israeli security authorities](#). Dr. Ishai Menuchin is the Executive Director of PCATI.

PCATI won a historic victory when, on 6 September 1999, in response to petitions of principle PCATI began submitting to the High Court of Justice in 1991, and petitions filed together with the [Association for Civil Rights in Israel](#), [Hamoked](#)—Center for the Defense of the Individual and others, the High Court prohibited the use of various means of torture that were systematically employed by the GSS until that time. Following this, there was a significant decrease in the number of complaints regarding torture or the use of the harsh methods previously used. However, following the onset of the [Second Intifada](#) in September 2000, there was, again, a sharp increase in the number of complaints of torture and ill treatment indicating a reversion to the methods prohibited by the High Court of Justice. This resulted from the exploitation of "[necessity defense](#)" opening allowed by the Court in its ruling, or by altogether denying the fact that physical force was used in interrogation, which victims would find difficult to challenge.

Yesh Gvul ([Hebrew](#): יש גבול, can be translated as "there is a limit", as "there is a border", or as "enough is enough") is a movement founded in 1982, by combat veterans, at the outbreak of the [Lebanon War](#), who [refused](#) to serve in [Lebanon](#) and has expanded its opposition to the war in Lebanon to the negation of service in the occupied territories, reflected in the current Yesh Gvul slogan: We don't shoot, we don't cry, and we don't serve in the occupied territories! Yesh Gvul's members performance of military duty is selective and dependent upon the nature and location of service. As "Selective refusal" is a form of "[civil disobedience](#)" (modelled on methods pioneered by [Mahatma Gandhi](#)) the combat veterans are open to military and civil charges. Yesh Gvul's campaign of selective refusal played a part in the Israeli governments decision to withdraw from south Lebanon. Yesh Gvul operates in three main areas: personal support for each "refusenik"; activities for an end to the occupation; and a broad campaign of public education for social change within Israeli society. Currently it sees its main role as "backing soldiers who refuse duties of a repressive or aggressive nature" with both moral and financial assistance. Yesh Gvul have found over the years that an effective support mechanism for jailed refuseniks is by having support groups from outside Israel adopt the "refusenik". Support groups are alerted, triggering a range of activities. Emails, letters and phone calls go out to the refusenik's family and to the jail where he is held; the adoption group exerts political pressure with protests to the nearest Israeli diplomatic mission, while conducting extensive actions within its own community. The adoption group also offers material assistance, raising funds to help the refusenik's dependants. Yesh Gvul also engages in [human rights](#) activities, such as petitioning [British](#) courts to issue arrest warrants for IDF officers accused of human rights abuses and [war crimes](#). One would think that an Israeli peace organization would petition the British courts to issue arrest warrants against the Palestinians who committed war crimes against Israelis killing hundreds of civilians, but no – they require to issue arrest warrants against the soldiers who protected them, and who were founded not guilty of war crimes by the relevant courts. Is it self-hatred, is it logical?

Amnesty International (commonly known as **Amnesty** and **AI**) is a [non-governmental organisation](#) focused on [human rights](#) with over 7 million members and supporters around the world. The stated objective of the organisation is "to conduct research and generate action to prevent and end grave abuses of human rights, and to demand justice for those whose rights have been violated." Amnesty International was founded in London in 1961, following the publication of the article "[The Forgotten Prisoners](#)" in [The Observer](#) 28 May 1961, by the lawyer [Peter Benenson](#). Amnesty draws attention to human rights abuses and campaigns for compliance with [international laws](#) and standards. It works to mobilise [public opinion](#) to put pressure on governments that let abuse take place. The organisation was awarded the 1977 [Nobel Peace Prize](#) for its "campaign against [torture](#)," and the [United Nations Prize in the Field of Human Rights](#) in 1978. In the field of international human rights organisations, Amnesty has the longest history and broadest name recognition, and is believed by many to set standards for the movement as a whole. Amnesty International reported, concerning the [Iraq War](#), on 17 March 2008, that despite claims the security situation in Iraq has improved in recent months, the [human rights](#) situation is disastrous, after the start of the war five years ago in 2003. In February 2011, newspaper stories in the UK revealed that [Irene Khan](#) had received a payment of UK£533,103 from Amnesty International following her resignation from the organisation on 31 December 2009, a fact pointed to from Amnesty's records for the 2009–2010 financial year. As I am sure that Irene Khan, a Bangladeshi compatriot of Muhammad Yunus, one of the personalities I admire most, is a honorable woman, with only humanitarian motives, I would ask her two questions: 1. Has she decided to donate for the campaign against torture all or part of the outrageous payment of more than half a million pounds that she received? 2. Was the motive of awarding her such a huge amount only legal or maybe there were other motives that were not transparent as Amnesty IL?

In 2009 Amnesty International accused Israel and the Palestinian Hamas movement of committing war crimes during Israel's January offensive in Gaza, called [Operation Cast Lead](#), that resulted in the deaths of more than 1,400 Palestinians and 13 Israelis. The 117-page Amnesty report charged Israeli forces with killing hundreds of civilians and wanton destruction of thousands of homes. Amnesty found evidence of Israeli soldiers using Palestinian civilians as human shields. A subsequent [United Nations Fact Finding Mission on the Gaza Conflict](#) was carried out; Amnesty stated that its findings were consistent with those of Amnesty's own field investigation, and called on UN to act promptly to implement the mission's recommendations. Criticism of Amnesty International includes claims of excessive pay for management, underprotection of overseas staff, associating with organisations with a dubious record on human rights protection, [selection bias](#), [ideological](#)/foreign policy bias against either non-[Western](#) countries or [Western](#)-supported countries, and criticism of Amnesty's policies relating to abortion. Governments and their supporters have criticised Amnesty's criticism of their policies, including those of Canada, [China](#), [Democratic Republic of the Congo](#), [Iran](#), [Israel](#), [Saudi Arabia](#), [Vietnam](#), Russia and the United States, for what they assert is one-sided reporting or a failure to treat threats to security as a mitigating factor. The actions of these governments—and of other governments critical of AI - have been the subject of human rights concerns voiced by Amnesty.

The Amnesty International Report of 2014/2015 stated that: Israeli forces committed war crimes and human rights violations during a 50-day military offensive in the Gaza Strip that killed over 1,500 civilians, including 539 children, wounded thousands more civilians, and caused massive civilian displacement and destruction of property and vital services. Israel maintained its air, sea and land blockade of Gaza, imposing collective punishment on its approximately 1.8 million inhabitants and stoking the humanitarian crisis. In the West Bank, Israeli forces carried out unlawful killings of Palestinian protesters, including children, and maintained an array of oppressive restrictions on Palestinians' freedom of movement while continuing to promote

illegal settlements and allow Israeli settlers to attack Palestinians and destroy their property with near total impunity. Israeli forces detained thousands of Palestinians, some of whom reported being tortured, and held around 500 administrative detainees without trial. Within Israel, the authorities continued to demolish homes of Palestinian Bedouin in “unrecognized villages” in the Negev/Naqab region and commit forcible evictions. They also detained and summarily expelled thousands of foreign migrants, including asylum-seekers, and imprisoned Israeli conscientious objectors. A person reading such a report could receive a quite negative impression on Israel, as it sounds that by sheer aggression Israel has decided to attack Gaza, killing 1,500 civilians, maintaining a blockade on Gaza, imposing collective punishment on 1.8 million Palestinians. While Israel withdrew from all the Gaza strip, calling the population to cooperate with Israel or develop on their own the free Palestine, and instead they elected the terrorist group Hamas, that invested most of their funds in corruption, purchasing weapons for exterminating Israel, launching thousands of rockets from populated areas, killing Palestinians who disagreed with them, maintaining the population in a retrograde Medieval regime, based on hate instead of progress. If they were Singaporean, if they had a leader like Lee Kuan Yew, they could have become one of the most advanced countries of the world. When they attacked Israel, we had to respond, as no country in the world would agree to suffer from attacks of thousands of missiles, not the US, not the UK, not France, not Russia, not India, not even Bangladesh...

The **New Israel Fund (NIF)** is a [U.S.](#)-based non-profit organization established in 1979, and describes its objective as social justice and equality for all Israelis. NIF describes itself as "the leading organization committed to democratic change within Israel". Its stated objective is "to actualize the vision of Israel's Founders, that of a Jewish and democratic state that, in the words of the Declaration of Independence, 'ensures complete equality of social and political rights to all its inhabitants irrespective of religion, race or sex.'" It views Israel as "the sovereign expression of the right of self-determination of the Jewish people and as a democracy dedicated to the full equality of all its citizens and communities." It advocates for [civil](#) and human rights, [religious tolerance](#) and [pluralism](#), and closing the [social](#) and [economic gaps](#) in Israeli society, especially those among Jews and Arabs. In addition, [Daniel Sokatch](#), CEO, says that in line with their "core values of democracy and equality, we support two states for two peoples and we oppose the occupation and the settlement enterprise." In June 2012, NIF marched with a "progressive cluster" in the New York Celebrate Israel parade; including [Ameinu](#), [Americans for Peace Now](#), [B'Tselem USA](#), [Partners for Progressive Israel](#), and [Rabbis for Human Rights-North America](#).

NIF is opposed to the global [Boycott, Divestment and Sanctions](#) (BDS) campaign. It has stated that it does not support global BDS and will not support organizations with BDS programs but that its policy allows NIF the discretion to "engage in dialogue with an important organization that signs one letter supporting divestment rather than summarily dismissing them". Naomi Paiss, Director of Communications, described the campaign as "a tactic that embodies the message that Israel cannot and will not change itself, and for that reason, we think it is inflammatory and counter-productive". In January 2010, [Im Tirtzu](#) placed newspaper advertisements depicting then-NIF President Naomi Chazan with a horn sprouting from her forehead (as a pun, since both the words "horn" and "fund" use the same Hebrew word "Keren") as part of a campaign which accused NIF of responsibility for the [Goldstone Report](#). Im Tirtzu alleged that 92% of all Israel-based negative reporting in the Goldstone report came from NIF-supported groups. Im Tirtzu's campaign drew criticism, as well as praise. [Gershon Baskin](#), writing in [The Jerusalem Post](#), accused Im Tirtzu of using an "anti-Semitic motif" as part of a "witch-hunt" that "is reminiscent of the darkest days of McCarthyism".

Adalah – The Legal Center for Arab Minority Rights in Israel ([Hebrew](#): עדאלה - המרכז, [Arabic](#): (عدالة - المركز القانوني لحماية حقوق الأقلية العربية في إسرائيل, המשפטי לזכויות המיעוט הערבי בישראל) is a human rights organization and legal center. Its goals are "achieving individual and collective rights of the Arab-Palestinian minority in Israel" and protecting "the human rights of Palestinians living under occupation, based on international humanitarian law and international human rights law". "Adalah" means "Justice" in the Arabic language. Adalah conducts the following activities to achieve these goals: Brings impact litigation cases and legal interventions to Israeli courts and state authorities. Provides legal consultation to individuals, NGOs, and institutions. Appeals to international institutions and fora, including the UN, EU, and national governments. Organizes legal seminars and conferences. Publishes reports and analysis of critical legal issues. Conducts extensive media outreach in Israel and abroad. Trains legal apprentices and new lawyers in human rights advocacy and litigation. The organization was founded in November 1996; it is non-partisan/not-for-profit. Adalah's founder and General Director is lawyer [Hassan Jabareen](#).

Adalah's work focuses on Gaza, occupied East Jerusalem and the rights of prisoners and detainees. Adalah closely monitors rights abuses in the OPT, both during and outside of military offensives, and submits impact litigation cases to expose and challenge these practices. Adalah has argued cases dealing with the denial of tort compensation to Palestinians harmed by Israeli military operations, demanding investigations into home demolitions; fighting against techniques of collective punishment imposed against the civilian population; and seeking an end to inhumane detention conditions at Israeli prisons. Petitioning the Supreme Court on behalf of Gaza residents and Palestinian and Israeli human rights organizations challenging the ban on Palestinian residents of Gaza from entering Israel to access the courts for tort damages cases filed against the Israeli security forces. The state's prevention of entry is resulting in the dismissal of compensation lawsuits, the state is exempting itself from all damages claims.

The **Boycott, Divestment and Sanctions Movement (BDS Movement)** is a global campaign targeting [Israel](#), attempting to increase economic and political pressure on Israel to comply with the stated goals of the movement: the end of [Israeli occupation](#) of the [West Bank](#) and [Gaza Strip](#), and [colonization](#) of [Palestinian land](#), full equality for [Arab-Palestinian citizens of Israel](#), and respect for the [right of return of Palestinian refugees](#). The campaign was started on 9 July 2005 by 171 Palestinian [non-governmental organizations](#) in support of the [Palestinian cause](#) for [boycott](#), [divestment](#) and [international sanctions](#) against Israel. Citing a body of [UN resolutions](#) and specifically echoing the anti-apartheid campaigns against white [minority rule](#) in [apartheid era South Africa](#),^[6] the BDS campaign called for "various forms of boycott against Israel until it meets its obligations under [international law](#)". There is considerable debate about the scope, efficacy, and morality of the BDS movement. Critics argue that the BDS movement disincentivizes the Palestinian leadership from negotiating a compromise, is [antisemitic](#) and promotes the [delegitimization of Israel](#). Critics have also accused the movement of using threats, bribes and coercion to ensure that unwilling participants are agreeable to BDS demands. BDS supporters argue that the movement (and criticism of the movement) are similar to the boycotts of [South Africa](#) during its apartheid era, [comparing the situation in Israel to apartheid](#). Critics reject the comparison on the grounds of [dissimilarity of the regimes](#). The effectiveness of the movement has been questioned. Many reports from both in and outside of Israel indicated that the movement had made very little impact on the Israeli economy, and suggested that it was unlikely to for the foreseeable future. [Israeli Apartheid Week](#) is an annual series of university lectures and rallies against the [Israeli occupation](#) of the [West Bank](#) and [Gaza](#). The series is normally held in February or March. According to the organization, "the aim of IAW is to educate people about the nature of Israel as an apartheid system and to build BDS campaigns as part of a growing global BDS movement." Since IAW began in [Toronto](#) in 2005, it has since

spread to at least 55 cities around the world including locations in [Canada](#), [France](#), [Germany](#), [India](#), [Italy](#), [Austria](#), [Jordan](#), [Japan](#), [Korea](#), [Brazil](#), [Botswana](#), [Malaysia](#), the [United Kingdom](#), the [United States](#), [South Africa](#), [Mexico](#), [Norway](#), [Australia](#), and [Palestine](#).

In 2009, the Israel-based [Alternative Information Center](#) released a report which alleged the complicity of all Israeli universities in the Occupation of Palestinian territory. In 2013, a group of Palestinian, Israeli and other oral historians and academics from Europe, South Africa, Oceania, Asia, and the Americas issued an international call for the boycott of the "International Oral History Conference" organized by [The Hebrew University of Jerusalem](#). In 2014, an international Jewish group, Jews for Palestinian Right of Return, issued a list of signatories endorsing the [American Studies Association](#) academic boycott of Israel. Peter Slezak, co-founder of Independent Australian Jewish Voices, Jewish human rights activist, and professor at the University of NSW stands in favour of the academic boycott through his vocal support of Sydney University's Professor Jake Lynch. Jewish American academic, [Colin Dayan](#) has also written in support of a boycott of Israeli academic institutions. Charles H. Manekin, an orthodox Jewish studies and philosophy professor who divides his time between Israel and the United States, stated in 2014 that he is "sympathetic" to the BDS movement. In 2011, the liberal Zionist organization [Meretz USA](#) called on American Jews to boycott West Bank settlement goods to "Buy Israel—Don't buy Settlements". Naomi Paiss, VP of [New Israel Fund](#) shows support for the same type of targeted approach, claiming that "boycotting settlements is not anti-Israel taking a stand in the eye of the public, Israeli politician, [Zehava Gal-On](#), head of the Meretz opposition party, "said that while she opposes international boycott efforts against Israel as a whole, she refrains from consuming settler products because there must be a 'price to the occupation.'"

And, on the other side of the spectrum, I intend to bring an example on only one organization:

Im Tirtzu ([Hebrew](#): [אם תרצו](#), lit. 'If you will it') is a [Zionist](#)^[4] [extra-parliamentary](#)^[3] group based in [Israel](#). Its name is based on a phrase coined by [Theodor Herzl](#) – "אם תרצו, אין זו אגדה" or "If you will it, it is no dream." The group has been described by some as belonging to the [ultra-right](#), but describes itself as [centrist](#). The group's stated goal is to strengthen and promote "Zionist values" throughout Israel, especially on college campuses. Im Tirtzu is mostly known for its campaign against the [New Israel Fund](#) and against alleged bias in university curriculum. It was founded in 2006 by [Ronen Shoval](#), who also served as its chairman until his retirement in 2013, and Erez Tadmor, who was a group spokesperson until his retirement in 2011. In 2008, Im Tirtzu published a report about the syllabuses used in various academic departments in Israel. According to the report, authors who reject the notion of nationality, or support [anti-Zionist](#) views, get much more exposure in reading lists. In 2010, Im Tirtzu sent Rivka Karmi, the head of the [Ben Gurion University of the Negev](#) a letter, demanding that the university stop the anti-Zionist bias in its Department of Politics and Government. The letter alleged that 9 out of 11 professors in the department were involved in extreme left-wing activities (among others, attempting to persuade other countries to join the [Academic boycotts of Israel](#)). Im Tirtzu threatened to notify the donors of the university if the problem was not rectified.

In a joint statement about the above campaign, the heads of Israel's seven leading universities urged condemnation of what they called Im Tirtzu's "dangerous attempt to create a thought police." Im Tirtzu responded, "All Im Tirtzu asked from BGU is that a solution be found to the extreme bias found in the Political Science department, where only [post-Zionist](#) opinions are presented." Following Im Tirtzu's report, the Israeli Council for Higher Education appointed an international committee to investigate the allegations. The committee came to the conclusion that the curriculum in the Political Science department is imbalanced. The committee said it was

"concerned that the study of politics as a scientific discipline may be impeded by such strong emphasis on political activism," and recommended closing the department unless changes were made. The report was widely criticized by academics, who said that it was politically motivated, noting that well-known scholars had been rejected from the committee because of their political views and that the original committee chair had resigned. Minister of Education, Gideon Saar, said "I believe the report is important since it encourages public discussion" but rejected any attempts to block or apply conditions for donations to Israeli universities.

There are many more organizations such as B'Tselem, Moked, Breaking the Silence, Peace Now – Israelis, Europeans, Americans, and others. It is amazing how there are at least ten Israeli organizations for the safeguard of the human rights in the West Bank and Gaza, in spite of the war and terrorism, funded in many cases by "Israel-lovers" foreigners. Yet, to the best of my knowledge there is not even one Arab organization calling for Peace Now with Israel, denouncing terror, advocating the right of Israel to exist as a Jewish state. Charity begins at home, but do they care for Israelis as they care for Palestinians? I have disclosed my views on Israeli neoliberal unethical conduct in Israel, in articles and books in Hebrew, I have never called other countries and organizations to boycott Israeli unethical companies, but have called Israelis to condemn their conduct and not buying their products. The essence of Ethical Funds is to buy only from ethical companies and I could suggest them to boycott Israel, which I never did. Emile Zola did not write his famous article *J'accuse* in the New York Times and the London Times, but in the French *L'aurore*. The conduct of Israeli organizations inciting against Israel and calling to boycott it remind me of an old joke about – let's call him a peaceloving, who took away all his teeth. When asked why he did it he answered that he wanted to punish them for his toothaches.

My dear compatriots, when you incite against the settlements the Jews-lovers will not stop in boycotting the settlements but will boycott all Israeli products, you think that the Palestinians love you for what you do for them but they despise you as according to their standards the worst crime is to squeal upon your own people. But they are not allowed to speak and write freely in Palestine, in the UN, in Europe or in the US. They are just murdered in Gaza, in the West Bank, and in most of the undemocratic Arab countries, and they really don't mind their motives, if they are disclosers, squealers, or whistleblowers. Furthermore, if we withdraw from all the territories, evacuate all the settlers, and even if we let all the five million refugees to come back to their homes, you'll suffer as all the other Israelis from the rockets that will be launched on your houses as they are launched now after we have withdrawn from all the territories of Gaza and Lebanon. The terrorists that will kill you will not spare you as they hate all the Jews anyway, as they did during the second intifada after we have withdrawn from most of the West Bank. We have evacuated all the settlers from Gaza, did it change by one ounce the target of the Hamas to annihilate Israel, the same Hamas that you don't want to call terrorists. They'll murder you with pleasure whether you call them freedom fighters or terrorists. If you want it or not you are in the same boat as the settlers, ultra-Orthodox Jews, hawks, orientals, poors, Russian immigrants...

I made once a parody about those "elites" complaining on the tragedy of what Israel has become. They despise the Oriental seculars who are about one million, and most of them are hawks as they have lived among the Arabs extremists and know them too well. They despise the ultra-Orthodox as they have "too many" children, don't go to the army, and don't work, and they are one million more. They despise the religious and traditionalist Jews who are hawks and most of the settlers – one million more. They despise the Russian new immigrants who are also mostly hawks and hate the left, after having suffered from communism all their lives – one million more. They so-called like Muslim Arabs, but want to be separated completely from them, they don't live in the same neighborhoods, they don't do business with them, they would oppose

strongly that their daughters would marry a Muslim – one million more. There are also Druzes, Arab Christians, Russian Christians, Africans and Chinese Workers, Philippines and Ukrainians nursemaids for handicapped and old people – they never heard of them or met them - one million more. It leaves us with about one million people – nice Ashkenazis, bourgeois, blonde haired, originating from nice countries as Poland, Germany, or the US, most of them read a specific newspaper that share the same views as they do- painting Israel as Sodom and the Palestinians as Angels, their children learn at the same universities where you find very few Orientals, Russians, or Arabs (in the universities where I taught I had one third Arabs, one third Orientals and one third Russians – identifying fully with my views on neoliberalism, tycoons, too-free markets).

The peacelovings are for democracy, but democracy only to those elites, as all the others don't count anyhow, they are completely transparent, live in the periphery and not in Tel Aviv or more precisely in Shenkin. When the right/hawks are elected they say that they have "robbed" the elections, anyhow when the religious and the Arabs will be a majority of the population because they have so many children they'll leave Israel, as many of them did, as they don't want to live in such a fascist and racist country. As I don't like either the right/hawks government, being a humane capitalist (formerly left) and mild hawk, I have voted twice in the last elections for the Labour party, as I share their social and economic views, they are not doves nor hawks, putting Israeli interests and Zionism in forefront (the party is called now the Zionist Coalition), they are against racism towards Arabs as I do, for coexistence in peace, and against dismantling the majority of the settlements. They and the other centrist parties are pro-forma pro-peace but all the extreme concessions that they have made were rejected by the Palestinians when they governed the country in the governments of Barak and Olmert. They were rewarded for their peace pursue with the second Intifada, starting when the Left/Center ruled Israel, killing more than a thousand Israelis in terrorist attacks after we have withdrawn from most of the West Bank, and with the Second Lebanese War and thousands of rockets from Gaza after we have fully withdrawn from Lebanon and Gaza. But the peacelovings don't want to be confused with facts, and still believe that all the blame lies with Israel and all the merits with the Palestinians.

Israel is very democratic and it is good, but I recall what the grandmother of my wife said that "too much honey stinks". Democracy enables Arab parties to openly act against Israel, backing our enemies, inciting the Israeli Arabs against the Jews. Democracy enables Israeli organizations to incite against Israeli settlements, Israeli army, even calling for imposing by force a peace solution upon Israel. And I reiterate once and again that I am for a full democracy, and I am willing to pay the price. I know that if the peacelovings would be arrested, tomorrow those who speak against the tycoons would be arrested too, and then the opposition parties. So, please don't call me a fascist as the peacelovings call all their opponents, you are the pro-fascists as you back fascist, corrupt and theocratic regimes as Hamas and the PLO. And I have never received any contribution from Palestinian organizations, nor from Israel-haters movements, not even from tycoons. Follow the money, as we have learned once and again from history, tell me who backs you, who finances you, and I'll tell you who you are. And my criticism goes both ways to dovish and to hawkish organizations as well. There should be total transparency in disclosing the funding. I've never received any honors from anti-Israeli organizations, I was not awarded half a million pounds when I resigned from the university, I have lost 90% of my income because of my beliefs, what have you sacrificed because of your beliefs? I love my country in spite of all the problems, and especially when we are attacked by the Palestinians and their lovers, and I criticize my country in Israeli press and Internet, never travelling abroad to defame it.

I often wonder what is the basis of the hate of the peacelovings against settlements, against the settlers, how come that they love so much the Palestinians and they hate so much the Jews. That

is the difference between peacelovings and peace movements/parties – peacelovings are those who in the name of peace act against most of the Jews and in favor of the Arabs (and I don't want to mention who is entitled to this definition), stating that Israel is to blame and the Arabs are right in all what they do. Peace movement/parties as the Zionist Coalition/Labour party and Yesh Atid/Yair Lapid keep the right proportions, trying to find a peaceful solution, although reality and Arabs extremism hits them in the face, they don't call of course to boycott Israel, they know that most of the blame is on Arab extremism but hope (innocently) that they will find in the Arab countries enough forces that favor peace. Actually, Begin and Rabin from both sides of the spectrum made peace with Egypt and Jordan, peace agreements that are still holding in spite of all the problems. So, there is hope that we shall achieve peace with other countries such as Saudi Arabia, Lebanon, Morocco, the Gulf States, Tunisia, and others, but as I wrote at length I am very skeptical that a peace solution will be found with the Palestinians whose leaders are against the existence of Israel, saying this bluntly or in a double talk of Caduc/Arafat stratagems..

Anyhow, [Self-Hating Jews](#) is not a new invention and it existed for thousands of years. **Self-hating Jew** or **self-loathing Jew** is a pejorative term used for a [Jewish](#) person that holds [antisemitic](#) views. The concept gained widespread currency after [Theodor Lessing](#)'s 1930 book *Der Jüdische Selbsthass* ("Jewish Self-hatred"), which tries to explain the prevalence of Jewish intellectuals inciting antisemitism with their extremely hateful view toward Judaism. Jewish self-hate has been described as a neurotic reaction to the impact of antisemitism by Jews accepting, expressing, and even exaggerating the basic assumptions of the [anti-Semite](#). The term became "something of a key term of opprobrium in and beyond [Cold War-era](#) debates about [Zionism](#)". Similar accusations of being uncomfortable with one's Jewishness were already being made by groups of Jews against each other before [Zionism](#) existed as a movement. According to academic author [W. M. L. Finlay](#), the expression "self-hating Jew" "is often used rhetorically to discount Jews who differ in their lifestyles, interests or political positions from their accusers". Finlay, a member of the Psychology Department at University of Surrey, distinguishes between "Jewish antisemitism" and "Jewish self-hatred," arguing that while the literature is full of examples of Jews who espoused antisemitism with statements dangerous and damning to all Jews, "whether this amounts to self-hatred is not easy to assess." Usage of [self-hatred](#) can also designate dislike or hatred of a group to which one belongs. The term has a long history in debates over the role of [Israel](#) in [Jewish identity](#), where it is used against Jewish [critics of Israeli government policy](#).

History has its ironic facets, otherwise how could you explain that one of the countries with the harshest criticism against Israel – Sweden, suffering themselves from the radical Islam in Malmo, with a minister for foreign affairs criticizing night and day Israel's policies, has coined the psychologic term of the Swedish Syndrome. I do not want of course to draw any analogies between the two, I leave it to historians, but I would just say that Sweden has all the merits in the world, as I maintain in all my books, including this one, but their leaders just suffer from one small default – self-righteousness, and I know that Israelis and me will be blamed for the same default, although I deny it. Anyhow, how can one explain otherwise such an unbearable incomprehension of the Middle East conflict? They think that they know best who is the agressor, who are the oppressed, they maintain a bookkeeping of counting the victims on both sides and since there are more Arab victims – it proves that Israel is the agressor. If I am not mistaken there were much more German victims than British or Americans in World War II, does it mean that UK and US were the agressors and the Germans were the lambs? What about moral issues, what about remembering who started the war, who is the agressor? The Arabs started all the wars against Israel, they were the agressors in all the cases, even if the wars were initiated by Israel because of the Arab states' agressions as in the Sinai War in 1956 and the Lebanon War in 1962. If more Arabs are killed it does not prove anything because always those

who lose the war have more casualties. If more Palestinians are killed in retaliation to the civilian neighborhoods from which thousands of rockets were launched – it just shows that the Hamas uses the civilian population as human shields and the Israelis have excellent anti-rockets devices. Remember always, my Swedish, Irish and European friends what I wrote about the Nazis who suffered more losses in World War II, the same applies to the Radical Muslims who are the reincarnation of the Nazis, being also their allies in World War II (the Mufti al-Husseini, the Iraqis and the Arabs who supported the dictatorial Nazis and were against the democratic UK).

Yet, in October 1973, during the [Yom Kippur War](#), Sweden's Minister for Foreign Affairs [Krister Wickman](#) criticized Israel and said the problems in the Middle East could not be solved by military superiority. Not a word about the thousands Israeli casualties during the war. In June 1981, Sweden condemned [Israel's attack](#) on the [Osirak](#) nuclear reactor in [Iraq](#) as a "clear violation of [international law](#)". To let the Iraqis get and use a nuclear weapon is not a violation of international law? Did the Swedes condemn also the UK and US for the killings of hundreds of thousands civilians in Dresden, Berlin, Hiroshima, Nagasaki, as a violation of international law? In July 1982, after [Israel's invasion of Lebanon](#), Prime Minister Olof Palme compared Israel's treatment of Palestinian children to [Nazi Germany's](#) treatment of Jewish children in the [Nazi concentration camps](#) and [ghettos](#) of [World War II](#). Thank you very much Swedes for rescuing thousands of Jews from Denmark and Europe during World War II, but your leaders' limpness comparing the treatment of the Palestinian children by Israelis to the annihilation of millions of Jewish children by the Nazis is not only anti-Semitism, but sheer nonsense. In December 1988, [Palestine Liberation Organization](#) chairman [Yasser Arafat](#) visited [Stockholm](#) by invitation of the Swedish government. After two days of negotiations, the arch-terrorist Arafat announced that he would now accept Israel's right to exist (kalam fadi - lies fabrications and misinformation/empty words/propaganda in Arabic) and he denounced all forms of caduc/"deciduous" terrorism.

In January 2004, Israel's ambassador to Sweden [Zvi Mazel](#) vandalized a piece of artwork by Swedish-Israeli artist [Dror Feiler](#) on display at the [Swedish Museum of National Antiquities](#) in Stockholm, presenting a portrait of Palestinian [suicide bomber Hanadi Jaradat](#) as "Snow White." The installation consisted of a long pool of water coloured blood red, upon which floated a small white boat named "Snövit" ("Snow White") carrying a portrait of [Hanadi Jaradat](#). She had blown herself up in October 2003 in an attack on Maxim's restaurant in the northern Israeli city of Haifa, killing 21 people and injuring 51. I happen to live in Haifa that is a symbol of coexistence between Jews and Arabs. If Snow White murders and wounds dozens of innocent Israeli civilians, I advise you to wait until ISIS with the snow black flag will murder even more Swedes, and it will happen although I pray that not. If the radical Muslims dared attack the strongest power in the world the US in 9/11, ISIS attacked another superpower France in 13/11, they will perpetuate their murders throughout all Europe, and Sweden that is much weaker than the US and France might have the same fate, and I am afraid that they will not spare you, as you are an unbeliever, unless you convert to Islam. Feiler is now the chairman of the Swedish organization [Jews for Israeli–Palestinian Peace](#) (JIPF) and the European organization [European Jews for a Just Peace](#) (EJJP). He is also a member of the editorial board of the [New Colombia News Agency](#) (ANNCOL). Mazel's actions sparked a diplomatic incident between the two countries. Probably the Swedes would have preferred an Israeli reaction less vandalistic, as the Muslim reaction on the caricatures on Muhammad, murdering people, rioting, because radical Muslims murderers are Snow White in comparison to the "Nazis" Israelis who vandalize (God forbids!) a so-called work of art by an Israeli self-hating Jew (?) who dares to compare a murderer to Snow White (Stockholm Syndrome?). But fate is even weirder, I happened to know Juliano Mer, who played Othello at the Haifa Theater, where I was an Independent Director in the Board of Directors. I even had a one hour talk with him in the train from Haifa to Tel Aviv.

Juliano Mer-Khamis was an [Israeli Jewish/Palestinian Arab](#) actor, director, filmmaker, and political activist of [Jewish](#) and native Palestinian [Eastern Orthodox Christian](#) parentage. On 4 April 2011, he was assassinated by a masked gunman in the Palestinian city of [Jenin](#), where he established [The Freedom Theatre](#). Mer enrolled in acting school, and discovered his abilities in that field. He made an appearance in [The Little Drummer Girl](#) dealing with Palestinian terrorism. In 1987 he spent a year in the Philippines, consuming hallucinogenic mushrooms and talking to monkeys. It was there that he felt, according to a later declaration, that he had shaken off all identities. On his return, he lived as a beachcomber in Tel Aviv, on olives, [labneh](#) and garlic, and protested against Israel's response to the [first intifada](#) by stripping himself and walking about covered in fake blood. Mishmish Or, an Israeli Jew of Turkish paternal and Egyptian maternal descent (exactly like me), picked him up off the sidewalks and gave him shelter. In the meantime his mother Arna set up a children's center to teach over 1500 children in the Jenin camp and asked her son to join her there to teach drama therapy. In this book I refer to drama therapy, which has a similar effect to bibliotherapy, and apparently both therapies are effective but for the opposite camps, and only one person belonged by birth to both camps – Juliano Mer - although he identified himself exclusively to the Palestinian camp and went to help them in Jenin. I used to say when I heard that that he was risking his life as he would be murdered, being too liberal.

When the [Al-Aqsa intifada](#) broke out, two of Mer's former students, Yusuf Sweitat and Nidal al-Jabali, became suicide bombers in October 2001 at [Hadera](#). Juliano returned to Jenin a month after the [Battle of Jenin](#) had begun. His host was a former student, Ala'a Sabbagh, then aged 22, leader of Jenin's [Al-Aqsa Martyrs Brigade](#), and he spent several months on patrol with men on Israel's hit list, and in hideouts, with Sabbagh. In 2006, Mer-Khamis established [the Freedom Theatre](#) along with [Zakaria Zubeidi](#), a former military leader of the Jenin [Al-Aqsa Martyrs' Brigades](#), [Jonatan Stanczak](#), a Swedish-Israeli activist, and [Dror Feiler](#), a Swedish-Israeli artist – the same Dror Feiler with the vandalized so-called work of art, snow white, terrorism incorporated. The Freedom Theatre is a community theatre that provides opportunities for the children and youth of the [Jenin Refugee Camp](#) by developing skills, self-knowledge and confidence and using the creative process as a model for social change. Mer-Khamis was shot by masked gunmen in leaving the theater he had founded in Jenin. He had just started to drive away in his Citroen, with his baby son Jay on his lap, when a masked gunman emerged from a nearby alley and asked him to stop. The babysitter with them advised him to drive on, but he stopped, and was shot five times. He was rushed to the Jenin Hospital, where he was pronounced dead after his arrival. In an interview in 2008, Juliano had foreseen the circumstances of his murder, predicting jokingly that he would be killed by a 'fucked-up Palestinian' for 'corrupting the youth of Islam'. Well, this was the only thing that was common between us, foreseeing how he would die. After being identified by the baby-sitter in three separate line-ups, [Palestinian police](#) charged [Mujahed Qaniri](#), from Jenin's refugee camp, with having carried out the murder. There are varying accounts of Qaniri's affiliation, some describe him as a former member of the [al-Aqsa Martyrs' Brigades](#) who defected to [Hammas](#), but a Hamas spokesman has denied any involvement, describing this as a purely criminal incident. Anyhow, when Juliano Mer-Khamis was lying in state at the [al-Midan Theatre](#), [Haifa](#). The Arabic script on the coffin read *shaheed al-huriya*, which means "Martyr for Freedom". This needs a lot of Hutzpah to murder one of the few Israelis who continued to believe in the "just" cause of the Palestinians and to call him Shahid, the only problem is would he be blessed with 72 virgins as the other Shahids, or because he was half Jewish he would have to settle with 36, or even none as he was too liberal for the radicals. So, as I wrote before Dror Feiler should watch his back as he is dealing with dangerous people who murder even their few Israeli supporters. He knew Mer well, and he as many other Israeli peacelovings advocating human rights but only for Palestinians and not for the Jewish victims, might find themselves very shortly in danger, exactly like all the other Jews, as a Jew is a Jew...

During the [2006 Lebanon War](#), Minister for Foreign Affairs [Jan Eliasson](#) condemned both the actions of [Hezbollah](#) and the Israeli response. It is like condemning the Nazis and the Allied Forces in the same footing. Dear Jan, I was in the shelters for more than a month and I can assure you that only the Hezbollah were the aggressors, and comparing us to the Hezbollah is like comparing the Nazis to the British. How can the most democratic country in the world, Sweden, favor such terroristic undemocratic retrograde organizations and countries as Hamas Gaza, Palestine West Bank, Hezbollah Lebanon and blame the only democracy in the Middle East Israel, the bastion of Western civilization and norms, tell me who are your friends and I'll tell you who you are (Stockholm Syndrome?). During the [Gaza War](#) in January 2009, Minister for Foreign Affairs [Carl Bildt](#) criticised Israel and called for an immediate ceasefire. In August 2009, a diplomatic row erupted after the publication of an article in the Swedish daily [Aftonbladet](#) that claimed the [Israel Defense Forces](#) had engaged in [organ harvesting](#) from dead Palestinians. Israel called on the Swedish government to condemn the article, which it described as a "manifestation of [antisemitism](#)" and a modern "[blood libel](#)". The Swedish government refused, citing [freedom of the press](#) and the country's [constitution](#). This accusation is such a lie that it can compare only to the famous Protocol and to the lies of Goebells, freedom of the press! In October 2014, the newly elected [Swedish Social Democratic Party](#)-led government of [Stefan Löfven](#) announced it would recognize the state of Palestine saying that "the conflict between Israel and Palestine can only be solved with a two-state solution... A two-state solution requires mutual recognition and a will to peaceful co-existence. Sweden will therefore recognise the state of Palestine." The state of Palestine, of Hamas, of terror, of Nazi incitement against the Jews...

Stockholm syndrome, or **capture-bonding**, is a [psychological](#) phenomenon in which [hostages](#) express [empathy](#) and [sympathy](#) and have positive feelings toward their captors, sometimes to the point of defending and identifying with the captors. These feelings are generally considered irrational in light of the danger or risk endured by the victims, who essentially mistake a lack of abuse from their captors for an act of kindness. The [FBI's](#) Hostage Barricade Database System shows that roughly eight percent of victims show evidence of Stockholm syndrome. Stockholm syndrome can be seen as a form of [traumatic bonding](#), which does not necessarily require a hostage scenario, but which describes "strong emotional ties that develop between two persons where one person intermittently harasses, beats, threatens, abuses, or intimidates the other." One commonly used hypothesis to explain the effect of Stockholm syndrome is based on [Freudian theory](#). It suggests that the bonding is the individual's response to trauma in becoming a victim. Identifying with the aggressor is one way that the ego defends itself. When a victim believes the same values as the aggressor, they cease to be perceived as a threat. So, is Sweden suffering from Stockholm Syndrome because the victim (in Malmo and elsewhere) believes the same values as the aggressor, ceasing to be perceived as a threat? But who is the aggressor against Sweden, who is the threat? Israel that admires Sweden or the radical Muslims in Malmo, etc.

Stockholm syndrome is named after the [Norrmalmstorg robbery](#) of [Kreditbanken](#) at [Norrmalmstorg](#) in [Stockholm](#), [Sweden](#). During the crime, several bank employees were held hostage in a bank vault from August 23 to 28, 1973, while their captors negotiated with police. During this standoff, the victims became emotionally attached to their captors, rejected assistance from government officials at one point, and even defended their captors after they were freed from their six-day ordeal. The term was coined by the [criminologist](#) and [psychiatrist](#) [Nils Bejerot](#), consultant psychiatrist to the police when it happened. He called it "Norrmalmstorgssyndromet" (Swedish), directly translated as The Norrmalmstorg Syndrome, but then later became known abroad as the Stockholm syndrome. It was originally defined by psychiatrist [Frank Ochberg](#) to aid the management of hostage situations. In the view of [evolutionary psychology](#), "the mind is a set of information-processing machines that were

designed by natural selection to solve adaptive problems faced by our hunter-gatherer ancestors." One of the "adaptive problems faced by our hunter-gatherer ancestors", particularly females, was being abducted by another band. Life in the "human environment of evolutionary adaptiveness" (EEA) is thought by researchers such as Israeli military historian [Azar Gat](#) to be similar to that of the few remaining hunter-gatherer societies. "Deadly violence is also regularly activated in competition over women. . . . Abduction of women, rape, ... are widespread direct causes of reproductive conflict ..." Being captured and having their dependent children killed might have been fairly common. Women who resisted capture in such situations risked being killed. Azar Gat argues that war and abductions (capture) were typical of human pre-history. When [selection](#) is intense and persistent, adaptive traits (such as capture-bonding) become universal to the population or species. Prehistory, evolutionary psychology, for the most advanced country?

Partial activation of the capture-bonding psychological trait may lie behind battered-wife syndrome, military basic training, fraternity [hazing](#), and sex practices such as [sadism/masochism or bondage/discipline](#). Being captured by neighbouring tribes was a relatively common event for women in human history, if anything like the recent history of the few remaining tribes. In some of those tribes ([Yanomamo](#), for instance) practically everyone in the tribe is descended from a captive within the last three generations. Perhaps as high as one in ten of females were abducted and incorporated into the tribe that captured them. There is no widely agreed upon diagnostic criteria to identify Stockholm Syndrome and it does not appear in the [DSM](#) or the [ICD](#). However, studies have found evidence of emotional bonding with captors in a variety of hostage or abusive situations, including abused children and women, POWs, cult members, incest victims, and concentration camp prisoners. In Nazi Germany in the 1930s some Jews were allegedly shouting "Down with Us" and [supported Hitler's policies](#). The syndrome is encouraged in crime situations because it can increase the hostages' chances for survival, but those experiencing it are usually not very cooperative during rescue or prosecution. Several symptoms of Stockholm Syndrome have been identified in the following: positive feelings toward the controller, negative feelings toward the rescuers, supportive behavior by the victim helping the abuser, and lack of desire by the victim to be rescued. Does the Stockholm Syndrome applies also to the Jews who favor the Palestinians, the Israeli peacelovings organizations as well?

A converse of Stockholm syndrome called *Lima syndrome* has been proposed, in which abductors develop sympathy for their hostages. There are many reasons why Lima Syndrome can develop in abductors. Sometimes when there are multiple abductors, one or more of them will start to disagree with what they are doing and influence one another. An abductor may also have second thoughts or experience empathy towards their victims. Lima Syndrome was named after [an abduction at the Japanese Embassy in Lima](#), Peru, in 1996, when members of a militant movement took hostage hundreds of people attending a party at the official residence of Japan's ambassador. Within a few hours, the abductors had set free most of the hostages, including the most valuable ones, owing to having sympathy towards them. Unfortunately, never but never the Arabs suffered from a Lima Syndrome, they never developed sympathy for their hostages, it did not occur in terrorist attacks, nor in Palestinian territories, nor in their schools or mosques, yet the Lima Syndrome occurs everywhere in Israel and among the Jews, developing sympathy for the "victims", for the Palestinians, for the so-called weaker side of the conflict. So, what does it show, who is more normal and less syndromatic – the Arabs, the Israelis, the Swedes? And a last question to the Swedes whom I admire with all my heart – If you are in favor of the Hamas, of the Hezbollah, of the Palestinians, of the radical Muslims, how come that you and the Norwegians have awarded only 12 Nobel Prizes in 112 years to Muslims, half of them to anti-radical and liberal Muslims, fighting against the organizations and countries that you back, while they are 23% of the world's population? If you are so critical against the Jews how come that you

have awarded 22% of all the Nobel Prizes to Jews who are only 0.2% of the world's population and 12 Nobel Prizes to Israelis that you criticize so much, the same number as for all the Muslims? Maybe it means that we are not such morons, and that in spite of all your criticism, we know what we are doing in this conflict, at least as we know in chemistry, physics or economy?

I may have many defaults, but self-hatred was never one of them, not for me, not for my family, not for my congregation, and especially not for my religion or my country. I have a lot of criticism, but it has never caused me to hate Israel, ultra-orthodox Jews, Arabs, neoliberals, tycoons, Ireland, peace-lovers, corrupt leaders, Ashkenazis or Orientals. I am an advocate of the Aristotelian middle way, of Gandhi's philosophy, against violence unless you are attacked. As I am not a Christian I do not turn the other cheek, the Jews have learned in the hard way that they have to rely only upon themselves in order to survive. We have lived too much in anti-Semitic countries in Europe or in Arab countries, we have reached at last the promised land, and we'll never leave it. The cultural historian [Sander Gilman](#) has written, "One of the most recent forms of Jewish self-hatred is the virulent opposition to the existence of the State of Israel." He uses the term not against those who oppose Israel's policy, but against Jews who are opposed to Israel's existence. The concept of Jewish self-hatred has been described by [Antony Lerman](#) as "an entirely bogus concept", one that "serves no other purpose than to marginalise and demonise political opponents", who says that is used increasingly as a personal attack in discussions about the "[new antisemitism](#)". Ben Cohen criticizes Lerman saying no "actual evidence is introduced to support any of this." Lerman recognizes the controversy whether extreme vilification of Israel amounts to anti-Semitism and says that antisemitism can be disguised as [anti-Zionism](#).

New antisemitism is the concept that a new form of [antisemitism](#) has developed in the late 20th and early 21st centuries, emanating simultaneously from the [far-left](#), [radical Islam](#), and the [far-right](#), and tending to manifest itself as [opposition to Zionism](#) and the [State of Israel](#). The concept generally posits that much of what purports to be [criticism of Israel](#) by various individuals and world bodies, is, in fact, tantamount to [demonization](#), and that, together with an alleged international resurgence of attacks on [Jews](#) and [Jewish symbols](#), and an increased acceptance of antisemitic beliefs in public discourse, such demonization represents an evolution in the appearance of antisemitic beliefs. Proponents of the concept argue that [anti-Zionism](#), [anti-Americanism](#), [anti-globalization](#), [third worldism](#), and demonization of [Israel](#), or [double standards](#) applied to its conduct, may be linked to antisemitism, or constitute disguised antisemitism. Critics of the concept argue that it conflates anti-Zionism with antisemitism, defines legitimate criticism of [Israel](#) too narrowly and demonization too broadly, trivializes the meaning of antisemitism, and exploits antisemitism in order to silence political debate. [Irwin Cotler](#), Professor of Law at [McGill University](#) and a leading scholar of human rights, has identified nine aspects of what he considers to constitute the "new anti-Semitism":

- **Genocidal antisemitism:** Calling for the destruction of Israel and the Jewish people.
- **Political antisemitism:** Denial of the Jewish people's right to [self-determination](#), [de-legitimization of Israel](#) as a state, attributions to Israel of all the world's evils.
- **Ideological antisemitism:** "Nazifying" Israel by comparing [Zionism](#) and [racism](#).
- **Theological antisemitism:** Convergence of [Islamic antisemitism](#) and Christian "[replacement](#)" [theology](#), drawing on the classical hatred of Jews.
- **Cultural antisemitism:** The emergence of anti-Israel attitudes, sentiments, and discourse in "fashionable" salon intellectuals.
- **Economic antisemitism:** [BDS movements](#) and the [extraterritorial](#) application of [restrictive covenants](#) against countries trading with Israel.
- **Holocaust denial**

- **Anti-Jewish racist terrorism**
- **International legal discrimination** ("Denial to Israel of equality before the law in the international arena"): Differential and discriminatory [treatment towards Israel in the international arena](#).

And finally, a personal note. In the past I used to watch more than fifty films during the ten days of the Haifa Film Festival. Nowadays, in troubled times, I watch only more than thirty, and watch much more on TV or on DVDs. Anyhow, I saw many Palestinian films trying to understand their motives, and many Israeli peaceloving films as well. Normally, I get annoyed from such extremist views, completely wrong in my opinion, but the period of the festival is especially appropriate for such "adventures". Recently, I watched a documentary film from an Israeli filmmaker who has left Israel as she could no more live in a country that oppresses so much the Arabs. I watched the movie which was quite good, but even more, I watched the people who came for the premiere. It was like a party of Russian veterans who remember with yearning the good old days of the war, communism, and mother Russia. I sat near a journalist who exasperates me so much with his false point of view that I cannot read them anymore, in spite of my patience. He seemed very happy to watch the movie, and so were the others.

It is very rare for me not to read articles or books that I don't agree with their content, as normally I am broad minded. As far as I recall there is only one book that I could not continue reading because of its huge fallacies – *The Protocols of the Elders of Zion* or *The Protocols of the Meetings of the Learned Elders of Zion*, which is an [antisemitic fabricated text](#) purporting to describe a [Jewish](#) plan for global domination. The forgery was first published in [Russia](#) in 1903, translated into multiple languages, and disseminated internationally in the early part of the 20th century. According to the claims made by some of its publishers, the *Protocols* are the minutes of a late 19th-century meeting where Jewish leaders discussed their goal of global Jewish [hegemony](#) by subverting the morals of [Gentiles](#), and by controlling the press and the world's economies. [Henry Ford](#) funded printing of 500,000 copies that were distributed throughout the US in the 1920s. [Adolf Hitler](#) was a major proponent. It was studied, as if factual, in German classrooms after the [Nazis](#) came to power in 1933, despite having been exposed as fraudulent by *The Times* of [London](#) in 1921. It is still widely available today in numerous languages, in print and on the Internet, and continues to be presented by some proponents as a genuine document. Governments or political leaders in most parts of the world have not referred to the *Protocols* since World War II. The exception to this is the Middle East, where a large number of [Arab](#) and Muslim regimes and leaders have endorsed them as authentic, including endorsements from Presidents [Gamal Abdel Nasser](#) and [Anwar Sadat](#) of [Egypt](#), one of the President Arifs of [Iraq](#), King [Faisal](#) of [Saudi Arabia](#), and Colonel [Muammar al-Gaddafi](#) of [Libya](#). The [1988 charter](#) of [Hamas](#), a Palestinian Islamist group, states that *The Protocols of the Elders of Zion* embodies the plan of the Zionists. Recent endorsements in the 21st century have been made by the [Grand Mufti](#) of [Jerusalem](#), Sheikh [Ekrima Sa'id Sabri](#), the education ministry of [Saudi Arabia](#), member of the [Greek Parliament](#) [Ilias Kasidiaris](#), and young earth creationist and tax evader [Kent Hovind](#). The people who attended the premiere seemed to like very much each other, like an exclusive club, that has less and less members. Many "leftist" (I would not call them leftist, as many of the peacelovings are neoliberals cooperating with tycoons, extremist doves or peacelovings would be more appropriate) Israeli intelligentsia, pampered by the anti-Semitic European elites, have left Israel, that treats so bad Arabs, while in Europe they are treated so well, and even better – Jews are treated so well by European Arabs, in France for example...

I don't know why all of a sudden I remembered the film "I'll Cry Tomorrow" produced 60 years ago, maybe because this was a film festival, maybe because of a Proustian stream of

consciousness in *Le temps retrouve* made me think of the taste of a madeleine biscuit deeped in tea, but I don't drink tea. Yet, I remembered seeing the film at the age of 11 or 12, and even more remote memories of Arab shababs coming to burn my house while I was reading *Alice in the Wonderland*, leaving Cairo with a laissez-passer stamped Bedoun Rougo – no right of return, no right of return for Jews to Egypt, no right of return for Palestinian refugees to Israel, no self-imposed right of return of the maker of the film and many peacelovings who cannot live anymore in "Israeli-Apartheid", whether they have left phisically the country or still live in Israel, but feel completely estranged, not liking most of the population, the occupation, themselves? It is so sad to see the decline of the aristocracy, of the old-time intelligentsia, the *Goetterdaemmerung*, the *Twilight of the Gods*, refering to a prophesied war (Gog and Magog?). In the Islamic apocalyptic tradition the end of the world would be preceded by the release of Gog and Magog, whose destruction by God in a single night would usher in the Day of Resurrection. Reinterpretation did not generally continue after Classical times, but the needs of the modern world have produced a new body of apocalyptic literature in which Gog and Magog are identified as the Jews and Israel, or the Ten Lost Tribes. Wagner, Islam, Israel – Jews returning to Germany, Muslims demonstrating in Berlin on Unter den Linden against Israel. As the people watch, deeply moved, the interior of Valhalla is finally seen, with gods and heroes visible. Flames flare up in the Hall of the Gods, hiding it and them from sight completely. As the gods are consumed in the flames, the curtain falls, but who will be consumed in the flames – Europe, US, Russia, Israel, Arab/Muslim countries, ISIS, who is right – peacelovings, warmongers?

A SATIRE ON THE MIDDLE EAST CONFLICT BASED ON MOLIERE'S TARTUFFE

I have decided to humbly improvise on [Moliere's Tartuffe or the Hypocrite](#) in the following satire, [as it fits exactly](#) the [situation of European's](#) individuals, [organizations, and](#) even some countries, [who favor the](#) most [backward Islamic](#) terrorist organizations [and countries](#), and the poor Hamas and Fatah Palestinians, no matter what they do, as long as they kill and delegitimize Israelis and Jews. Their hypocrisy matches fully the hypocrisy of the Palestinian leaders.

Orgon: For these past two days, how have things gone on? What has happened? And how is everyone?

Dorine: In Syria two thousands innocent civilians were killed, in Iraq ISIS has beheaded a whole Christian village, in Afghanistan a hundred young girls who wanted to study have been raped and stoned to death, Iran has become a nuclear country, in Yemen, Libya and Lebanon the civil wars have continued to kill women, children and men, suicide bombers have killed in the markets of Turkey, Egypt, Sudan, Algeria and Tunisia six hundred innocent civilians...

Orgon: Et Tartuffe? What happened in Palestine?

Dorine: 3,000 rockets have been launched by the Hamas to the Israelis cities of Tel Aviv, Ashdod, Bersheba, Ashkelon, and have killed 45 innocent civilians. 2,000 rockets have been launched by Hizballah to the Israeli cities of Haifa, Naharya, Tiberias, Nazareth, and have killed 10 innocent civilians. Israel has retaliated against the launching sites, killing 224 terrorists/freedom fighters, 13 family members who hided with them, and 4 children at the Gaza sea shore. The Israeli casualties were not much heavier because of the Iron Dome air defense systems, which proves the inhuman nature of the Israelis who do not want to give Iron Dome systems also for the terrorists in Gaza, the Palestinian Authority and Hizballah, as well as

compensations. Abu Mazen has stated that the Holocaust is just a myth and has introduced in the books of 7 years old children chapters from Mein Kampf and the Protocols of the Elders of Zion.

Orgon: Poor Palestinian fellows! (in French: Le pauvre homme! in Haitian: Podyab!, in Romanian: Ei, bietu'om!, in Hebrew and Arabic: Misken!/Meskin!) Those Jews are children killers. They don't have mercy for the poor freedom fighters. I pray you, think you question with the Jew: You may as well go stand upon the beach/And bid the main flood bate his usual height; You may as well use question with the wolf/ Why he hath made the ewe bleat for the lamb;/You may as well forbid the mountain pines/To wag their high tops and to make no noise,/When they are fretten with the gusts of heaven;/You may as well do anything most hard,/As seek to soften that--than which what's harder?/His Jewish heart: therefore, I do beseech you,/Make no more offers, use no farther means,/But with all brief and plain conveniency/Let me have judgment and the Jew his will. (If you haven't guessed: Shakespeare, The Merchant of Venice, Antonio, Act 4)

Dorine: A small boy aged 13 having heard from his teacher and read in the school books that you have to kill as many Jews as possible in order to be a Shahid killed with his mother's kitchen knife in the streets of Tel Aviv a small Jewish boy aged 13 who was riding his bicycle, an old woman aged 80, and a Rabbi. He was slightly wounded by a policeman who tried to stop his killings and was asked harsh questions by the police at the hospital. Abu Mazen complained to the UN, Unesco, Unicef, the Hague International Court of Justice, that the bloody Jews killed once again an innocent child who was returning from school. When he saw the film of the questioning, he didn't apologize for his usual lies, and said that it is inhuman to question a small child and ask him harsh questions without getting the permission of his parents. The UN, its organizations, friendly countries in Europe, and the Oxford, Stockholm and Dublin academics condemned Israel for using excessive force against a minor, but what can you expect from a Jewish heart? Commiseration? Shylock has to pity Antonio but if it was the opposite Antonio should never pity a Jew, as anti-Semites have not pitied them in Venice, nor in Auschwitz.

Orgon: The poor boy! And what happens in Europe and America?

Dorine: In Paris 203 people were killed by ISIS at the premiere of the new version of Tartuffe at the Comedie Francaise. All the government members who attended the premiere were killed, and ISIS took over Paris. In Brussels the Hamas has put cyanide in the water reservoirs killing 2,345 civilians. Belgium, NATO, and the European Union's headquarters surrendered in order to save the lives of thousands of innocent civilians, admitting that it is better to be green than unseen. In Washington al-Qaeda has ruined the city with an atomic device, but the Americans have not given in and are continuing the fight. In Berlin Hizballah has used biological weapons to take over the city, that has surrendered without fight. In London, Iran has gathered all the 90,000 academics, peacelovings, pro-Arabs and Islam and anti Jews and Israel, at the Wembley Stadium and offered them to become Muslims and join their legions among the Muslim refugees.

Orgon: Et Tartuffe? And the Palestinians?

Dorine: The Palestinian Authority has accused the Jews and Israel that they are behind all the atrocities in Europe and the US, which are part of the Zionist conspiracy to conquer the world, after World War I, II and III, 9/11, 13/11, the myth of the Holocaust, Nakba and Naksa. The United Nations has approved the 999th condemnation of Israel with an overwhelming majority of 196 against 4 – Micronesia, Tonga, Israel and the US. Israel has opened its borders to all the European and American citizens who fled from the Muslim invasion, but has not allowed in even one Palestinian refugee, which shows their racism, devious heart of children killers, blood

drinkers at Passover. However, the Palestinians have suffered a serious setback, as after the unending terrorist attacks in Israel, the Muslim Middle East, Europe and the US, the stock of virgins in heaven for the Shahids has dried out, and terrorism has ceased until stock is renewed.

Orgon: Poor fellows!

And from the 1st Act, Scene 4, of Tartuffe we move directly to the 5th Act, Scene 4:

Monsieur Loyal (loyal to whom?): This country now belongs, I have ample proof,
To the Islamic State ruled by the brother of your friend Tartuffe.
He is master and lord of all your wealth
By virtue of a deed he showed me himself.
I know that not even a million
Dollars would make you cause a rebellion,
And that you will be an honest citizen
And let me fulfill the orders I'm given.
You opened your heart, you opened your country
For the poor refugees who fled from the massacres.
They offer you now as a token of gratitude
To become Muslim and remain in your country.
The Jews have not let the Arabs be free in Palestine,
The Europeans attacked Muslims in Syria and Iraq,
And therefore the Muslims have decided to conquer Europe
Aided by their supporters among the refugees.
This is social justice, as it is not just that
Europe should be so rich and Muslims should be so poor.
So, in the name of Islam, equality and justice,
We declare Dublin, Stockholm and Oxford,
Paris, Berlin, and Brussels,
Islamic cities, and install once again
The guillotine at Place de la Concorde,
Where every Christian and Jew who will not want
To become Muslim will be beheaded,
And you'll have to pay for the executioner
Who will be very busy in the next few weeks.

Orgon: Poor fellow! Et Tartuffe? And the Palestinians?

The conduct of our friends in Europe and all over the world who accuse the Jews and the Israelis of all the problems in the world reminds me of a Turkish saying that I heard from my father "The Sultan has a constipation and you make an enema to the Wazir/Vizier". This is exactly what they want to achieve – instead of solving the problem of the Sultan - the Fundamentalist Islam, they think that persecuting the Jews, boycotting Israelis, enabling the murder of Jews who go to the synagogue or to buy Kosher food by the same Fundamentalist Muslims, will appease the "Gods", the terrorists and their backers, that they are so afraid of. They sacrifice the Jews like Iphigenia to enable the Greek fleet to sail to Troy, to buy another month or year without terrorism, exactly as their grandfathers were afraid to crush the Nazis when they were weak and they sacrificed the other Iphigenias – the European Jews, the German socialists, Austria, Czechoslovakia. The fundamentalist Muslims operate exactly like the Nazis, and the Europeans react exactly like their fathers reacted to Hitler, when will they ever learn? I have no doubt that those

Nazis/Fundamentalists/Iran/Hamas/Hizabllah/PLO will use atomic bombs to crush Israel and Europe, to crush the Western civilization and bring us back to the Middle Ages.

How would you call a doctor who instead of amputating the right arm that has gangrene will amputate the left arm, a dentist who instead of extracting a sick tooth will extract a healthy one (actually, it happened to my young son, but we made a scandal), instead of crushing Muslim terrorism they blame the Jews who have never killed even one European? They are afraid to annoy the Moloch, to enter the Muslim quarters, to arrest suspects, to make caricatures of Muhammad, as they know that they will be executed like Charlie Hebdo's victims, so make Der Stuermer's caricature of Jews and Israelis, the Jews will never react, the Israelis are democrats advocating freedom of press. Don't blame Fundamental Islam in general as it is not politically correct, but blame the Jews as it is politically correct to be anti-Semitic nowadays like between the two world wars. Pity the "poor" Muslims, the "poor" Palestinian refugees, but don't pity the thousands of terrorist victims who were murdered by the Arab terrorists in "Nazi Israel, land of the children killers, the occupation, the wall, the blockade". Keep double standards – one for the Muslims and Arabs and one for the Jews and Israelis, in the UN, in the peaceloving Western regimes, at the universities, human rights organizations, and of course in the Muslim countries.

The Fundamentalist Iranians and Arabs have succeeded to be perceived as the "Nebekhdiker Shimshen" – the poor Samsons, they are the victims and the Jews are the butchers, while it is exactly the opposite. They say that "You cannot blame the oppressed if they kill the oppressors", but we live in a topsy-turvy world, as the aggressors are those who are perceived as the victims, the fundamentalist Muslims are those who kill and endanger the Europeans and the Americans, while Israel and the Jews endanger only the Muslim aggressors. The Europeans/Americans act in such ways for many reasons – some of them are bleeding hearts for Palestine but not for Syria or Africa, some of them have interests in the Middle East and receive donations from the rich Arabs, some of them are anti-Semitic as their fathers, all of them are wrong, as reality will prove that only Israel read the map on time, while all the others were living in a psychedelic dream.

Where have vanished the glorious days of the British Empire, the Napoleon Empire, the Vikings? Why are they afraid of a militant minority in their countries, exactly as they were afraid of another militant minority – the Nazis? Don't they know that if they will not react on time a catastrophe will occur, with millions of casualties, that if the democratic regimes will not react, the extreme-right parties will take power bringing an end to the democracy while trying to crush terrorism and fundamentalism? We are living today in an in-extremis period, when they are afraid of curing the constipation of the extremist Sultan before he will drown all the Western civilization in a diarrhea of blood. They prefer to make the enema to the Wazir who has nothing to do with the constipation, like their fathers did 80 years ago, hoping that the Jews who are accustomed to receive enemas during 2,000 years and be accused of all the world's troubles will not react. But they are wrong, as the Israelis are no more servile Wazirs and react to aggression.

So, our dear friends from the UN, peaceloving Europeans, politically-correct Americans, wise-guys academics, the chips are down, you know at last who is your enemy, you can no more accuse the Wazirs who are no more willing to comply, you have only one choice if you don't want to be exterminated - make to the extremist Sultan such an enema that he will forget once and for all of his fundamental and terrorist ideology, of the sanctification of Shaheeds and Jihads, like the enema that you have done to Hitler and the Nazis, but not after casualties of tens of millions like your fathers did, do it now when the alternative cost is quite low, don't be afraid if you want that the Western civilization will persist, if you want that you children will live!

PALESTINIAN RIGHT OF RETURN – MYTH AND REALITY

When the Palestinians ask for the right of return to Israel of five million refugees, who 99% of them never lived in Israel or Palestine (only 1%, about 50,000 refugees who left Palestine in 1948, are still living), do they want us to accept a similar situation to Syria, do they want us to have a democratic progressive country like Iraq, like Lebanon, like Yemen? Or a democratic government as in the Palestinian authority, Gaza, or be a rich country as Egypt and Algeria? Do they intend to return before or after the Germans will return to Eastern Prussia, the Greeks to Anatolia, the Turks to Europe, the Pakistanis to India, and the Indians to Pakistan? Why do they deserve a better fate, is it because they were asked by their leaders to leave temporarily their homes until the Arabs will exterminate the small country of 500,000 Jews with the armies of 100 million Arabs? Is it because they tried to integrate in their lands as the 900,000 Oriental Jews did and thrived within a few years and not remain in a wretched condition asking for the alms of the UN and the West? Is it because they sent their children to be Shahids killing thousands of Jews in suicide bombings, with knives, rifles, machine-guns, cars? Who is the naïve who will believe that they will behave peacefully or that Gaza and the Palestinian state will remain demilitarized? It is sheer nonsense, as their aim since a hundred years ago is to kill all the Jews and have one Islamic State from Bangladesh to Andalus (Iberia) and hopefully for them including the territories of their friends and supporters in Ireland & [Scandinavia](#) where they have sent already thousands of potential backers in Ghettos where the local police is afraid to enter.

It is interesting to notice that while the Palestinians demand the Right of Return to their "homeland", none of the Jews who left Arab countries are allowed to return, as we left "bedun rugho" - without a possibility to return, and of course without possibility to be indemnized for all the assets that we were forced to leave in the Arab countries. I mentioned how the Egyptian parliament refused to let the Egyptian Jews (as me) return to their "homeland", but I wonder – why there are not even a handful of Jews who would want to return to an Arab country, while apparently five million Palestinians want to return to the Jewish state of Israel. Has it anything to do with what has become to the states that the Jews were forced to leave as opposed to the state that the Palestinians have left? Why the Palestinians are not willing to integrate in the countries where they live – Lebanon, Syria, Egypt, although those are Arab countries? Maybe it has something to do with why the Arabs living in Israel do not want to leave Israel and go living in the new Palestinian state. They complain a lot about discrimination but none of them wants to live in the new Palestine without discrimination. They probably enjoy the Israeli democracy, high standard of living, excellent education and health services. So, maybe they should say at least a few positive remarks about Israel, which is not an Apartheid state and is not anti-Arab.

The same applies to the Oriental Jews who like me left the Arab nations where we were born and came to live in Israel, France, the US, the UK, etc. In spite of all the Oriental complaints about discrimination, cultural repression, even racism – all the Orientals living in Israel are better off by far as compared to their situation if they would have continued living in Iraq, Yemen or Syria. This does not excuse of course discrimination towards the Arabs and Orientals, if it exists in a limited scope, but we should be grateful to the Ashkenazis elites who built Israel in spite of all their defaults as they have built a modern democratic high tech country, with the cooperation of the Orientals, Arabs, which were progressively integrated and now are represented in the Knesset almost in the same proportions of the population, and have become leading doctors, academics, businessmen, high tech innovators, intellectuals, while diminishing the economic gaps. The Oriental Jews are the strongest opponent to the Right of Return, they know how it is to live in an Arab country as dhimmis, but I expect the Israeli Arabs to strongly oppose the Right of Return, if they don't want to live in an Arab country as Algeria, Syria, Iraq, Yemen, Lebanon, or even in a Palestinian Islamist totalitarian state as Gaza/Hamas, or a corrupt country as the West Bank.

FUNDAMENTAL MUSLIM ANTI-SEMITISM AND NAZISM, BURNING OF BOOKS

We know about Christian anti-Semitism in Europe until the end of World War II, we see it now once again in Europe and in Muslim countries with the hate of Jews and Israelis. Everyone knows what was the reason of Christians' hatred of Jews, at least in the past, and in many cases also in the present – the Jews killed Jesus and did not want to convert to Christianity, they are deceitful, they control the economy and the media, etc., etc... But what is the reason of Islam anti-Semitism? If we read [Nonie Darwish's articles](#) we can understand why Muslims hate Jews – "Recently, a Pakistani religious leader, Pirzada Muhammad Raza Saqib Mustafai, said: "When the Jews are wiped out ... the sun of peace [will] begin to rise on the entire world." The same preaching is routinely done not only by clerics, but by politicians -- in Iran, Saudi Arabia, Egypt, and elsewhere. This is not just Ahmedinijad; it is at the heart of Islamic theology that world peace will be established only when all the Jews are wiped from the earth. But few people in Western media are alarmed by this kind of rhetoric or care to expose this dreadful dark side of Islam's obsession with Jew-hatred." But if we read [Wikipedia on this issue](#) and even more when we read the Quran we might get confused, as much as we are confused if the Palestinians have or have not renounced their ideology of wiping out Israel (I have dealt extensively on this issue in my book a propos of Arafat's Caduc theory), if children called shahid or jihad are or are not called so because of their hatred to non-Muslims, double-talk, double standards...

I advocate in this case as in all other cases of anti-Semitism and anti-Israel of Christians, Muslims, or even Jews, that the proof of the pudding is in the eating. If fundamentalist Muslims kill Jews and want to exterminate Israel, if Christians are in favor of terrorism against Israel, and if Jews are in favor of boycotting Israel, this proves that they are anti-Semitic de facto if not de jure. Really, I don't care if the Quran is in favor of Jews or not, when those who read it and hear the Imams in the mosques, are incited to kill Jews and wipe out Israel. It proves that this is implied in the Quran, at least in some segments of the Quran. Arafat could say that he recognizes Israel but on the other hand he launched hundreds of terrorist attacks to Israel during the second Intifada, and that meant only one thing that he wanted to exterminate Israel and fooled the world and the Peace Nobel Prize, as he has fooled our leaders and peacelovings who signed with him the Oslo Agreements. Double-talk and double-standards don't confuse me at all, as I don't care what people say but what they do. You are allowed to make a mistake once, and I made many mistakes in my life but I have never repeated the same mistake twice. I was conned by crooks on the stock exchange, but I decided that I'll never buy anymore shares or debentures. I was conned by some companies selling me TVs, cruises, or insurances but I have never made the same mistake twice, and step by step I have arrived to a status where I work and buy, where I have friends and save only in trustful organizations and trustful persons. Yet, there are some peacelovings in Europe, the US and Israel, who are conned and cheated once and again, and make the same mistakes over and over. Crooks don't change, unethical companies don't become ethical, and corrupt and belligerent countries remain so even if they have a new "front".

The worst kind of course are the people who say one thing and do the opposite, as Mack the Knife who hides his knife, and that is why it is preferable to fight enemies like ISIS and Hamas, like Hizballah and Ahmedinajad, who are not afraid to say overtly what they want to do. They at least are not hypocrites, like the double-talk leaders as Abu Mazen and Arafat who are so nice but much more dangerous when they fool the UN, France, the US, and Sweden talking peace while inciting their children and youngsters to kill Israelis in Tel Aviv, Jerusalem, and the West Bank, as the Iranian front leaders who are so smiling and nice and succeed to lift the sanctions against Iran, while their fanatic fundamentalist bosses continue to preach that the Americans are

the Great Satan and the Israelis are the Small Satan. I arrived to this conclusion when studying at the university the history of Europe between the two World Wars that I understood how the Nazi leaders, who were dangerous because of their double-talk, and the "moderate" Hitler succeeded in fooling France and the UK at Munich, and actually from 1933 to 1940. The new Nazis – the Iranian and Palestinian leaders who have adopted exactly the same methods, want to annihilate Israel as their Nazi teachers, deny the Holocaust as the Nazis and Eichmann, lie and fool the credulous peace-loving Europeans, Israeli, and Americans, who want to believe that peace can be achieved even with crooks, at least if they are "nice" crooks. A crook is a crook is a crook, in business and in politics, and you never sign pacts with the Devil, even if he looks nice. Just watch what they say in Arabic or in Persian, in the Mosques and at school, in their local newspapers and television, and you'll see what they really want, exactly like the allies had to read *Mein Kampf* in order to learn what Hitler wanted and intended, the writing is on the wall!

And this brings me to a question that I have often asked myself. As the Nazis were fanatics who tried to erase all the Jewish roots of European culture, one of them we saw above – in changing the name of Theatre Sarah-Bernhardt only because she had Jewish ancestry – have the Nazis banned and burned the Bible because of its Jewish roots? Well, as Western culture, and especially in France, Germany, UK and US, would be completely different without Jews, and I have dealt extensively on this issue in this book, has the madness and hate of the Nazis brought them to deny even the Bible, and Christianity that has adopted the Bible from the Jews? Apparently I was right and the Nazis did write a new Bible without Jews, like the Palestinians want to recognize Israel as an Arab state with five million refugees coming back to their homes while only 1% of them left those homes, but not recognize Israel as a Jewish state, and teach their children at schools to hate Jews and Israelis, to murder them, to worship shahids who murder the Jews. They even claim that Jerusalem is holy only to Muslims but not to Jews, who never lived in Jerusalem, not had there their temple, their country was never in Israel, while the Muslims have a holy country in Saudi Arabia, but nevertheless they deny the right to Jews to pray even at the Wailing Wall, which is according to the UN and our allies an occupied site.

Mail Online - Jewish references erased in newly found Nazi Bible

Last updated at 14:47 07 August 2006

An institute in Germany has unearthed a Nazi bible ordered by Adolf Hitler to replace the old and new testaments expunged of all references to Jews. Hitler's race theorists even rewrote the 10 commandments and added two more for good measure in the book called 'German with God' which was – alongside Hitler's autobiography – meant to be required reading in every home in his Third Reich. Thou shalt not kill, coveting one's neighbour's wife, thou shalt not steal and all other others were scrapped by a regime that stole, murdered and plundered its way across the world. Hitler admired the ceremony and majesty of the church – he admitted as much in *Mein Kampf* – but hated its teachings which had no place in his vision of Germanic supermen ruling lesser races devoid of 'outdated' concepts such as mercy and love. But he knew the power of the church in Germany and even he could not banish it overnight. He was even forced to abandon the systematic murder of the handicapped and insane before the war when outspoken bishops began to speak against it. Instead his plan was to gradually 'Nazify' the church beginning with a theological centre he set up in 1939 to rewrite the Holy Bible. He appointed lackey professors to work on a thoroughly Nazi version that would remove all references to Jews and all compassion. Their brief: 'The cleanse church texts of all non-Aryan influences.'

The first to go were the 10 Commandments. The Nazi 12 run:

"Honour God and believe in him wholeheartedly.

Seek out the peace of God.
 Avoid all hypocrisy.
 Holy is your health and life!
 Holy is your wellbeing and honour!
 Holy is your truth and fidelity!
 Honour your father and mother – your children are your aid and your example.
 Keep the blood pure and your honour holy!
 Maintain and multiply the heritage of your forefathers.
 Always be ready to help and to forgive.
 Honour your Fuehrer and master!
 Joyously serve the people with work and sacrifice.
 That is what God wants from us!"

More important for Hitler, however, was the eradication of Jewish words, including Hallelulja, Jehova and even Jerusalem – it was instead termed to: "the eternal city of God."

"The book will have to serve the fight against the immortal Jewish enemy!" said Hitler in a memorandum to the institute in Eisenach. Hansjoerg Buss of the Nordelbischen Church Office discovered the Bible in an archive search. It was printed in 1941 by a company in Weimar and was shipped out to thousands of churches across Nazi-occupied Europe. It is understood most have been destroyed. The name of the office Hitler created to shape the Bible in his image was the 'Institute for the research and removal of the Jewish influence on German church life.'

One of the major tasks was to ignore Jesus' Jewish roots and turn him into an Aryan. Other words specifically banned by Hitler's race-haters were Zion, Hosanna, Galilee and Moses. One order found in the archives for a special exhibition in Eisenach of the institute's bizarre work came from Walter Grundmann, the anti-Semitic director appointed by Hitler. He wrote in 1941: "The Bible must become Jew-free and the German people must see that the Jews are the mortal enemy who threaten their very existence." Hymn books were also trawled and 'Aryanised' with no references to make the party elite balk during the few times they were ever likely to find themselves in a Christian church. At its height, a team of 50 worked on re-writing hymn books and the Bible. But it was all a charade as far as Hitler and his S.S. chief Heinrich Himmler were concerned. Both dreamed of being overlords of an essentially pagan society where the only virtues to be praised were iron hardness and a capability to obey any order, no matter what. "Human kindness and the moral compass as set by the Bible were laughable to them," said Ulrich Messner, a Nazi expert. The King James Bible is a little under 800 pages in paperback form. The Nazi 'Bible' was 750 pages, after the references to Jews had been banished and Nazi "improvements" added.

The Nazis burned most of the best books of Western culture because they were written by Jews (more than half of the best German authors of the preceding century were Jews), because they were written by socialists, or democrats, or anti-Nazis, or by French humanists as Victor Hugo, Andre Gide, Romain Rolland, or American authors as Ernest Hemingway, Jack London, John Dos Passos, English authors as Lawrence, Wells, Huxley, Irish authors as James Joyce, Russian authors as Tolstoy, Dostoyevsky, Gorki, even Helen Keller was banned. In short most of Western culture of the past century was banned by those barbaric fanatics in a country which was one of the most cultivated countries in the world, and almost none of the whole population dared to object and oppose this barbarism.

Among the German-speaking authors whose books student leaders burned that night were [Walter Benjamin](#), [Ernst Bloch](#), [Bertolt Brecht](#), [Max Brod](#), [Otto Dix](#), [Alfred Döblin](#), [Albert Einstein](#), [Friedrich Engels](#), [Lion Feuchtwanger](#), [Marieluise Fleißer](#), [Leonhard Frank](#), [Sigmund Freud](#), [Iwan](#)

[Goll](#), [George Grosz](#), [Jaroslav Hašek](#), [Heinrich Heine](#), [Ödön von Horvath](#), [Heinrich Eduard Jacob](#), [Franz Kafka](#), [Georg Kaiser](#), [Erich Kästner](#), [Alfred Kerr](#), [Egon Kisch](#), [Siegfried Kracauer](#), [Karl Kraus](#), [Theodor Lessing](#), [Alexander Lernet-Holenia](#), [Karl Liebknecht](#), [Georg Lukács](#), [Rosa Luxemburg](#), [Heinrich Mann](#), [Klaus Mann](#), [Ludwig Marcuse](#), [Karl Marx](#), [Robert Musil](#), [Carl von Ossietzky](#), [Erwin Piscator](#), [Alfred Polgar](#), [Erich Maria Remarque](#), [Ludwig Renn](#), [Joachim Ringelnatz](#), [Joseph Roth](#), [Nelly Sachs](#), [Felix Salten](#), [Anna Seghers](#), [Arthur Schnitzler](#), [Carl Sternheim](#), [Bertha von Suttner](#), [Ernst Toller](#), [Kurt Tucholsky](#), [Jakob Wassermann](#), [Frank Wedekind](#), [Franz Werfel](#), Grete Weiskopf, [Arnold Zweig](#) and [Stefan Zweig](#).

Not only German-speaking authors were burned but also French authors like [Victor Hugo](#), [André Gide](#), [Romain Rolland](#), [Henri Barbusse](#), American writers such as [Ernest Hemingway](#), [Upton Sinclair](#), [Theodore Dreiser](#), [Jack London](#), [John Dos Passos](#), and [Helen Keller](#) as well as English authors [Joseph Conrad](#), [D.H. Lawrence](#), [H.G. Wells](#) and [Aldous Huxley](#), Irish writer [James Joyce](#) and Russian authors as [Fyodor Dostoyevsky](#), [Maxim Gorki](#), [Isaac Babel](#), [Vladimir Lenin](#), [Vladimir Nabokov](#), [Leo Tolstoy](#), [Leon Trotsky](#), [Vladimir Mayakovsky](#), and [Ilya Ehrenburg](#).

The burning of the books represents a culmination of the persecution of those authors whose verbal or written opinions were opposed to Nazi ideology. Many artists, writers and scientists were banned from working and publication. Their works could no longer be found in libraries or in the curricula of schools or universities. Some of them were driven to exile (like [Walter Mehring](#) and [Arnold Zweig](#)); others were deprived of their citizenship (for example [Ernst Toller](#) and [Kurt Tucholsky](#)) or forced into a self-imposed exile from society (e.g. [Erich Kästner](#)). For other writers the Nazi persecutions ended in death. Some of them died in concentration camps, due to the consequences of the conditions of imprisonment, or were executed (like [Carl von Ossietzky](#), [Erich Mühsam](#), [Gertrud Kolmar](#), [Jakob van Hoddis](#), [Paul Kornfeld](#), [Arno Nadel](#) and [Georg Hermann](#), [Theodor Wolff](#), [Adam Kuckhoff](#), and [Rudolf Hilferding](#)). Exiled authors despaired and committed suicide, for example: [Walter Hasenclever](#), [Ernst Weiss](#), [Carl Einstein](#), [Walter Benjamin](#), [Ernst Toller](#), and [Stefan Zweig](#). [Heinrich Heine](#), whose work was also burned, wrote in his 1820-1821 play *Almansor* the famous admonition, "Dort, wo man Bücher verbrennt, verbrennt man am Ende auch Menschen": "Where they burn books, they will in the end also burn people." And it didn't help [Heine](#) that he converted to Christianity as a Jew is a Jew for the Christian, Nazi, or Muslim anti-Semites, and especially if he is a humanist and intellectual.

You need a lot of "Chutzpah", impertinence, impudence, insolence, cheek, and arrogance, to call the Jews and Israelis Nazis. Nothing can be compared between the most humane people in the world who have contributed so much to the Western culture and the most barbaric regime that ever existed, causing the death of tens of millions people, and the Holocaust with six million Jewish victims, millions of children, women, old people and men who have never done anything against the Germans. Israel occupies the West Bank since 1967 but that is because the joint Arab armies of Egypt, Syria and Jordan wanted to exterminate Israel and Israel in self defense conquered the territories of Gaza from the Egyptians and the West Bank from the Jordanians.

Those territories were never recognized by the world as Jordanian and Egyptian territories, nobody demanded to establish in them a Palestinian state, but nobody blamed them for that, while the Israelis who have conquered those lands that were part of the Jewish state in the past and part of the Jewish mandate, are blamed every day to be an occupying power, although in the period of 1944 to 1967 many countries were occupied and remained so until today, while the populations moved from one country to the other, without any refugee problems that were solved in a few years, like the Jews who were refugees from the Arab states – 900,000 including my family, much more than all the Palestinian refugees who left Israel in 1948, settled in Israel and

elsewhere without the assistance of the UN and the world, were integrated within a few years in their new countries, unlike the Palestinian refugees who are still refugees because the Arab states and PLO and Hamas prefer to invest the billions of dollars that they have received from the UN, the world, and their oil, in weapon, terror, and not in solving the refugees problem.

So, what is exactly Nazi in the conduct of the Israelis in the "occupied" or liberated territories? Is it because as a occupying power they behave much more humanely than the French in Algeria, the Americans in Vietnam and Afghanistan, the British in India and Iraq, the Russians in Eastern Europe, the Italians in Ethiopia and Libya? Is it because not only they have not murdered six million Palestinians as the Nazis have murdered Jews, but the thousands of Palestinians who were killed in the wars were killed because the thousands missiles sent to Israeli cities were launched from populated areas? I have dealt extensively in this book on those issues and refuted completely this false allegation, while the opposite is true. The fundamental Islam, Iran, Syria, Iraq, Afghanistan, Algeria, and the Palestinian leaders of the PLO and Hamas conduct like Nazis, killing millions of innocent people, subjugating their populations without human rights to citizens and especially to women, burning books, inciting to kill Jews and Christians, educating their children to hate Jews exactly like the Nazis did and with the same methods, caricatures and allegations as Der Stuermer. It is not a coincidence that Iran and Abu Mazen deny that the Holocaust took place, and want to exterminate the Jews and Israel as a Jewish state. I have referred to those issues extensively in my book, I'll refer here to the burning of books, that is part of the burning and jihad mentality of the destruction of all cultures that are not fundamental Muslim, burning holy sites, burning villages and cities, burning people in suicide bombing.

The 1988 publication of the novel *The Satanic Verses*, by [Salman Rushdie](#), provoked angry demonstrations and riots around the world by followers of [political Islam](#), some of whom considered it [blasphemous](#). In the United Kingdom, book burnings were staged in the cities of [Bolton](#) and [Bradford](#). In addition, five UK bookstores selling the novel were the target of bombings, and two bookstores in [Berkeley, California](#) were [firebombed](#). And what was the crime of Rushdie that justified such riots? *The Satanic Verses* is [Salman Rushdie's](#) fourth novel, first published in 1988 and inspired in part by the life of [Muhammad](#). As with his previous books, Rushdie used [magical realism](#) and relied on contemporary events and people to create his characters. The title refers to the [satanic verses](#), a group of [Quranic](#) verses that allow intercessory prayers to be made to three [Pagan Meccan](#) goddesses: [Allāt](#), [Uzza](#), and [Manāt](#). The part of the story that deals with the "satanic verses" was based on accounts from the historians [al-Waqidi](#) and [al-Tabari](#). In the United Kingdom, *The Satanic Verses* received positive reviews, was a 1988 [Booker Prize](#) finalist (losing to [Peter Carey's](#) *Oscar and Lucinda*) and won the [1988 Whitbread Award](#) for novel of the year. However, [major controversy](#) ensued as some Muslims accused it of blasphemy and mocking their faith. The outrage among some Muslims resulted in a [fatwā](#) calling for Rushdie's death issued by [Ayatollah Ruhollah Khomeini](#), then [Supreme Leader of Iran](#), on 14 February 1989. The result was several failed assassination attempts on Rushdie, who was placed under police protection, and attacks on several connected individuals such as translator [Hitoshi Igarashi](#) (leading, in Igarashi's case, to death). What has Heine said about burning books and burning people consequently? This happened also in this case, as Muslim terrorists and suicide bombers have killed tens of thousands people who don't think like them, who are not good Muslims like them, who are Shiites or are Sunnis, who are Jews or Christians, Israelis, Americans, Parisians... On December 19, 2011, protesters against the military government in Egypt, burnt the library in the Institute d'Egypt in Cairo. Images of men on TV were shown dancing around the fire. They burnt thousands of rare books, journals and writings. The cost of the material is estimated at \$ tens of millions – much that was lost was considered priceless.

Nazis and Muslims Commit Book Burning by Jahanshah Rashidian

Book burning has a long and fanatical history, the recent examples belonging to the Nazi regime in 1933 and the Islamic regime of Iran short after the 1979 revolution. “*Bücherverbrennung*”, book burning, of Nazis on 10 May 1933 remains a shame in the history of Germany. So-called “degenerate” books were burnt in Nazi-Germany. The “*Säuberung*”, cleansing, started from the capital of the third Reich, Berlin, with 20,000 books and went on in other German cities. The Nazis burnt books with “non-German” ideas. The works of leading German writer such as Berthold Brecht, Lion Feuchtwanger, Erich Koestler, and Alfred Kerr, Karl Marx, Kurt Tucholsky were consigned to flames. Worthy books written by Freud, Einstein, Thomas Mann, Jack London, H.G. Wells and many others went up in flames, whilst Germans gave the Nazi salute. **The target of such a book burning is the suppression of free thoughts and ideas.** The action in Germany was a tactic of Joseph Goebbels’ Ministry of Propaganda with the target of brainwashing a whole nation. The promotion of “Aryan” culture and the suppression of other forms of artistic production was yet another Nazi effort to “purify” Germany.

The same action was undertaken in Iran for the twin aims of the promotion of Islam and the suppression of Iranian identity (in favour of an “Arab” identity). Like the Nazis, the Islamic regime of Iran’s book burning and censorship are aimed at stamping out ideas of freedom and also a more nefarious purpose in a line with the early Muslim invaders: suppressing the non-Islamic culture and values of that civilisation, all of which Islam considers to be but “jahiliyah” – ignorance. The Nazis in Germany and Mullahs in Iran were neither the first nor the last book-burners in history. Christianity has a longer history of defending an all-powerful deity by shielding the mind from strange ideas.

The “Dark Ages” of the Middle Ages in Europe is full of religious atrocity, many scientists were burnt with their ideas and books: Jean Calvin was probably the most efficient: in 1600, when he burned Michael Servetus at the stake for heresy, and around his waist were tied a large bundle of manuscript and a thick octavo printed book. Another notorious illustration of this was in July of 1562, when Bishop Diego de Landa burned five thousand idols and many thousands of their written works. Scientific inquiry had virtually no support in Western society from the 7th to 15th centuries. Bigoted Ecclesiasticism dammed the flow of free thought, blocking the seepage of knowledge within Western societies. Books were branded as magic and treasonous, and the writer or reader was punishable by torture or death. Bruno was burned at the stake for the crime of claiming that the earth rotates about its axis. Many similar events now happen under the plague of the Islamic regime.

Several decades after the advent of Islam in Arabia, Muslim invaders galloped through foreign territories. They destroyed great civilisations including many libraries because books are regarded by fanatics as the symbols of knowledge and wisdom of those cultures. This early book-burning of primitive Muslim invaders paved the way for 1400 years of darkness and backwardness in the Islamic world. The pre-Islamic Iranian great library of Ctesiphon was destroyed during the 637 Muslims’ conquest of Iran. It was the first huge book burning by Muslims in Iran under the caliphate of Umar — *“If the books contradict the Qur’an, they are blasphemous. On the other hand, if they are in agreement, they are not needed, as for us Qur’an is sufficient.”* That was the caliph Umar’s command to Saad ibn, the commander of Muslim invaders. So, the huge library of Ctesiphon was destroyed and the books, the product of the generations of Persian scientists and scholars, were thrown into fire or the river of Euphrates.

Muslim invaders occupied Iran with sword in one hand and the Koran in the other. The Koran was not sufficient; the sword said the last word. The expansion of Islam was not the result of the Koran but the result of the sword of the conquerors coupled with the effects of “Stockholm syndrome” on the conquered Iranians. The extreme brutality of the Muslims which caused these effects was related to an illusionary protection by divine providence. The soldiers of Islam conquering territories were in fact illiterate Bedouins; but ones firmly motivated by the spoils of war, slaves, paradise with 72 Huries and boys as their promised reward. Recalling not only the book burning of 1933 by the Nazis, but also the 7th century invasion of Islam in Iran, the regime launched in 1980 a “cultural revolution” to further alienate Iranians from their pre-Islamic values. Following this so-called cultural Revolution, bands of Hezbollah attacked, destroyed and burnt libraries in Iran. Millions of “un-Islamic” books were burnt or confiscated. Writers, publishers, and thousands of readers were arrested and even executed.

Like the Nazis in 1933, the Islamic regime of Iran had its version of both book burning and censorship. Thousands of titles have been banned and hundreds of thousands of books are destroyed by unfortunate publishers who have not been authorised to distribute their books, even once published. Not only does the Islamic Republic of Iran’s Ministry of Islamic Guidance and Culture now censor some of Iran’s best contemporary writers and researchers, such as Sadegh Hedayat, Sadegh Choobak, Ebrahim Golestan, Gholamhossein Sa’aei, Ahmad Kasravi, Ali Dashti, Ebrahim Poordavoud, Zabih Behrouz and others; but in recent years they suppressed parts of, and even complete, pieces of works by well-known poets such as Souzani Samarghandi, Omar Khayam, Molana Jalaledin Rumi, Nezami Ganjavi, Abid Zakani, Iraj Mirza, and even some lexicons from Ali Akbar Dehkhoda and Farhang Mo’in as “*non-Islamic*”. The ruling Mullahs are not solely aimed at stamping out ideas of freedom but for a more nefarious purpose and in a line with the early Muslim invaders, attempt to suppress the historical identity of Iranian citizens and this is their main difference with the Nazis. While the Nazis burnt written works with “non-German ideas”, Mullahs destroy every value of pre-Islamic Iranians. In many ways the parallels between the Nazis and the Iranian Mullahs are close, but there is this difference: While the Nazis burnt written works they deemed to be **without** “German ideas”, the Iranian Mullahs destroy Iranian works **with** Iranian ideas. Whilst the Germans burned books with the aim of promoting ‘Germanic/Aryan supremacy’ the Iranian Mullahs promote “Iranian inferiority” to a foreign culture - that of Arab Islamism. In my opinion, this latter is the worse crime.

“Iraqi libraries ransacked by Islamic State group in Mosul,” by Sinan Salaheddin and Sameer N. Yacoub, [Associated Press](#),

When Islamic State group militants invaded the Central Library of Mosul earlier this month, they were on a mission to destroy a familiar enemy: other people’s ideas. Residents say the extremists smashed the locks that had protected the biggest repository of learning in the northern Iraq town, and loaded around 2,000 books — including children’s stories, poetry, philosophy and tomes on sports, health, culture and science — into six pickup trucks. They left only Islamic texts. The rest? “These books promote infidelity and call for disobeying Allah. So they will be burned,” a bearded militant in traditional Afghani two-piece clothing told residents, according to one man living nearby who spoke to The Associated Press. The man, who spoke on condition of anonymity because he feared retaliation, said the Islamic State group official made his impromptu address as others stuffed books into empty flour bags. Since the Islamic State group seized a third of Iraq and neighboring Syria, they have sought to purge society of everything that doesn’t conform to their violent interpretation of Islam. They already have destroyed many archaeological relics, deeming them pagan, and even Islamic sites considered idolatrous. Increasingly books are in the firing line.

Mosul, the biggest city in the Islamic State group's self-declared caliphate, boasts a relatively educated, diverse population that seeks to preserve its heritage sites and libraries. In the chaos that followed the U.S.-led invasion of 2003 that toppled Saddam Hussein, residents near the Central Library hid some of its centuries-old manuscripts in their own homes to prevent their theft or destruction by looters. But this time, the Islamic State group has made the penalty for such actions death. Presumed destroyed are the Central Library's collection of Iraqi newspapers dating to the early 20th century, maps and books from the Ottoman Empire and book collections contributed by around 100 of Mosul's establishment families. Days after the Central Library's ransacking, militants broke into University of Mosul's library. They made a bonfire out of hundreds of books on science and culture, destroying them in front of students. A University of Mosul history professor, who spoke on condition he not be named because of his fear of the Islamic State group, said the extremists started wrecking the collections of other public libraries last month. He reported particularly heavy damage to the archives of a Sunni Muslim library, the library of the 265-year-old Latin Church and Monastery of the Dominican Fathers and the Mosul Museum Library with works dating back to 5000 BC.

Citing reports by the locals who live near these libraries, the professor added that the militants used to come during the night and carry the materials in refrigerated trucks with Syria-registered license plates. The fate of these old materials is still unknown, though the professor suggested some could be sold on the black market. In September, Iraqi and Syrian officials told the AP that the militants profited from the sale of ancient artifacts. The professor said Islamic State group militants appeared determined to "change the face of this city ... by erasing its iconic buildings and history." Since routing government forces and seizing Mosul last summer, the Islamic State group has destroyed dozens of historic sites, including the centuries-old Islamic mosque shrines of the prophets Seth, Jirjis and Jonah. An Iraqi lawmaker, Hakim al-Zamili, said the Islamic State group "considers culture, civilization and science as their fierce enemies." Al-Zamili, who leads the parliament's Security and Defense Committee, compared the Islamic State group to raiding medieval Mongols, who in 1258 ransacked Baghdad. Libraries' ancient collections of works on history, medicine and astronomy were dumped into the Tigris River, purportedly turning the waters black from running ink. "The only difference is that the Mongols threw the books in the Tigris River, while now Daesh is burning them," he said, using an Arabic acronym for the Islamic State group. "Different method, but same mentality."

From MarkHumphrys.com site, Mark Humphry is Irish, apparently not all Irish people are in favor exclusively of the fundamntl Muslims and condemn every morning Israel. He calls himself: Irish. Atheist. Liberal-right. Anti-jihad. Pro-West. Pro-Israel. At last an Irishman to whom I can say as I write extensively in this book how I respect and admire the Irish people, their culture, their literature, their playwrights, their fight for freedom, so few Irishmen and such a great culture, like the Jews who were also persecuted over the centuries and overcame!

Mark writes: These pages have grown slowly over the years, from a simple set of political links to some analysis explaining what I think. Is it a bad idea to put my political/religious ideas online for the world to see? Maybe. Maybe not. You only live once. I am tired of listening to ignorant people talk on my radio and television. I am tired of having to stay silent. I want to speak. I don't want to die without explaining why I think these people are wrong. Previous generations of my family weren't exactly prudent. My family has a long history of putting their political and religious ideas in the public domain. My great-great-grandfather was a [Home Rule MP](#) and [Free State Senator](#). My great-grandfather was a [Home Rule MP](#) and [Free State TD](#). My grandfather took part in an armed *insurrection* against the state in [1916](#). RIC Special Branch had a [long file](#)

on him. My other grandfather took part in the allied [capture of Iraq](#) in 1917, and was then a colonial administrator in Iraq, probably in [Hilla province](#). My granduncle was the first [Prime Minister of Ireland](#) in 1922. His son became [Prime Minister of Ireland](#) in 1973. My father put his political and religious ideas in the public domain, as do my brothers. Many other relatives have spoken and published on political and religious topics. If they weren't and aren't silent, why should I be? And my workplace is covered with offensive political posters, including ones glorifying violence and terror. If they can speak, why can't I?

Islam continues to destroy non-Muslim (and Muslim) heritage in the modern era.

- [Somali Islamists](#) destroy old graves, shrines and churches.
- [Muslim Azerbaijan destroys ancient Christian sites.](#)
- 9/11:
 - [The heroes of Flight 93](#) - Ordinary people called upon to defend civilization from vile, fascist barbarians. They may have saved one of the world's great libraries, the [Library of Congress](#) (which was right behind the Islamists' target, the [U.S. Capitol](#)).
 - Also right nearby are the [National Museum of Natural History](#), the [National Gallery](#), the [National Air and Space Museum](#), the [United States Holocaust Memorial Museum](#), the [Voice of America](#) and the [National Archives](#).
- Afghanistan:
 - [The Taliban](#) systematically destroyed every [book and artwork](#) in Afghanistan that they deemed "un-Islamic", including all books with pictures, and all statues in the country. The Northern Alliance also burned thousands of books in the Kabul Public Library.
 - In early 2001, in the last months of their evil, barbaric regime, the Taliban destroyed [the ancient Bamiyan Buddhas](#). This is *all* these fascists will be remembered for in a thousand years time, when everything else about their ignorant movement is forgotten.
 - [Japan offered to remove or cover the Bamiyan Buddhas](#) but the Taliban savage [Abdul Salam Zaeef](#) rebuffed them, criticising them for not converting to Islam. Comment above: *"think what the Taliban and their ilk ... would do to the religious art of Europe if ever these barbarians got a chance."* Zaeef spent time in Guantanamo but is now free and back in Afghanistan.
 - [Museums in Afghanistan](#)
 - [Libraries in Afghanistan](#)
 - [Taliban in Pakistan start destroying Pakistan's heritage](#). And [here](#).
- Libya
 - [18th and 19th century paintings burnt](#) when a pro-Gaddafi mob burns the empty British Embassy in Libya, 1 May 2011. And [more](#). Although it is possible they were stolen before the building was burnt.
 - [Libyan Islamists desecrate Christian graves](#), Feb 2012.
 - [Deliberate destruction](#) by developers in Aug 2013 of part of the ruins of [Cyrene](#).
- Lebanon
 - Christian Crusaders [burnt the ancient library of Tripoli](#) in 1109.
 - Islamist fanatics [burnt the Al-Saeh library in Tripoli](#) in Jan 2014.
- Palestine
 - [Hamas](#) in Mar 2013 destroyed part of the ancient harbour of [Anthedon](#) in Gaza in order to build a terrorist training camp.
- Saudi Arabia

- Saudi Arabia has a vicious hatred for its own Islamic heritage. It has [destroyed most of old Mecca](#) and has [destroyed many other sites](#) in the country.
- India
 - Indian Muslim jihadists bombed the UNESCO World Heritage Site, the Buddhist [Mahabodhi Temple](#), on 7 July 2013.
- Japan
 - [Saudi Muslim graduate student](#), June 2014, destroys four Buddhist statues at [Sensoji Temple](#) (one of them 300 years old) because they offended his own moron beliefs.
- Iraq
 - Iraqis burnt their *own* [National Library](#) and looted their *own* [National Museum](#) on liberation in 2003.
 - The anti-war side attacked America for this, delighted that it distracted attention from America's victory in the invasion. They furiously blamed America for a crime against humanity.
 - [An Iraqi Tragedy](#) by Daniel Pipes, April 22, 2003, is an early voice pointing out that the Iraqis did it, not the Americans.
 - The National Museum - which suffered from theft not arson - lost about 5 percent of its holdings.
 - The National Library - which suffered from arson - lost about 95 percent of its rare books, 60 percent of the archival collections, and 25 percent of the book collection.
 - [Iraqi resistance bombs Shia mosques](#), including the [Golden Mosque of Samarra](#).
 - [ISIS destroys 7th century Christian church](#), Tikrit, Sept 2014.
- ISIS destroys the ancient city of [Mosul](#), June 2014 on.
 - ISIS destroys [the ancient Shia Muslim mosques and shrines of Mosul](#), June 2014 on.
 - ISIS destroys [the ancient Christian churches and monasteries of Mosul](#), June 2014 on.
 - [ISIS burns 1,500 ancient manuscripts](#), report, 7 Aug 2014.
 - In 2014, ISIS destroyed the 6th century [Saint Elijah's Monastery](#) near Mosul.
- Syria
 - [List of heritage sites damaged during Syrian civil war](#)
 - [Destruction of Syria's heritage in the civil war](#), Robert Fisk, 5 Aug 2012. Yes it's Robert Fisk. But there's no sinister agenda in this article at least.
 - [The Old City of Aleppo](#) (a UNESCO World Heritage Site) was badly damaged in the [Battle of Aleppo](#) in 2012. Many ancient buildings were destroyed.
 - [St. Mary Church of the Holy Belt](#) in Homs, one of the oldest Christian churches in the world, was badly damaged in fighting in 2012.
 - The ancient [Jobar Synagogue](#), Damascus, was destroyed in the war in 2013-2014. See [photos](#). The timeline of its destruction is unclear. It was reported that looted [ancient Torah scrolls](#) from the Synagogue were being held by jihadists.
 - The 7th century tomb of [Ammar ibn Yasir](#) in [Ar-Raqqah](#) was reported [destroyed in Apr 2013](#).
 - The 11th century minaret of the [Great Mosque of Aleppo](#) was destroyed in Apr 2013.

- [Al-Aziz Uthman](#), Sultan of Egypt, and son of the Muslim leader [Saladin](#), tried to destroy the Pyramids in 1196. This Muslim religious fanatic started by attacking the [Pyramid of Menkaure](#) which he mutilated but did not manage to demolish. He eventually gave up because the task was too big.
- [The Sphinx](#) of Egypt has a missing nose. It was written in the 1400s that the Sphinx was mutilated in 1378 by a local Muslim fanatic.
- Incredibly, a new destruction of Egyptian history has begun during the deeply unpleasant Egyptian revolution of 2011 that makes one [despair for the future of Egypt](#).
- [Muslim lawyer and his sons](#) attack and try to demolish the old Christian church of [Rosetta](#) (Rashid), Oct 2012.
- Muslim Brotherhood scum burn Egypt's heritage, summer 2013:
 - [Muslim Brotherhood supporters](#) burn the ancient [Virgin Mary monastery](#), Aug 2013, probably burning its library of ancient manuscripts.
 - [Ancient Christian site of Ansana destroyed](#), Sept 2013.
- [Museum of Islamic Art](#), Cairo, was badly damaged by an Islamist bomb attack on nearby police HQ, Jan 2014. Windows blown out. Ceiling comes down. [Summary of damage](#): *"74 precious artifacts [were] destroyed and .. 90 were damaged but repairable. The museum had nearly 1,471 artifacts on display .. and 96,000 objects in storage."*

WHAT WOULD HAPPEN IF FUNDAMENTALIST ISLAM WOULD WIN

One more comment about the Islamic State/ISIS, the Iranian Islamic Republic, and all the orthodox religious states in general. History proves that the most striving states are secular or moderately religious, the most ethical states, the countries with the highest scores in all the quality of life and standard of living parameters: Denmark, New Zealand, Finland, Sweden, Norway, Switzerland, Singapore, Netherlands, Luxembourg, Canada, Australia. Those are the most ethical states with scores of more than 80 in 2014 and none of them is an orthodox religious state. France strived after it separated between church and politics, the United States is not an orthodox country and so are Germany, the UK... It is not just a problem of Islamic orthodoxism, the same applied to other orthodox countries as well in the past. However, the only countries ruled by orthodox religions nowadays are Islamic countries, as no other countries are orthodox anymore. Gaza and Iran, Pakistan and other Muslim orthodox countries do not progress as much as they would do if they were secular or moderately religious like Turkey in the times of Ataturk, unless they are orthodox oil-rich countries but even then most of the riches of the countries go to a few families and are not distributed to the population. So, if orthodox Islam will win and this is what is happening now in the world, the populations will remain poor, without general education, without scientific education, without openness to the progressive states, without equal rights to women, without reasonable equality like in the first world countries. Religion may be opium for the masses, at least when it is given excessively to the believers. Then you live in an illusion, in virtual reality, you think that you win when you lose, you think that you are the best when you are the poorest, you are proud of what you are even if you live in misery because you will be rewarded in the heaven of the orthodox, while you remain a devout believer who does not complain from social injustice, and even if you have sinned you can repent or become a Shahid before you die and all your sins will be forgiven. If this is the case why be virtuous? If you die a Shahid after you have sinned all your life, you'll be rewarded in Heaven by 72 virgins for having murdered tens, hundreds, hundreds of thousands innocent victims who were non-believers!

The methods of the New Nazis, the NN (like the SS), the fundamentalist Muslims – Iran, Hizballah, Hamas, PLO, Muslim Brotherhood, ISIS, Taliban, Al-Qaeda, und so weiter, are the

same, to murder fiercely their opponents, to incite children and youngsters to murder Jews, Christians, Sunnis, Shiites, Seculars, from early childhood, to kill children, women, just because they don't think like them, just because they are not from the same religion or sect, the new Hitler-Jugend at the fundamentalist Madrasas are brainwashed on TV, on the Internet, at school. The moderate Muslims say that they blaspheme in the name of Allah when they murder their victims (Allahu Akbar) in terrorist attacks, while Allah and the Quran preached for peace and social progress, as according to Islam there are five basic values for humanity, which are advised to be protected every time. Depending on circumstances to build up harmony and universal peace, advises to preserve the five basic values at the lowest level or the barest minimum for an acceptable level of living. These basic values therefore includes the ability to perform moral responsibilities; protection of life, securing food, clothing and shelter, education, the right to earn a living, to set up a family, etc. It is to be understood that at this level, one has enough to live but not necessarily to be in some comfort. Islam preaches to that a human being cannot live without these basic values. Individuals and states are advised to protect or at least to respect these values.

The literal and correct translation of *Allāhu Akbar* (الله أكبر) in Arabic is “God is greater” rather than “God is great” *Allāhu kabeer* (الله كبير) or “God is [the] greatest” *Allāhu alakbar* (الله الأكبر). This is the true meaning in the usage of this phrase too as to downgrade any entity or concept that seems to be great by recalling that “God is greater [yet]”. It is used to emphasize that God is greater than any real entity or imaginary concept one may appreciate. In the call for prayer, it means God is greater than worldly affairs. In battlefields, God is greater than the enemy or distress. In religious conviction, God is still greater than any theology. The phrase is well known in the West for its common use as a battle cry in [Islamist](#) protests, [Islamic extremism](#), and [Islamic terrorism](#). The expression *Allāhu Akbar* is never mentioned in the Quran. And *Akbar* is not listed among the over a hundred *asma ul husna* (most beautiful names) of God that are repeated throughout the Qur'an. But the Quran lists *Al-Kabeer* among the *asma ul husna* (13:9..).

Is the situation of the world improving? Are we at the end of history or close to the end of mankind? During the cold war the world subsisted because the capitalist and communist leaders had at least one thing in common – they were rational, in the US, France, UK, Soviet Union and China. So, they resolved all their conflicts without resorting to nuclear weapons. But now, orthodox Islamic countries might have nuclear weapons – Iran, Talibani Pakistan in a foreseeable future, terrorist organizations that may purchase or steal them. I have no doubts that when they will have those weapons they will use it, as they are not afraid by millions of deaths, as for them killing non-believers is a commandment, preferably Jews but Christians just after that, and not orthodox enough Muslims as well. So, I am quite pessimistic and that is why I have decided to speak out now before it is too late, as I am afraid of the fate of my children and grandchildren, of Israel, but not less of Europe, the US and other countries in the civilized world, wanting peace and prosperity – Japan, Latin America, Canada, Australia, China, Botswana, countries in Europe, Asia and Africa, Egypt, Morocco, Jordan, as well as the peace loving majority of the Palestinians, Arabs and Muslims. I don't want to repent as Pastor Martin Niemöller did when he did not speak out when the Nazis persecuted the "others/jenem". After all, we are the world, at least the rational world, the world wanting to survive, to prosper, to live in peace, a secular or a moderately religious world, a civilized world, a world of culture, literature, arts, drama, films, academics, ethics, a world that mainly wants one thing – to live!

7. PHILOSOPHY, ESSAY: ARISTOTLE'S ETHICS, REFLECTIONS FROM CORY'S DIARY, ON FREEDOM, EQUALITY, BROTHERHOOD, RACISM AND CONFORMISM, MY WAY OF THE WORLD, FOCUSING ON MOST IMPORTANT ISSUES, DIVIDE ET IMPERA, 72 VIRGINS IN HEAVEN OR 72 BOOKS, 72 PLAYS, 72 FILMS... ON EARTH

The reader can find details on the books and philosophers on Wikipedia & Encyclopaedias, on Amazon/websites, on Cory's/books/philosophers websites

Reading 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, [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, Res Publica: Lectures on Political Thought by Shlomo Avineri. (see also biographies of philosophers, psychologists, etc.)

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.

7.1 ESSAY ON ARISTOTLE'S BOOK "ETHICS"

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 enough 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.

7.2 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, *Epikouros*, "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 regularly admitted women and slaves into his school and 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 Yom Kippur who will live and who will 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. Natural science is needed in order to give mechanistic explanations of natural phenomena and thus dispel the fear of the gods, while philosophy helps to show us the natural limits of our desires and to dispel the fear of death. And I say that it really does not 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 natural 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. The communities of Epicureans can be seen as embodying these ideals, and these are ideals that ultimately promote *ataraxia*. 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 cannot mention Epicureanism without mentioning 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.

7.3 ON STOICISM

[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*.

7.4 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 addresses 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 intellectual 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."

7.5 ON CORY'S PREFERENCE OF FREEDOM & TRUTH AS MOST IMPORTANT TRAITS

I am one of the few individuals who are completely free, as freedom is the trait that I appreciate most. If I have to chose between Liberte, Egalite, Fraternite, and I don't want to chose 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 chose 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 chose 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 chosing 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 idelogy. The same applies to art, films, politics, and opinions in general.

7.6 ON CORY'S ANTIRACIST PRACTICE

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 defamate 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.

7.7 CORY'S MAIN PHILOSOPHY – SECULAR HUMANISM, ETHICS, UNIVERSALITY, COSMOPOLITANISM, INTELLECTUALISM

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.

It was from the Renaissance that modern Secular Humanism grew, with the development of an important split between reason and religion. This occurred as the church's complacent authority was exposed in two vital areas. In science, Galileo's support of the Copernican revolution upset the church's adherence to the theories of Aristotle, exposing them as false. In theology, the Dutch scholar Erasmus with his new Greek text showed that the Roman Catholic adherence to Jerome's Vulgate was frequently in error. A tiny wedge was thus forced between reason and authority, as both of them were then understood. Secular humanist organizations are found nowadays in all parts of the world. Those who call themselves humanists are estimated to number between four and five million people worldwide in 31 countries, but there is uncertainty because of the lack of universal definition throughout censuses. Humanism is a non-theistic belief system and, as such, it could be a sub-category of "Religion" only if that term is defined to mean "Religion and (any) [belief system](#)". This is the case in the [International Covenant on Civil and Political Rights](#) on [freedom of religion and beliefs](#). Many national censuses contentiously define Humanism as a further sub-category of the sub-category "No Religion", which typically includes atheist, rationalist and agnostic thought. In [England, Wales](#) 25% of people specify that they have 'No religion' up from 15% in 2001 and in Australia, around 15% of the population specifies "No Religion" in the national census. However, in its 2006 and 2011 census Australia used Humanism as an example of "other religions". In the USA, the decennial census does not inquire about religious affiliation or its lack; surveys report the figure at roughly 13%. In the 2001 Canadian census, 16.5% of the populace reported having no religious affiliation. In [Scotland](#), the figure is 28%. One of the largest Humanist organizations in the world (relative to population) is [Norway's](#) [Human-Etisk Forbund](#), which had over 86,000 members out of a population of around 4.6 million in 2013 - approximately 1.9% of the population. The International Humanist and Ethical Union (IHEU) is the worldwide umbrella organization for those adhering to the Humanist life stance. It represents the views of over three million Humanists organized in over 100 national organizations in 30 countries. Originally based in the [Netherlands](#), the IHEU now operates from London. Some regional groups that adhere to variants of the Humanist life stance, such as the humanist subgroup of the [Unitarian Universalist Association](#), do not belong to the IHEU. Although the [European Humanist Federation](#) is also separate from IHEU, the two organizations work together and share an agreed protocol.

[Humanism](#) is a [philosophical](#) and [ethical](#) stance that emphasizes the value and [agency](#) of [human beings](#), individually and collectively, and generally prefers [critical thinking](#) and evidence ([rationalism](#), [empiricism](#)) over acceptance of dogma or superstition. The meaning of the term *humanism* has fluctuated according to the successive intellectual movements which have identified with it. Generally, however, humanism refers to a perspective that affirms some notion of human freedom and progress. In modern times, humanist movements are typically aligned with [secularism](#), and as of 2015 "Humanism" typically refers to a [non-theistic life stance](#) centred on human agency and looking to science rather than [revelation](#) from a supernatural source to understand the world. Renaissance humanism was an activity of cultural and educational reform engaged in by civic and ecclesiastical chancellors, book collectors, educators, and writers, who by the late fifteenth century began to be referred to as *umanisti* – "humanists". It developed during the fourteenth and the beginning of the fifteenth centuries, and was a response to the challenge of scholastic university education, which was then dominated by Aristotelian philosophy and logic. [Scholasticism](#) focused on preparing men to be doctors, lawyers or professional theologians, and was taught from approved textbooks in logic, natural philosophy, medicine, law and theology. There were important centres of humanism at [Florence](#), [Naples](#),

[Rome](#), [Venice](#), [Mantua](#), [Ferrara](#), and [Urbino](#). Humanists reacted against this utilitarian approach and the narrow pedantry associated with it. They sought to create a citizenry (frequently including women) able to speak and write with eloquence and clarity and thus capable of engaging the civic life of their communities and persuading others to virtuous and prudent actions. This was to be accomplished through the study of the *studia humanitatis*, today known as the [humanities](#): grammar, rhetoric, history, poetry and moral philosophy. As a program to revive the cultural – and particularly the literary – legacy and moral philosophy of classical antiquity, Humanism was a pervasive cultural mode and not the program of a few isolated geniuses like [Rabelais](#) or [Erasmus](#) as is still sometimes popularly believed. Humanistic psychology is a psychological perspective which rose to prominence in the mid-20th century in response to [Sigmund Freud](#)'s psychoanalytic theory and [B. F. Skinner](#)'s [Behaviorism](#). The approach emphasizes an individual's inherent drive towards [self-actualization](#) and creativity. Psychologists [Carl Rogers](#) and [Abraham Maslow](#) introduced a positive, humanistic psychology in response to what they viewed as the overly pessimistic view of psychoanalysis in the early 1960s. Other sources include the philosophies of [existentialism](#) and [phenomenology](#).

The Atheists' New Ten Commandments

The ten winning beliefs of the Rethink Prize: a crowdsourcing competition to rethink the Ten Commandments. The contest drew more than 2,800 submissions from 18 countries and 27 U.S. states. Winners were selected by a panel of judges.

1. Be open-minded and be willing to alter your beliefs with new evidence.
2. Strive to understand what is most likely to be true, not to believe what you wish to be true.
3. The scientific method is the most reliable way of understanding the natural world.
4. Every person has the right to control of their body.
5. God is not necessary to be a good person or to live a full and meaningful life.
6. Be mindful of the consequences of all your actions and recognize that you must take responsibility for them.
7. Treat others as you would want them to treat you, and can reasonably expect them to want to be treated. Think about their perspective.
8. We have the responsibility to consider others, including future generations.
9. There is no one right way to live.
10. Leave the world a better place than you found it.

The list of the most important secular humanists include great personalities. I prefer to be "A Tail to Lions rather than a head to Foxes", and instead to be as all the masses a conformist adhering without hesitation to all the prevalent social norms, I prefer to judge and decide what should be my norms, even if I am in a small minority including however such illustrious people: Issac Asimov, Margaret Atwood, Leonard Bernstein, Niels Bohr, Johannes Brahms, Noam Chomsky (although I disagree to his views on the Middle East conflict), Aaron Copland, Umberto Eco, Albert Einstein, Friedrich Engels, Joseph Fourier, Sigmund Freud, John Kenneth Galbraight, Katharine Hepburn, Aldous Huxley, John Lennon, Abraham Maslow, Karl Popper, Bertrand Russell, Andrei Sakharov, Jean-Paul Sartre, Benjamin Spock, Andrei Tarkovsky, Mark Twain, Nikola Tesla, Peter Ustinov, James D. Watson, Walth Whitman, Howard Zinn.

And if we expanded (with the assistance of Wikipedia) on humanism, we have to add a few lines on secularism. [Secularism](#) is the principle of the separation of government institutions and persons [mandated](#) to represent [the state](#) from [religious institutions](#) and [religious dignitaries](#). One

manifestation of secularism is asserting the right to be free from religious rule and teachings, or, in a state declared to be neutral on matters of belief, from the imposition by government of religion or religious practices upon its people. Another manifestation of secularism is the view that public activities and decisions, especially [political](#) ones, should be uninfluenced by religious beliefs and/or practices. Secularism draws its intellectual roots from Greek and Roman philosophers such as [Epicurus](#) and [Marcus Aurelius](#); from [Enlightenment](#) thinkers such as [John Locke](#), [Denis Diderot](#), [Voltaire](#), [Baruch Spinoza](#), [James Madison](#), [Thomas Jefferson](#), and [Thomas Paine](#); and from more recent [freethinkers](#) and [atheists](#) such as [Robert Ingersoll](#) and [Bertrand Russell](#). The purposes and arguments in support of secularism vary widely. In European [laicism](#), it has been argued that secularism is a movement toward [modernization](#), and away from traditional religious values (also known as [secularization](#)). This type of secularism, on a social or philosophical level, has often occurred while maintaining an official [state church](#) or other state support of religion. In the [United States](#), some argue that [state secularism](#) has served to a greater extent to protect religion and the religious from governmental interference, while secularism on a social level is less prevalent. Within countries as well, differing political movements support secularism for varying reasons. In political terms, secularism is a movement towards the separation of religion and government (often termed the [separation of church and state](#)). This can refer to reducing ties between a government and a [state religion](#), replacing laws based on scripture (such as [Halakha](#) and [Sharia](#) law) with civil laws, and eliminating discrimination on the basis of religion. This is said to add to democracy by protecting the rights of religious minorities.

How can I be a supporter of Israel as a Jewish state and reduce the ties between the Israeli government and the Jewish religion? First of all, Israel is a Jewish and democratic state, a Jewish state means according to me the country of the Jewish people not the Jewish religion, and religion should be separated from state, no religious parties should be allowed to operate, no activities to encourage "reborn" or missionary efforts should be allowed, all religious men and women should go to the army exactly on the same terms as the secular youngsters, the government will not finance any religious education whatsoever and all the education from age 0 to the doctorate should be secular and for free, and finally Israel should be called the state of the Jewish people **and** all its citizens, including Arabs, Muslims, Christians, atheists, and others.

I refer to cosmopolitanism several times in this book. In this philosophy chapter, I would add the definition from Wikipedia - [Cosmopolitanism](#) is the [ideology](#) that all human beings belong to a single [community](#), based on a shared [morality](#). A person who adheres to the idea of cosmopolitanism in any of its forms is called a **cosmopolitan** or **cosmopolite**. A [cosmopolitan](#) community might be based on an inclusive morality, a shared economic relationship, or a political structure that encompasses different nations. In a cosmopolitan community individuals from different places (e.g. nation-states) form relationships of mutual respect. A further state of cosmopolitanism occurred after the Second World War. As a reaction to the Holocaust and the other massacres, the concept of crimes against humanity became a generally accepted category in international law. This clearly shows the appearance and acceptance of a notion of individual responsibility that is considered to exist toward all of humankind. Philosophical cosmopolitans are [moral universalists](#): they believe that all humans, and not merely compatriots or fellow-citizens, come under the same moral standards. The boundaries between nations, states, cultures or societies are therefore morally irrelevant. This is what I wrote also in my books and taught my students, that morality does not vary from country to country but is universal.

Another term which I use extensively in my book is intellectualism. What does it mean? [Intellectualism](#) denotes the use, development, and exercise of the [intellect](#); the practice of being an [intellectual](#); and the Life of the Mind. In the field of [philosophy](#), "intellectualism"

occasionally is synonymous with “[rationalism](#)”, that is, knowledge mostly derived from [reason](#) and ratiocination. In the view of [Socrates](#) (469–399 BC), intellectualism allows that “one will do what is right or best just as soon as one truly understands what is right or best”; that [virtue](#) is a purely intellectual matter, since virtue and [knowledge](#) are familial relatives, which a person accrues and improves with dedication to [reason](#). So defined, **Socratic intellectualism** became a key philosophic doctrine of [Stoicism](#). The apparent, problematic consequences of this view are “Socratic paradoxes”, such as the view that there is no [weakness of will](#) — that no one knowingly does, or seeks to do, evil (moral wrong); that anyone who does, or seeks to do, moral wrong does so involuntarily; and that virtue is knowledge, that there are not many virtues, but that all virtues are one. Contemporary philosophers dispute that Socrates’s conceptions of knowing truth, and of ethical conduct, can be equated with modern, post-[Cartesian](#) conceptions of knowledge and of rational intellectualism. As such, [Michel Foucault](#) demonstrated, with detailed historical study, that in [Classical Antiquity](#) (800 BC – AD 1000), “knowing the truth” is akin to “spiritual knowledge”, in the contemporarily understanding of the concept. Hence, without exclusively concerning the rational intellect, spiritual knowledge is integral to the broader principle of “caring for the self”. Typically, such care of the self-involved specific [ascetic](#) exercises meant to ensure that not only was knowledge of truth memorized, but learned, and then integrated to the self, in the course of transforming oneself into a [good](#) person. Therefore, to understand truth meant “intellectual knowledge” requiring one’s integration to the (universal) truth, and [authentically](#) living it in one’s speech, heart, and conduct. Achieving that difficult task required continual care of the self, but also meant being someone who embodies truth, and so can readily practice the [Classical](#)-era rhetorical device of [parrhesia](#): “to speak candidly, and to ask forgiveness for so speaking”; and, by extension, practice the [moral](#) obligation to speak the truth for the common good, even at personal risk. This ancient, Socratic moral philosophic perspective contradicts the contemporary understanding of truth and knowledge as [rational](#) undertakings. And from intellectualism we’ll try to define an intellectual.

An [intellectual](#), according to Wikipedia, is a person who engages in [critical study](#), [thought](#), and [reflection](#) about the [reality](#) of society, and proposes solutions for the [normative](#) problems of that society, and, by such [discourse](#) in the [public sphere](#), he or she gains [authority](#) within the [public opinion](#). Coming from the world of [culture](#), either as a creator or as a mediator, the intellectual participates in politics, either to defend a concrete proposition or to denounce an injustice, usually by producing or by extending an [ideology](#), and by defending a system of [values](#). Socially, intellectuals constitute the [intelligentsia](#), a [status class](#) organised either by [ideology](#) ([conservative](#), [fascist](#), [socialist](#), [liberal](#), [reactionary](#), [revolutionary](#), [democratic](#), [communist](#) intellectuals, *et al.*) or nationality (American intellectuals, French intellectuals, Ibero-American intellectuals, *et al.*). The contemporary intellectual class originated from the *intelligentsiya* of [Tsarist](#) Russia (ca. 1860s–70s), the [social stratum](#) of those possessing intellectual formation (schooling, education, [Enlightenment](#)), and who were Russian society’s counterpart to the German *Bildungsbürgertum* and to the French *bourgeoisie éclairée*, the [enlightened middle classes](#) of those realms. During the late 19th century, amidst the [Dreyfus Affair](#) (1894–1906), an identity crisis of [Anti-semitic](#) nationalism for the [French Third Republic](#) (1870–1940), the [reactionary](#) anti-Dreyfusards ([Maurice Barrès](#), [Ferdinand Brunetière](#), *et al.*) used the terms *intellectual* and *the intellectuals* to deride the liberal Dreyfusards ([Émile Zola](#), [Octave Mirbeau](#), [Anatole France](#), *et al.*) as political dilettantes from the realms of French culture, art, and science, who had become involved in politics, by publicly advocating for the exoneration and liberation of [Alfred Dreyfus](#), the Jewish captain of artillery falsely condemned of betraying France to Germany. It is no wonder that all the reactionaries, as the anti-Dreyfusards or neoliberals abhor intellectuals, abhor actually everybody who does not think like them, they advocate freedom but

only for them and when they govern a state, a university, or a company, they do not allow anyone else freedom of speech, to teach, to work, or to rule in their organizations.

In the 20th century, the term Intellectual acquired positive connotations of [social prestige](#), derived from possessing [intellect](#) and [intelligence](#), especially when the intellectual's activities exerted positive consequences in the [public sphere](#), in order to increase the intellectual understanding of the public, by means of [moral](#) responsibility, [altruism](#), and [solidarity](#), without resorting to the [manipulations](#) of [populism](#), [paternalism](#), and [condescension](#). Hence, for the educated person of a society, participating in the public sphere — the political affairs of the city-state — is a civic responsibility dating from the [Græco-Latin Classical era](#): I am a man; I reckon nothing human to be foreign to me. (Homo sum: humani nihil a me alienum puto.) - [The Self-Tormentor](#) (163 BC), [Terence](#). The determining factor for a **thinker** (historian, philosopher, scientist, writer, artist, *et al.*) to be considered a public intellectual is the degree to which he or she is [implicated](#) and [engaged](#) with the vital reality of the contemporary world; that is to say, participation in the public affairs of society. Consequently, being designated as a public intellectual is determined by the degree of influence of the designator's [motivations](#), opinions, and options of action (social, political, ideological), and by affinity with the given thinker; therefore: The Intellectual is someone who meddles in what does not concern him. (L'intellectuel est quelqu'un qui se mêle de ce qui ne le regarde pas.) - [Jean-Paul Sartre](#). Well, my dear Sartre this is brilliant, it is exactly what we the intellectuals do nowadays and in the past.

The intellectual is a specific variety of the intelligent, which unlike the general property, is strictly associated with [reason](#) and [thinking](#). Many everyday roles require the application of intelligence to skills that may have a [psychomotor](#) component, for example, in the fields of medicine or the arts, but these do not necessarily involve the practitioner in the "world of ideas". The distinctive quality of the intellectual person is that the mental skills, which one demonstrates, are not simply intelligent, but even more, they focus on thinking about the abstract, philosophical and [esoteric](#) aspects of human inquiry and the value of their thinking. The intellectual and the [scholarly](#) classes are related; the intellectual usually is not a teacher involved in the production of [scholarship](#), but has an academic background, and works in a profession, practices an art, or a science. The intellectual person is one who applies [critical thinking](#) and reason in either a professional or a personal capacity, and so has [authority](#) in the public sphere of their society; the term *intellectual* identifies three types of person, one who:

1. is [erudite](#), and develops abstract ideas and theories
2. a professional who produces [cultural capital](#), as in [philosophy](#), [literary criticism](#), [sociology](#), [law](#), [medicine](#), [science](#) or
3. an [artist](#) who [writes](#), [composes](#), [paints](#), etc.

The English term "Man of Letters" derives from the French term [belletrist](#), but is not synonymous with "An academic". The term Man of Letters distinguished the literate man ("able to read and write") from the illiterate man ("unable to read and write"), in a time when [literacy](#) was a rare form of cultural capital. In the 17th and 18th centuries the term *Belletrist* identified the *literati*, the French "citizens of the [Republic of Letters](#)", which evolved into the [salon](#), a social institution, usually run by a hostess, meant for the edification, education, and cultural refinement of the participants. In English the term *intellectual* identifies a "literate thinker"; its earlier usage, as in the book title *The Evolution of an Intellectual* (1920), by [John Middleton Murry](#), denotes literary activity, rather than the activities of the public intellectual. Addressing their role as a social class, [Jean-Paul Sartre](#) said that intellectuals are the moral conscience of their age; that their moral and ethical responsibilities are to observe the socio-political moment,

and to freely speak to their society, in accordance with their consciences. Like Sartre and [Noam Chomsky](#), public intellectuals usually are [polymaths](#), knowledgeable of the [international order](#) of the world, the political and economic organization of contemporary society, the institutions and laws that regulate the lives of the layman citizen, the educational systems, and the private networks of [mass communication media](#) that [control](#) the broadcasting of information to the public. Whereas, intellectuals (political scientists and sociologists), liberals, and democratic socialists usually hold, advocate, and support the principles of democracy (liberty, equality, fraternity, human rights, social justice, social welfare, environmental conservation), and the improvement of socio-political relations in domestic and international politics, the [conservative](#) public-intellectuals usually defend the social, economic, and political [status quo](#) as the realisation of the "perfect ideals" of [Platonism](#), and present a static [dominant ideology](#), in which utopias are unattainable and politically destabilizing of society.

In [Marxist philosophy](#), the social-class function of the intellectuals (the [intelligentsia](#)) is to be the source of progressive ideas for the transformation of society; to provide advice and counsel to the political leaders; to interpret the country's politics to the mass of the population (urban workers and peasants); and, as required, to provide leaders. As I stated before, it is no wonder that the neoliberal dictatorship/plutocracy is the enemy of intellectuals and of all those who think an independent thinking and are not willing to be the puppets of the tycoons and their lackeys, as the economics and business professors, the corporations executives and the politicians and civil servants. In "An Interview with Milton Friedman" (1974), the [neoliberal](#) American economist [Milton Friedman](#) said that businessmen and the intellectuals are enemies of capitalism; the intellectuals, because most believed in socialism, while the businessman expected economic privileges: "The two, chief enemies of the free society or [free enterprise](#) are intellectuals, on the one hand, and businessmen, on the other, for opposite reasons. Every intellectual believes in freedom for himself, but he's opposed to freedom for others. . . . He thinks . . . [that] there ought to be a central planning board that will establish social priorities. . . . The businessmen are just the opposite — every businessman is in favor of freedom for everybody else, but, when it comes to himself that's a different question. He's always "the special case". He ought to get special privileges from the government, a [tariff](#), this, that, and the other thing. . . . Well, Friedman accuses the intellectuals of what he and the neoliberals do (read also the brilliant book by Naomi Klein: [The Shock Doctrine, the Rise of Disaster Capitalism](#) to understand how it is done).

The British historian [Norman Stone](#) said that the intellectual [social class](#) misunderstand the [reality](#) of society, and so are doomed to the errors of [logical fallacy](#) and [Ideological] stupidity; poor planning hampered by ideology. Another "brilliant" follower of Milton Friedman's neoliberal ideology, [Margaret Thatcher](#) writes in her memoirs, that the anti-monarchical [French Revolution](#) (1789–99) was "a [utopian](#) attempt to overthrow a [traditional order](#) . . . in the name of [abstract ideas](#), formulated by vain intellectuals". Yet, as Prime Minister, Thatcher asked Britain's academics to help her government resolve the social problems of British society — whilst she retained the [populist](#) opinion of "The Intellectual" as being a man of un-British character, a [thinker](#), not a doer; Thatcher's anti-intellectual perspective was shared by the mass media, especially [The Spectator](#) and [The Sunday Telegraph](#) newspapers, whose reportage documented a "lack of intellectuals" in Britain. So, the enemy of the people is this time the intellectual, she cannot say as usually in such cases the Jew, as Milton Friedman was Jewish..., but he has also many Jewish counterparts with an opposite ideology such as Joseph Stiglitz and Naomi Klein. Thatcher hates so much the intellectuals that she blames them of abstract ideas (they should be at least beheaded), of causing the French Revolution against the monarchy, the traditional order, they are vain, un-British, thinkers, not doers... She forgets of course that because of the fear from the French revolution the UK was forced to become democratic and adopt social reforms, and

because of the fear from Russian communism (yes, Ronald Reagan, another notorious neoliberal) the US were forced to adopt the New Deal and become a welfare state. In the absolute monarchy that Thatcher likes so much, she would probably remain illiterate as most of the class where she was born, Reagan would have remained a second-rate actor, and Milton Friedman would have never received civil rights as a Jew, that were awarded to Jews only by the French revolution. We would all remain in the 99% oppressed masses if it were not because of the intellectuals – Voltaire, Rousseau, et al, and if we let the neoliberals pursue their crusades against the intellectuals and the 99% oppressed, we'll return very soon to the conditions of 1788.

We'll not refer in this chapter to all the terms employed in my book, we'll add only two more. The first one is universality and moral universalism, that were discussed extensively in my books and we bring here the Wikipedia definitions of the terms. It goes without saying that I favor universality and especially moral universalism, as ethics and morality are not relative but absolute, and the UN Universal Declaration of Human Rights is the best example of it. In philosophy, [universality](#) is the notion that universal facts can be discovered and is therefore understood as being in opposition to [relativism](#). In certain religions, [universalism](#) is the quality ascribed to an entity whose existence is consistent throughout the universe. When used in the context of ethics, the meaning of *universal* refers to that which is true for "all similarly situated individuals." [Rights](#), for example in [natural rights](#), or in the 1791 [United States Bill of Rights](#), for those heavily influenced by the philosophy of the [Enlightenment](#) and its conception of a [human nature](#), could be considered universal. The 1948 [Universal Declaration of Human Rights](#) is inspired by such principles. In logic, or the consideration of valid arguments, a [proposition](#) is said to have universality if it can be conceived as being true in all possible contexts without creating a [contradiction](#). Some philosophers have referred to such propositions as [universalizable](#). [Truth](#) is considered to be universal if it is valid in all times and places. In this case, it is seen as [eternal](#) or as absolute. The [relativist conception](#) denies the existence of some or all universal truths, particularly ethical ones (through [moral relativism](#)). [Mathematics](#) is a field in which those truths discovered, in relation to the field of mathematics, are typically considered of universal scope. Though usage of the word *truth* has various domains of application, relativism does not necessarily apply to all of them. This is not to say that universality is limited to mathematics, for there exists a large number of people who apply the standard to philosophy, theology and beyond. In [metaphysics](#), a **universal** is a [type](#), a [property](#), or a [relation](#). The noun *universal* contrasts with [individual](#), while the adjective *universal* contrasts with [particular](#) or sometimes with [concrete](#). The latter meaning, however, may be confusing since [Hegelian](#) and neo-Hegelian (e.g. [British idealist](#)) philosophies speak of [concrete universals](#).

[Platonic realism](#) holds universals to be the [referents](#) of general terms, i.e. the [abstract](#), nonphysical entities to which words like "doghood", "redness", and "betweenness" refer. By contrast, particulars are the referents of proper names, like "Fido", or of definite descriptions that identify single objects, like the phrase, "that apple on the table". By contrast, other metaphysical theories merely use the terminology of universals to describe physical entities. [The problem of universals](#) is an ancient problem in metaphysics concerning the nature of universals, or whether they exist. Part of the problem involves the implications of language use and the complexity of relating language to [ontological](#) theory. Most ontological frameworks do not consider [classes](#) to be universals, although some prominent philosophers, such as John Bigelow, do. "What is absolutely true is always correct, everywhere, all the time, under any condition. An entity's ability to discern these things is irrelevant to that state of truth." —[Steven Robiner](#).

[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.¹ 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 [Canadian government](#) has often been described as the instigator of multicultural ideology because of its public emphasis on the [social importance of immigration](#). The Canadian [Royal Commission on Bilingualism and Biculturalism](#) is often referred to as the origins of modern political awareness of multiculturalism. In the [Western](#) English-speaking countries, multiculturalism as an official national policy started in Canada in 1971, followed by Australia in 1973 where it is maintained today. It was quickly adopted as official policy by most member-states of the [European Union](#). Recently, right-of-center governments in several European states—notably the [Netherlands](#) and [Denmark](#)— have reversed the national policy and returned to an official monoculturalism. A similar reversal is the subject of debate in the United Kingdom, among others, due to evidence of incipient segregation and anxieties over "home-grown" [terrorism](#). Several heads-of-state have expressed doubts about the success of multicultural policies: The [United Kingdom's Prime Minister David Cameron](#), [German Chancellor Angela Merkel](#), [Australia's](#) ex-prime minister [John Howard](#), [Spanish](#) ex-prime minister [Jose Maria Aznar](#) and [French](#) ex-president [Nicolas Sarkozy](#) have voiced concerns about the effectiveness of their multicultural policies for integrating immigrants. Many nation-states in Africa, Asia, and the Americas are culturally diverse, and are 'multicultural' in a [descriptive](#) sense. In some, [communalism](#) is a major political issue. The policies adopted by these states often have parallels with multicultural policies in the [Western world](#), but the historical background is different, and the goal may be a mono-cultural or [mono-ethnic nation-building](#) - for instance in the Malaysian government's attempt to create a 'Malaysian race' by 2020.

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, and promotion of that history (e.g., by exhibitions about [national heroes](#))
- tests designed to elicit "unacceptable" values. In [Baden-Württemberg](#) immigrants are asked what they would do if their son says he is a [homosexual](#) (the desired answer is that they would accept it).

Other countries have instituted policies which encourage cultural separation. The concept of "[Cultural exception](#)" proposed by France in the General Agreement on Tariffs and Trade (GATT) negotiations in 1993 was an example of a measure aimed at protecting local cultures. Multiculturalism is seen by its supporters as a fairer system that allows people to truly express who they are within a society, that is more tolerant and that adapts better to social issues. They argue that culture is not one definable thing based on one race or religion, but rather the result of multiple factors that change as the world changes. Historically, support for modern multiculturalism stems from the changes in Western societies after World War II, in what Susanne Wessendorf calls the "human rights revolution", in which the horrors of institutionalized racism and [ethnic cleansing](#) became almost impossible to ignore in the wake of the [Holocaust](#); with the collapse of the [European colonial system](#), as colonized nations in Africa and [Asia](#) successfully [fought for their independence](#) and pointed out the discriminatory underpinnings of the colonial system; and, in the United States in particular, with the rise of the [Civil Rights Movement](#), which criticized ideals of [assimilation](#) that often led to prejudices against those who did not act according to Anglo-American standards and which led to the development of academic [ethnic studies](#) programs as a way to counteract the neglect of contributions by racial minorities in classrooms. As this history shows, multiculturalism in Western countries was seen as a useful set of strategies to combat racism, to protect minority communities of all types, and to undo policies that had prevented minorities from having full access to the opportunities for freedom and equality promised by the [liberalism](#) that has been the hallmark of Western societies since the [Age of Enlightenment](#). The [contact hypothesis](#) in sociology is a well documented phenomenon in which cooperative interactions with those from a different group than one's own reduce prejudice and inter-group hostility.

C. James Trotman argues that multiculturalism is valuable because it "uses several disciplines to highlight neglected aspects of our social history, particularly the histories of women and minorities [...and] promotes respect for the dignity of the lives and voices of the forgotten. By closing gaps, by raising consciousness about the past, multiculturalism tries to restore a sense of wholeness in a [postmodern](#) era that fragments human life and thought." Critics of multiculturalism often debate whether the multicultural ideal of benignly co-existing cultures that interrelate and influence one another, and yet remain distinct, is sustainable, paradoxical, or even desirable. It is argued that [nation states](#), who would previously have been synonymous with a distinctive cultural identity of their own, lose out to enforced multiculturalism and that this ultimately erodes the host nations' distinct culture. Trying to protect a certain culture may privilege some version of it, which hinders adjustment to changing environment. Philosopher Jeremy Waldron also rejects that the options of an individual should depend on the individual's culture. Protecting a group may allow its powerful members undermine the liberties of its weaker members, such as dissenters, women, children and [sexual minorities](#). Many [feminists](#) have argued that special protection of patriarchal cultural communities may violate [women's rights](#). Harvard professor of political science [Robert D. Putnam](#) conducted a nearly decade-long study on how multiculturalism affects social trust. He surveyed 26,200 people in 40 American communities, finding that when the data were adjusted for class, income and other factors, the more racially diverse a community is, the greater the loss of trust. People in diverse communities

"don't trust the local mayor, they don't trust the local paper, they don't trust other people and they don't trust institutions," writes Putnam. In the presence of such ethnic diversity, Putnam maintains that "[W]e hunker down. We act like turtles. The effect of diversity is worse than had been imagined. And it's not just that we don't trust people who are not like us. In diverse communities, we don't trust people who do look like us.

7.8 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.

7.9 – JEWS AND ISRAEL ARE TODAY AS IN THE PAST THE USUAL SCAPEGOATS

And 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 por 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 Chritians, 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...

7.10 DIVIDE ET IMPERA, PERSECUTION OF CHRISTIANS BY MUSLIMS, WHO MAKES ETHNIC CLEANSING – MUSLIMS OR JEWS?

And there is Divide et Impera – it happened in India between the Hindus and the Muslims, it happened in Palestine between the Jews and the Arabs. It happened in Lebanon between the Shiites and the Sunnis, the Christians and the Druzes. It happened in Iraq between the Kurds, the Christians, the Shiites and the Sunnis. It happens in all Africa – in Rwanda between the Tutsi and the Hutu, in Congo, in Nigeria, in so many African countries between Christians and Muslims, and between the 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, Abu Mazen/Mahmoud Abbas who does not miss any opportunity to incite against Israel with notorious lies, even Israeli and Jews self-haters, accuse Israel and the Jews of persecuting Christians, never mind that Israel is not at all in this list, and preserves the rights of Christians much more than most of the 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 like in Nicosia and formerly in Berlin, 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 the Jews cannot worship in their holiest place as the Israeli authorities deny 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, the Turks, the Indians, and the 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 practitions 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 practitions 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 is true that the Jerusalem Municipality occasionally demolishes a few Arab homes, it does so because those structure 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." The tax rates on Muslims, Christians and Jews in Israel are the same, in spite of the allegations of apartheid, so here again is 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 of them are not democratic, but the absolute majority are Muslim countries.

7. 11 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?

And finally, 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 the Jews a license to kill to all the 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 the Christians, the Japanese, the Hindus, and all humanity who is striving for progress, culture, peace and life.

7.12 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 described at length in this book 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 riffles 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 blodd bath 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...

7.13 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.

7.14 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.

7.15 – 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 mazimize 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 shoud 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 inbalanced 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 Doomsday 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.

7.16 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 Houri](#) - 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*): That 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 exceled in double meanings but so are many Palestinian leaders claiming that the obligation to anihilate 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 belived that they will be awarded 72 virgins – Houris/gazelle-eyed women, pure and modest, and it was a strong motivation for their actions.

7.17 THE CORY THEORY ON PARADISE ON EARTH FOR THE JUSTS – READING THE BOOKS OF THE 720 BEST AUTHORS, 72 BIOGRAPHIES OF THE MOST PROMINENT PERSONS, WATCHING 72 BEST PLAYS/OPERAS/MUSICALS/CLASSICAL CONCERTS, 360 BEST FILMS, 72 BEST SINGERS' PERFORMANCES, 72 BEST PAINTERS, KNOWLEDGE OF 72 LANGUAGES, 72 FIELDS OF INTERESTS, ETC.

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 the 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, 72 best painters and sculptors' works, 72 best academic books, 72 best humoristic TV series and performances, knowledge of 72 languages, 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 and harmony in your life, as I was exposed to as explained at length in this book. Why 72? 72 is a lucky number. The word Chai in Hebrew means life. This word If you take the two letters that compose the word chai in Hebrew you are left with the number 18. Therefore this number 18 is a very lucky number among the Jewish as it relates to the word life. From a traditional standpoint the number 18 and multiples of it are common in gift giving in the Jewish community, e.g. 36, 72, 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 the Islam, you can be rewarded in your lifetime as the Jewish religion sanctifies life, education and being an intelectual. If life is sacrosanct you do your utmost to succeed in life as you do not rely on the rewards in heaven, as written in Psalm 92: "The righteous will flourish like a palm tree, they will grow like a cedar of Lebanon; planted in the house of the LORD, they will flourish in the courts of our God. They will still bear fruit in old age, they will stay fresh and green." The house of the world is on earth where the righteous will flourish in old age, fresh and green like a palm tree, like a cedar, and no need of virgins, as it is very difficult to imagine paradise with licentious sex.

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 of 27, but in order to achieve that - no virgins are needed, a monogamy is more than enough. I also strongly oppose the sanctification of virginity, as the most admirable women are the loving mothers, loving wives, who fulfill their ambitions in life. The only admirable virgin woman whom I can think of is Jeanne d'Arc, while most of all outstanding women in history were mothers/wives – from Dona Gracia to Queen Victoria, from Marie Curie to Angela Merkel.

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, and will take from the chapter "Languages learned by Jacques Cory" the first 50 languages learned or the first 60 languages that I can read at least with a translation, mainly Latin, German, and Slavic languages, Greek, Arabic, Hebrew, and add to them 12 important languages that I would like to learn if I was younger or in paradise if there is paradise. My reader may know already 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, so maybe I am 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 understand (although I have learned only 50+ languages) in the UN Universal Declaration of Human Rights, as specified in the chapter on this topic. This book analyses also most of those languages, and bring extracts of the languages' texts.

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 Bialik, Sholom Aleichem, Amos Oz, Charles Dickens, D. H. Lawrence, James Joyce, Virginia Woolf, Sinclair Lewis, Alberto Moravia, Tolstoy, Dostoievski, 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. All of them are in the chapter Plays and list of the best plays, in the lists Films of Cory's Lectures, and in the chapter Theater – lists of the best plays seen in Israel, New York, Paris, London, Berlin, best videos of plays in English, French, and Hebrew. All those exceed by far 72 and amount to much more than a hundred plays. This book includes also an analysis of some of the novels and plays of those authors. 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, Gerald, Zvi Aviel, Bialik, 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 mentioned at length in my lists and bibliographies in this book in the

chapter of academic ebook in English in progress – The Future of Capitalism in a Sustainable Society: 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, 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, Collapse based on a book by Michael Ruppert, and Inside Job by Charles Ferguson. This book includes also an analysis of some of the books of those authors and some of the films.

The best 72/360/830/1000+ films are in my lists in the chapter of Cinema & Films, as well as an analysis of some of those films. Those lists include mainly films on business ethics and social responsibility, lists of film festivals best films, and lists of some of the best films in the history of cinema. Some of the films are based on plays, some on novels, and some 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 classical works and concerts, best musicals, best operas, and best performances that I have ever seen can be found in the chapter of Music in this book, as well as a description on how I started to hear and love classical music when I was a teenager from my diary. I read books on the 100 best operas, 100 best composers, 100 best classical works, and so on. 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. More detailed lists of the best operas can be found in the Music chapter. Lists of the best musicals, TV comical series, plays and film comedies can be found in the chapter on Humor.

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, Così fan tutte, The Magic Flute, Requiem. 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 and si bemol major, The beautiful miller daughter, Songs. 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. 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. Niccolò Paganini – 24 Capricci opus 1, Violin Concerti no. 1 and 2, Danse des sorcieres. Gioacchino Rossini – Il Barbiere di Siviglia, Overtures Tancredi, La scala di seta, Il signor 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.

Charles Gounod – Faust, Mireille, Petite Symphonie, Romeo et Juliette, Ave Maria. 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. Johann Strauss - Waltzes, Polkas, Marches, Die Fledermaus, Der Zigeunerbaron. Georges Bizet – Carmen, Symphony in do major, L'arlesienne suites no. 1 and 2, Jeux d'enfants, Les pecheurs de perles, La jolie fille de Perth. 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.

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 murdered 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.

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. Edvard Grieg – Piano Concerto in la minor, Peer Gynt Suites no. 1 and 2, Holberg Suite, Lyric Suite, Norwegian Melodies. 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. Giacomo Puccini – Tosca, Manon Lescaut, La Boheme, Madama Butterfly, La fanciulla del West, Turandot. 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. 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. Max Bruch – Violin Concerto no. 1, Violin Concerti no. 2 and 3, Scottish Fantasy, Kol Nidre, Viola and Clarinet Concerto. Sergei Prokofiev – Peter and the Wolf, 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, Piano Concerto no. 3, Symphonic Dances, 24 Preludes, The Bells, Night Vigil. Bela Bartok – Concerto for Orchestra, Violin Concerto no. 2, Piano Concerto no. 3, Dance Suite, Bluebeard's Castle. 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, Symphony in 3 movements. Kurt Weill – Die Dreigroschenoper, Symphony no. 2, Rise & Fall of the City of Mahagonni, The Eternal Road. Dmitri Shostakovic – symphonies, concerti...

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. [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](#). 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. 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](#). 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](#). [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, Tartuffe, [part I](#), [part II](#), [Les Femmes Savantes](#), [Les Fourberies de Scapin](#), [Le Malade Imaginaire](#).

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, 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. 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 yong, 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 Malaguenia, Pepita, Paloma, el Condor, etc., and last but not least – the best of all – Mercedes Sosa, with Violeta Parra's unforgettable 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 are given here: Jan Van Eyck, Paolo Uccello, Rogier Van der Weyden, Filippo Lippi, Piero della Francesca, Andrea Mantegna, Giovanni Bellini, Hans Memling, Sandro Boticelli, 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 Zurbaran, Antonie Van Dyck, Diego Velasquez, Rembrandt Van Rijn, Bartolome Murillo, Jan Steen, Jan Vermeer, Jean Watteau, Gianbattista Tiepolo, William Hogarth, Francisco Goya, Theodore Gericault, Eugene Delacroix, Jean 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 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, Juan Miro, Rene Magritte, Salvador Dali. More artists can be found in Arts chapter of this book.

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), Greece, 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, Mianmar. Assuming that there is no paradise as stated earlier I intend to study thoroughly the biographies of the 72 personalities that I admire most. The list of the biographies that I have started reading appear in the Biographies Chapter. I'll not refer to the biographies of musicians, authors, film directors, playwrights, poets, painters, sculptors, composers, film actors, etc. that I read, start reading or intend to read. I have dealt about them at length in this book. I'll refer here only to historical personages. So, I would like to read and learn about them more, and if there is after all a paradise I'd like in due course to have serious conversations with them or to hear them – if they give lectures over there as too many people are interested to talk to them (I hope that the reader will notice that I am just kidding, as he shouldn't take this digression about paradise seriously, I don't go to mediums and I am an atheist...).

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. In this chapter I'll refer only to positive persons that I'd like to take them as a model, and if I could (if there is heaven) I would like very much to meet them as I admire what they have done. This does not mean of course that I agree to all that they have done. 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 in the world, 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, Charles de Gaulle was the only French leader who dared oppose the German rulers, ended the Algerian war, established modern France, but I together with thousands of fellow students demonstrated against his conservatism. So, I admire their positive achievements, taking into consideration that (except us) [nobody is perfect](#).

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 admired 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 72 best biographies of the best 72 personalities that I read/reading.

I have 72 fields of interest and activities, this is of course a metaphor, as I have many fields of interest/activities, 50 to 100, and 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, Emile Zola who was the best author ever, but also wrote J'accuse and fought for the under privileged and against anti-Jewish racism (how tragic it is that today there is not even one of his caliber to fight modern anti-Semitism and Islamic fundamentalism). Benjamin Franklin was one of the [Founding Fathers of the United States](#). A renowned [polymath](#), Franklin was a leading author, printer, [political theorist](#), politician, freemason, postmaster, scientist, inventor, civic activist, statesman, and diplomat. As a scientist, he was a major figure in the [American Enlightenment](#) and the [history of physics](#) for his discoveries and theories regarding electricity. As an inventor, he is known for the [lightning rod](#), [bifocals](#), and the [Franklin stove](#), among other inventions. He facilitated many civic organizations, including Philadelphia's fire department and a university. So, what kind of Polymath am I, what kind of [Renaissance](#) Man, if at all am I?

My 72 fields of interest/activities in the present and past, as a professional or [dilettante/amateur](#) 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 more than 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 or more plays in Paris, London, New York, Israel, other cities.
6. Biographies – reading and researching lives of the most influential personalities in the world.
7. Author– writing plays, stories, novel, articles, essays, correspondence, diary, on general topics. Novel in Hebrew "**Beware of Greeks' Presents**", Bimat Kedem, Israel, 2001, a modern Odyssey on Business Ethics, with the essay "**Business Ethics in Israel – the Dream and the Calamity**", one of the first essays on this topic. Used as textbook. A Play in Hebrew - "**Nelly's Choice**", Jacques Cory with Amalia Eyal, in 2005 (at the library of the University of Haifa). Used as textbook. Reading of the play was performed at the Hebrew University of Jerusalem on July 30, 2008. Translated into French in 2008 by Saskia Cohen - "**Le choix de Nelly**", published in 2012 in France by Edilivre. A Play in Hebrew "**Nelly Doron**" by Jacques Cory, written in 1997, articles, stories, and essays on general topics, published on Cory's website, University of Haifa, Transparency International Israel, Ometz, Carmel Academic Center websites, etc. in 2012. Diary and correspondence with Ruthy Cory, managers, academics, published on Cory's website.
8. Films – watching in cinemas, cinematheques, festivals, thousands of classic and 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. **2015 – "Ethics Pays: A Comprehensive Atlas of Salient Parameters in the 300 Countries of the World Proving that Ethics Pays"** in English, book in progress, in the final stages of writing. The eBook proves that the most ethical countries obtain the best results in all the parameters - GDP per capita, democracy, peace, equality, freedom, happiness, social progress, efficiency, globalization, competitiveness, etc., and the most corrupt countries obtain the worst results. The book is also a geography book describing the 18 - 55 most salient parameters of the world's countries, and comparing the achievements of all the 300 countries of the world.
11. Arts– watching thousands of paintings, sculptures, reading about the painters & the paintings.
12. Museums – visiting hundreds of times the best museums in the world, mainly Arts museums.
13. History – learning and researching history, focusing on European modern history since 1789.
14. Middle East Conflict – writing substantial part of book on topic of the Middle East conflict.
15. Music – hearing classical music, opera, country, folk, pop music, reading about composers.
16. Concerts – watching hundreds of classical concerts, opera, folk, pop concerts in the world.
17. Philosophy – reading and researching philosophy, focusing on philosophy in ancient times.
18. Philosophic Essays – writing philosophic essays in many books, mainly cosmopolitan essays.
19. Religion – reading & researching religions, focusing on Judaism, the Bible, modern research. [Quotes about Jews](#) by Churchill, Mark Twain, Goethe, John Adams, Kennedy, Tolstoy, Hoffer. In a 2015 speech explaining the Australian government's measures against [ISIS](#), [Julie Bishop](#) compared the psychological underpinnings of ISIS with that of [Nazism](#). Citing [Eric Hoffer](#)'s seminal work *The True Believer*, she argued that the declared Caliphate drew from the same source that drove the masses to support Hitler: "Invincibility was – until the US-led airstrikes – all part of its attraction." In May 1968, about a year after the [Six Day War](#), 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." Hoffer asks why "everyone expects the Jews to be the only real Christians in this world" and why Israel should sue for peace after its victory.

20. Innovation – reading about innovation and inventors, focusing on high tech inventions.

21. Ethics – reading hundreds of books/articles 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. Bibliography of 120 books, a similar number of videos, and hundreds of articles, was read and hundreds of notes were prepared as basis for writing the book upon receipt of adequate financing. The book calls into question the conduct of corporations, leaders, executives and regulators before, during and after the Recession and shows how the invisible hand, minimal regulation and maximization of profits have a perverse impact on the world economy, society, stakeholders, business and profitability. Finally, the book suggests a new political economy of the state, new strategy for the private and public sectors, new economy of income and wealth distribution, in the context of a proper humane policy bringing sustainable development. Possibly - Hebrew version of the book.

23. Lecturing – lectures on business ethics, CSR, corporate governance, business administration. **2011** -Organization of Symposium on Social & Economic Justice with the University of Haifa & Ometz in Haifa, Israel. Lecture by Cory, Participation of Leading Professors, Businessmen, Social Activists, NGO Leaders & Daphni Leef. Symposium filmed by the Academic Channel.

Participation in the Forums of the Israeli Social Protest Movement and Others for Enhancing Social Justice in Israel, Transparency, Ethics, & Reducing Business & Government Relations.

2001 - Lectures at Conferences, Universities, Organizations, Companies, Governmental Forums, in the U.S., Europe and Israel. Transcripts, Films & Articles on Lectures – on Cory's website. Transparency International, Berlin – Drawing Lessons from the Great 2008 Recession - 2010 Insead, Fontainebleau, France - Lectures and Workshops at Ethics Days – 2001/2003

European Union - Stresa, Italy, Lecture on Trends in M&A - 2001

Ethics & Management - Symposium of Paris' high ranking executives - 2003

In Europe – meetings for promoting Cory's books in Paris, London, Frankfurt, Amsterdam and Copenhagen, with collaboration of Kluwer – 2001

In the USA – meetings for promoting Cory's books in Washington, Boston and New York, participating at the annual meeting of Society for Business Ethics in Washington – 2001

Israel: Keynote Speaker - Top Management of Israeli Bank Leumi, Transparency International, Israeli SEC, the Israeli Electric Company, Elbit, IAI, Apax & Insead Anciens Association, Ernst & Young. Magnes Launching of Book – ZOA hall, Tel Aviv, Bimat Kedem Launching of Book – Suzan Dalal hall, Tel Aviv. Speaker at the Hi-Tech Summit (Technology & People), Directors' Convention, Ethics Center at the Israeli Stock Exchange, Internal Auditors Convention, Mishkenot Shaananim Ethics Center, Ethics & Engineering, BDO, Migdal Insurance Group, Izraeli Ethics Center, Ometz, forums of the Technion and the University of Haifa, Reali High School, and on Israeli radio & TV.

24. Sustainability– reading and writing (see academic books/articles) on sustainability, ecology...

25. Globalization, multinational companies - Reading and writing (see academic books/articles).

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. Used as textbook.

27. Academic Books – writing academic books in English, Hebrew, French, on business ethics. **"Business Ethics for a Sustainable Society: Conquering the Corporate Frankenstein"**, The Edwin Mellen Press, US, 2009. An academic book in English, focusing on the Economic Whirl, starting in the eighties with damages of billions and culminating in the Great Economic Crisis of 2008 with damages of trillions, its origins, analysis and potential solutions. The book comprises of theoretical issues, cases based on business experience, and works: on business ethics, sustainability, globalization, corporate governance, & social responsibility. Hard cover - 2009, soft cover - 2010, used as textbook. **"Selected Issues in Business Ethics and Social Responsibility"**, published in Hebrew by Magnes Publishers, the Hebrew University of Jerusalem, Israel, in July 2008: Analysis of theoretical issues and ethical dilemmas in original cases, films, plays & novels, forecasting the world economic crisis & presenting practical vehicles to overcome the crisis. Received an outstanding acclaim and used as textbook.

Two books - **"Business Ethics: The Ethical Revolution of Minority Shareholders"** and **"Activist Business Ethics"**, published by Kluwer Academic Publishers Boston, US, in 2001 (now Springer). Paperback Editions by Springer, US, 2004. Pioneer research, based on case studies of U.S., French & Israeli companies and extensive business experience, with a modern approach on activism in business ethics. The books found the rules that govern unethical conduct towards minority shareholders, which were validated by the Enron scandal. Activist Business Ethics is quoted on Wikipedia & other websites, is quoted 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 is in about one thousand university libraries all over the world (USA – 750, Germany – 41, Canada – 36, France, UK, Netherlands, Belgium, Norway, Denmark, Poland, Italy, Switzerland, Romania, Slovenia, Spain, Mexico, Colombia, Lebanon, Israel, Saudi Arabia, United Arab Emirates, Turkey, Qatar, South Korea, South Africa, Malaysia, Singapore, China, etc.), and sells also in Russia, India, Japan, Greece, Thailand, Brazil, & many other countries all over the world.

Chapters in Edited Books – **"Une maniere originale d'enseigner la RSE"** (An original method to teach CSR), in the book **"La RSE – La responsabilite sociale des entreprises – Theories et pratiques"**, by Francois Lepineux, Jean-Jacques Rose, Carole Bonanni, Sarah Hudson, published by Dunod in France in 2010. **"In the Name of Citizens, Business or Officials? Insights on the Public Responsibility of the Government and Public Administration"** by Eran Vigoda Gadot and Jacques Cory, in the book **"Public Responsibility in Israel"** by Raphael Cohen-Almagor, Ori Arbel-Ganz, Asa Kasher, published by Hakibbutz Hameuchad Publishing House & The Jerusalem Center for Ethics, in Hebrew, in Israel, 2012. One of the first essays on Business & Government & Social Justice in Israel. The book received an outstanding acclaim in Israel.

28. Academic Articles – writing articles and essays on academic topics, mainly business ethics. **2013** – Articles in Walla Business and Ethics Center Mishkenot Shaananim Bulletin

2010 - Publicist, News First Class, NFC, News 1, a leading Israeli News Website

2009-2011 – Columnist, "Ethics and You" – The Israeli CPA Review

2008- Articles in Transparency International Israel and Ometz

2006 - Member of the Editorial Advisory Board, Society and Business Review, Emerald.

2001 - Israel: Essays and Articles on Social & Economic Justice, Business Ethics, Business & Government.

29. Writing of an ebook and articles, on social, economic, and governmental justice in Israel.

2012 - **"Social, Economic & Governmental Justice: Essays, Articles & the Play 'Nelly Doron'"** free ebook in Hebrew, published on the Internet at Jacques Cory's website in HOME, BOOKS and HEBREW, at the University of Haifa's Library website - <http://lib.haifa.ac.il> (search by name of author or book), Transparency International Israel, Ometz, Carmel Academic Center websites, etc. Includes also short stories: "Baruch Ashem", "Rain Fairy", correspondence, appreciation letters, social justice projects, satires, Ladino activities, case studies... Based on **"Essays & Articles on Social & Economic Justice, Business & Government in Israel"**, published since 2010 on journals & websites. Additional essays, articles, case studies and a code of ethics appear on Cory's websites and might be part of 2 new eBooks. The updated eBook is split in two eBooks: a professional book – **2016** – **"Ethical Codes and Case Studies, Essays and Articles on Social, Economic and Governmental Justice"**, and a book on general and personal topics – **2016** – **"Essays, Memoirs and Articles on General and Personal Topics"**.

30. Travel – planning travels, travelling, studying 60+ countries, mainly in Europe and 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. 2012 - Initiating a proposal for the Award of Sustainable Justice Prizes in Israel and in other countries (which has not materialized yet), member of the Prize Committee with well-known ethical experts in the award fields of: Social Justice, Economic Justice, Governmental Justice, Environmental Justice, Media Justice, Educational Justice and Cultural Justice, including Nobel Prize laureate Professor Dan Shechtman, famous playwright Joshua Sobol, and leading professors, journalists and activists.

35. Poetry – reading hundreds books on poetry in many languages, writing occasionally poetry.

36. Satire and Humor – reading and watching satire and humor, occasionally writing as well.

37. Zionism – reading Zionist authors and 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, public buildings, 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 on political sciences issues – 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 (1967 – Goethe Institute, Berlin).
45. Children Books – reading hundreds of classic children books and writing two children books.
46. Sephardic Heritage – reading, writing and researching Sephardic Heritage, Coria, Spain, etc.
47. Sayings and Proverbs – reading & studying sayings in Ladino, Yidish, Chinese, Turkish, etc.
48. Cosmopolitan Credo – reading, studying, writing on cosmopolitan credo on all topics.
49. Encyclopaedias– reading, studying encyclopaedias in English, French, Hebrew, Wikipedia...
50. Anti-Semitism and 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 and composers, folk music and writers, pop music, songs, operas, musicals, personalities, cities, countries, buildings, history, philosophy, religions, business ethics, films, performances, shows...
52. Politics – writing platform of the Second Republic of Israel, articles and essays on politics.
53. Establishment of 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 and Israeli companies, such 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 - Corporate Social Responsibility, 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, Fontainebleau, 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 on Business Ethics,
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 Ruthy 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 many religious people believe, and I reiterate that 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 – including those that I have not mentioned but can be found in this book or in my scopes of interests 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, to the people of my city Haifa, my country Israel, and humanity in general – the ethical peace loving people on earth who desire to live peacefully, a meaningful life, an intellectual life, a just, free, equal, and fraternal life.

8. LINGUISTICS – APTITUDE – ROMANCE, BULGARIAN, POLISH, MOZARABIC

The reader can find details on the books and the languages on Wikipedia & Encyclopaedias, on Amazon/Local Books websites, on Cory/books/language websites

Reading BOOKS - 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](#).

8.1 HOW TO BECOME A POLYGLOT?

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.

8.2 ON BULGARIA, BULGARIAN, AND BULGARIAN AUTHORS

Bulgarian was the first "Slavic" language attested in writing. As Slavic linguistic unity lasted into late antiquity, in the oldest manuscripts this language was initially referred to as *языкъ словянскъ*, "the Slavic language". In the Middle Bulgarian period this name was gradually replaced by the name *языкъ блъгарскъ*, the "Bulgarian language". In some cases, the name *языкъ блъгарскъ* was used not only with regard to the contemporary Middle Bulgarian language of the copyist but also to the period of Old Bulgarian. A most notable example of anachronism is the Service of [St. Cyril](#) from Skopje (Скопски миней), a 13th-century Middle Bulgarian manuscript from northern [Macedonia](#) according to which St. Cyril preached with "Bulgarian" books among the Moravian Slavs. The first mention of the language as the "Bulgarian language" instead of the "Slavonic language" comes in the work of the Greek clergy of the [Bulgarian Archbishopric of Ohrid](#) in the 11th century, for example in the [Greek](#) hagiography of [Saint Clement of Ohrid](#) by [Theophylact](#) of Ohrid (late 11th century).

Hristo Botev (1848-1976) was a Bulgarian poet and national revolutionary. Botev is widely considered by Bulgarians to be a symbolic historical figure and national hero. The whole Bulgarian revolutionary movement was put in danger with the capture of [Vasil Levski](#) by Ottoman authorities at the end of 1872. At the time Levski was the indisputable leader of the Bulgarian insurgency. He had established an enormous net of revolutionary committees, supervised by the Bulgarian Central Revolutionary Committee located in Romania, which had the task of preparing the Bulgarian revolutionaries for the future general uprising against the Ottoman rule. Levski was brought to trial, sentenced to death by hanging and executed on 19 February 1873. His death was a serious blow to the morale of the revolutionary movement.

We bring a poem of Christo Botev with its English translation, on the hanging of Vasil Levski.

ОБЕСВАНЕТО НА ВАСИЛ ЛЕВСКИ

О, майко моя, родино мила,
защо тъй жално, тъй милно плачеш?
Гарване и ти, птицо проклета,
на чий гроб там тъй грозно грачеш ?
Ох, зная, зная, ти плачеш, майко,
затуй, че ти си черна робиня,
затуй, че твоят свещен глас, майко,
е глас без помощ, глас във пустиня.
Плачи! Там близо край град София
стърчи, аз видях, черно бесило,
и твой един син, Българийо,
виси на него със страшна сила.
Гарванът грачи грозно, зловещо,
псета и вълци вият в полята,
старци се молят богу горещо,
жените плачат, пицят децата.
Зимата пее своята зла песен,
вихрове гонят тръни в полето,
и студ, и мраз, и плач без надежда
навяват на теб скръб на сърцето.

The Hanging of Vassil Levski

O you, my Mother, my Native Land,
Why is your cry so sad and heart-rending!
And you, O Raven, accursed bird,
On whose grave croak you of ill impending?

I know, ah I know, you weep, my Mother,
Because you're a slave in bondage lying,
You weep because your sacred voice
Is a helpless voice in a desert crying.

Weep on, weep on! Near Sofia town
A ghastly gallows I have seen standing,
And your own son, Bulgaria,
There with dreadful force is hanging.

The raven gives its grim hoarse croak,
Dogs yelp, wolves howl, the sky is bleak,
Old men in prayers their God invoke,
Women shed tears, the children shriek.

The winter sings its evil song,
Squalls chase the thistles in the plain,
And cold and frost and hopeless tears
Wring and twist your heart with pain.

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. Denmark also saved its Jews - the community's population peaked prior to [the Holocaust](#) at which time the [Danish resistance movement](#) (with the assistance of many ordinary Danish citizens) took part in a collective effort to [evacuate about 8,000 Jews and their families](#) from [Denmark](#) by sea to nearby neutral [Sweden](#), an act which ensured the safety of almost all the Danish Jews. 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 (our guide was 70 but he looked and operated

like a youngster of 40), with an excellent sense of humor, always optimistic, with no racist complexes– in Bulgaria or in Israel, which explains how the people of Bulgaria saved their Jews.

8.3 TRIFLES ABOUT NEW LANGUAGES

Anyhow, 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.

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 passé, 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...

8.4 ON POLISH, CHILDREN SONGS, PAN TADEUSZ

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!

The first book that I started reading in Polish is Pan Tadeusz and this maybe explains how I got stucked in the first pages of this beautiful epic poem, as it is very difficult to read even for a Pole. I had a far better success with Miała baba, but what is the point of learning a language if not to be able to read its classics, even with a translation? For learning a children song it is not worthwhile all the trouble of learning such a difficult language. Or maybe the hidden reason for learning Polish is to transcend the anti-Semitic conduct of the Poles in the last century and the anti-oriental conduct of many Israeli Poles, from which I suffered also? If I can read Pan Tadeusz it means that I am as good as you, I beat you in your own home field. Pan Tadeusz is an epic poem by the Polish poet, writer and philosopher [Adam Mickiewicz](#). The [book was first](#) published in June 1834 in Paris, and is considered to be the last great epic poem in European literature. It is recognized as the national epic of Poland, it is a compulsory reading in Polish schools, and a [film based](#) on the poem [was made](#) in 1999 by [Andrzej Wajda](#). *Pan Tadeusz* recounts the story of two feuding noble families, and the love between Tadeusz Soplica (the title character) of one family, and Zosia of the other. Another sub-plot involves a spontaneous revolt of the local inhabitants against the occupying Russian [garrison](#). Since Mickiewicz published his poem as an exile in Paris, he was free of the Russian censors to talk openly about the occupation.

We bring below the first page of the poem in rhymes in Polish, with an English translation.

Litwo! Ojczyzno moja! ty jesteś jak zdrowie;
Ile cię trzeba cenić, ten tylko się dowie
Kto cię stracił. Dziś piękność twą w całej ozdobie
Widzę i opisuję, bo tęsknię po tobie.

Panno święta, co jasnej bronisz Częstochowy
I w Ostrej świecisz Bramie! Ty, co gród zamkowy
[8] Nowogródzki ochraniasz z jego wiernym ludem!
Jak mnie dziecko do zdrowia powróciłaś cudem,
(Gdy od płaczącej matki, pod Twoją opiekę
Ofiarowany, martwą podniosłem powiekę;
I zaraz mogłem pieszo, do Twych świątyń progu
Iść za wrócone życie podziękować Bogu;)
Tak nas powrócisz cudem na Ojczyzny łono.
Tymczasem przenoś moją duszę utęsknioną
Do tych pagórków leśnych, do tych łąk zielonych,
Szeroko nad błękitnym Niemnem rościagnionych;
Do tych pól malowanych zbożem rozmaitem,
Wyzłacanych pszenicą, posrebrzanych żytem;
Gdzie bursztynowy świerzop, gryka jak śnieg biała,
Gdzie panińskim rumieńcem dziecielina pała,
A wszystko przepasane jakby wstęgą, miedzą
Zieloną, na niej zrzadka ciche grusze siedzą.

LITHUANIA, my country, thou art like health; how much thou shouldst be prized only he can learn who has lost thee. To-day thy beauty in all its splendour I see and describe, for I yearn for thee.

Holy Virgin, who protectest bright Czenstochowa and shinest above the Ostra Gate in Wilno!² Thou who dost shelter the castle of Nowogrodek with its faithful folk! As by miracle thou didst restore me to health in my childhood—when, offered by my weeping mother to thy protection, I raised my dead eyelids, and could straightway walk to the threshold of thy shrine to thank God for the life returned me—so by miracle thou wilt return us to the bosom of our country. Meanwhile bear my grief-stricken soul to those wooded hills, to those green meadows stretched far and wide along the blue Niemen; to those fields painted with various grain, gilded with wheat, silvered with rye; where grows the amber mustard, the buckwheat white as snow, where the clover glows with a maiden's blush, where all is girdled as with a ribbon by a strip of green turf on which here and there rest quiet pear-trees.

8.5 COSMOPOLITAN SONGS FROM ALL OVER THE WORLD THAT I'VE LEARNED

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 Aliki singing her famous cat song: "[Niaou niaou, vre gatoula](#), me ti roz mitoola, gatoola moo mikri. Niaou, se echoone 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 everybody knew that Raj Kapoor was the singer and Nargis was his female 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 Yiddishe Mame* – about the Jewish mother who sacrifices herself for her children - *A Yiddishe Mame, Es gibt nisht besser oif der velt, A Yiddishe 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 geschenkt foon Got, Nor ayn altichke Yiddishe Mame, Oy, Mame Mayn! - A Yiddishe Mame, It doesn't get better on this earth, A Yiddishe 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 Yiddishe Mame, My Yiddishe 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 eighties (the only time that I went to a discotheque in my dozens of visits to Paris, the other nights I used to go 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 and sayings in about 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". 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. On the radio we heard most of the songs mentioned in this book 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. Before presenting the Italian song with Gigliola Cinquetti, 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 of course Israeli when I sing in Hebrew, a polyglot!

[Il tango delle capinere](#)

The Lark's Tango

Laggiù nell'Arizona,
terra di sogni e di chimere,
se una chitarra suona
cantano mille capinere.

Down there in Arizona,
land of dreams and chimeras,
if a guitar sounds
thousands of lark sing.

Hanno la chioma bruna,
hanno la febbre in cuor,
chi va cercar fortuna
incontrerà l'amor.

They have brown hair,
they have the fever in their heart,
who goes looking for fortune
will find love.

A mezzanotte va
la ronda del piacere
e nell'oscurità
ognuno vuol godere.

At midnight is
the turn of pleasure
and in the darkness
everyone wants to enjoy.

Son baci di passion,
l'amor non sa tacere
e questa è la canzon
di mille capinere.

They're kisses of passion
love doesn't know how to keep silent
and this is the song
of a thousand larks.

8.6 DECIPHERING IKEA'S INSTRUCTIONS IN 30 LANGUAGES

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...

8.7 ON ROMANCE LANGUAGES – MAINLY FRENCH, SPANISH AND DIALECTS

How to illustrate this chapter on linguistics? By giving for example the [UN Universal Declaration of Human Rights](#) in 72 languages or so in which I have some reading capabilities – a few lines for every language starting from French, my mother tongue, and continuing on the basis of similarity from language to language (with the English original first on all those segments) in the Romance Languages, then in the Germanic Languages, Slavic Languages, Hebrew, Arabic, Greek, Constructed Languages, until we come back to French, thus showing the universality of the languages, and that the Declaration means the same in all the languages? But, we have given a similar example with The Little Prince in 120 languages in which I have some reading capabilities. So, we have chosen ultimately to give a partial survey on the [Romance Languages](#) from the Encyclopaedia Britannica, which is the best website on the fascinating story of Linguistics. One can of course find all the detailed survey on those languages, as well as on the other languages and family of languages that I have learned or other languages as well.

Romance languages, group of related languages all derived from Vulgar Latin within historical times and forming a subgroup of the Italic branch of the Indo-European language family. The

major languages of the family include French, Italian, Spanish, Portuguese, and Romanian, all national languages. Catalan also has taken on a political and cultural significance; among the Romance languages that now have less political or literary significance or both are the Occitan and Rhaetian dialects, Sardinian, and Dalmatian (extinct), among others. Of all the so-called families of languages, the Romance group is perhaps the simplest to identify and the easiest to account for historically. Not only do Romance languages share a good proportion of basic vocabulary—still recognizably the same in spite of some phonological changes—and a number of similar grammatical forms, but they can be traced back, with but few breaks in continuity, to the language of the Roman Empire. So close is the similarity of each of the Romance languages to [Latin](#) as currently known from a rich literature and continuous religious and scholarly tradition that no one doubts the relationship. For the nonspecialist, the testimony of history is even more convincing than the linguistic evidence: Roman occupation of Italy, the Iberian Peninsula, Gaul, and the Balkans accounts for the “Roman” character of the major Romance languages. Later European colonial and commercial contacts with parts of the Americas, of Africa, and of Asia readily explain the French, Spanish, and Portuguese spoken in those regions.

Origins and distribution

The name Romance indeed suggests the ultimate connection of these languages with Rome: the English word is derived from an Old French form of Latin *Romanicus*, used in the Middle Ages to designate a vernacular type of Latin speech (as distinct from the more learned form used by clerics) as well as literature written in the vernacular. The fact that the Romance languages share features not found in contemporary Latin textbooks suggests, however, that the version of Latin they continue is not identical with that of Classical Latin as known from literature. Nonetheless, although it is sometimes claimed that the other Italic languages (the Indo-European language group to which Latin belonged, spoken in Italy) did contribute features to Romance, it is fairly certain that it is specifically Latin itself, perhaps in a popular form, that is the precursor of the Romance languages.

By the beginning of the 21st century some 920 million people claimed a Romance language as their mother tongue, 300 million people as a second language. To this number may be added the not-inconsiderable number of Romance [creole](#) speakers (a creole is a simplified or pidgin form of a language that has become the native language of a community) scattered around the world. [French](#) creoles are spoken by more than 9.2 million people in the West Indies, North America, and islands of the Indian Ocean (e.g., Mauritius, Réunion, Rodrigues Island, the Seychelles); Portuguese creoles are spoken in Cape Verde, Guinea-Bissau, Sao Tome and Principe, India, and Malaysia (probably some 690,000 speakers); and [Spanish](#) creoles (including Palenquero and Chavacano, as well as [Papiamentu](#) [based on Portuguese but heavily influenced by Spanish]) are spoken by some 500,000 people in the West Indies and the Philippines. Many speakers use creole for informal purposes and the standard language for formal occasions. Romance languages are also used formally in some countries where one or more non-Romance languages are used by most speakers for everyday purposes. French, for example, is used alongside Arabic in Tunisia, Morocco, and Algeria, and it is an (or the) official language of 18 countries—Benin, Burkina Faso, Burundi, Cameroon, the Central African Republic, Chad, the Republic of the Congo, Côte d’Ivoire, the Democratic Republic of the Congo, Djibouti, Equatorial Guinea, Gabon, Guinea, Mali, Niger, Rwanda, Senegal, and Togo—on the continent of Africa and of Madagascar and several other islands off the coast of Africa. Portuguese is the official language of Angola, Cape Verde, Guinea-Bissau, Mozambique, and Sao Tome and Principe.

Although its influence has waned before the growing popularity of English as an international language, French is still widely used today as a second language in many parts of the world. The

wealth of French literary tradition, its precisely formulated grammar bequeathed by 17th- and 18th-century grammarians, and the pride of the French in their language may ensure it a lasting importance among languages of the world. By virtue of the vast territories in which Spanish and Portuguese hold sway, those languages will continue to be of prime importance. Even though territorially it has comparatively little extension, the Italian language, associated with Italy's great cultural heritage, is still popular with students.

Classification methods and problems

Though it is quite clear which languages can be classified as Romance, on the basis primarily of lexical (vocabulary) and morphological (structural) similarities, the subgrouping of the languages within the family is less straightforward. Most classifications are, overtly or covertly, historico-geographic—so that Spanish and Portuguese are Ibero-Romance, French and Franco-Provençal are Gallo-Romance, and so on. Shared features in each subgroup that are not seen in other such groups are assumed to be ultimately traceable to languages spoken before Romanization. The first subdivision of the Romance area is usually into West and East Romance, with a dividing line drawn across Italy between La Spezia and Rimini. On the basis of a few heterogeneous phonetic features, one theory maintains that separation into dialects began early, with the Eastern dialect areas (including central and south Italy) developing popular features and the school-influenced Western speech areas maintaining more literary standards. Beyond this, the substrata (indigenous languages eventually displaced by Latin) and superstrata (languages later superimposed on Latin by conquerors) are held to have occasioned further subdivisions. Within such a schema there remain problem cases. Is Catalan, for instance, Ibero-Romance or Gallo-Romance, given that its medieval literary language was close to Provençal? Do the Rhaetian dialects group together, even though the dialects found in Italy are closer to Italian and the Swiss ones closer to French? Sardinian is generally regarded as linguistically separate, its isolation from the rest of the Roman Empire by incorporation into the Vandal kingdom in the mid-5th century providing historical support for the thesis. The exact position of Dalmatian in any classification is open to dispute.

A [family tree classification](#) is commonly used for the Romance languages. If, however, historical treatment of one phonetic feature is taken as a classificatory criterion for construction of a tree, results differ. Classified according to the historical development of stressed vowels, French would be grouped with North Italian and Dalmatian but not with Occitan, while Central Italian would be isolated. Classifications that are not based on family trees usually involve ranking languages according to degree of differentiation rather than grouping them; thus, if the Romance languages are compared with Latin, it is seen that by most measures Sardinian and Italian are least differentiated and French most (though in vocabulary Romanian has changed most). By most nonhistorical measures, standard Italian is a “central” language (i.e., it is quite close and often readily intelligible to all other Romance languages), whereas French and Romanian are peripheral (they lack similarity to other Romance languages and require more effort for other Romance speakers to understand them).

Languages of the family

What constitutes a language, as distinct from a [dialect](#), is a vexing question, and opinion varies on just how many Romance languages are spoken today. The political definition of a language—one that is accepted as standard by a nation or people—is the least ambiguous one; according to this definition, French, Spanish, Portuguese, Italian, and Romanian are certainly languages and possibly also Romansh (since 1996 a semiofficial language of Switzerland, probably related to other Rhaetian dialects spoken in Italy) and Catalan (the official language of Andorra and the joint official language [together with Spanish] of the Spanish autonomous communities of

Catalonia, Valencia, and the Balearic Islands). On linguistic grounds Sardinian (not the language of an independent nation since the 14th century) and Occitan (the medieval Provençal) are usually regarded as languages rather than dialects. The Rhaetian dialects of Italy (Ladin in the Dolomites and Friulian around Udine) are sometimes regarded as non-Italian, sometimes as dialects of the Italian language. Sicilian is different enough from northern and central Italian dialects to be given separate status often, but in Italy all neighbouring dialects are mutually intelligible, with differences becoming more marked with geographic distance. [Franco-Provençal](#) (the name given to a group of dialects spoken around the Alpine region of France and Italy) is often considered to be different from both French and Occitan, though some linguists hold that it is merely a transitional dialect. Only a few persons know it in France today, though it still survives in Italy's [Valle d'Aosta](#) region (where French, rather than Italian, remains the language of culture). Asturian and Galician (both spoken in Spain and Portugal), Corsican (France and Italy), and Piemontese, or Piedmontese (Italy), were once considered dialects of national languages, but by the 21st century they were considered distinct enough from the languages of their respective countries to be granted the status of languages. Other “dialects” also are fighting for “language” status on the basis of their written traditions or the active promotion of their use in writing.

Judeo-Spanish, or [Ladino](#) (not to be confused with Ladin), was once regarded not as an independent language but as an archaic form of Castilian Spanish preserving many features of the 15th-century language that was current when the Jews were expelled from Spain. There are some 100,000 to 200,000 speakers, mostly originating in the Balkans and Asia Minor but, after World War II, concentrated in Israel; most now reside in Israel, and others live in Turkey.

Some linguists believe that creoles are often different languages from their metropolitan counterparts; [Haitian Creole](#), for instance, is said to be mutually unintelligible with French. Intelligibility varies so much with the speaker and the hearer, however, that it is difficult to formulate firm criteria on this basis.

Many Romance dialects literally or virtually ceased to be spoken in the 20th century. Of these, [Dalmatian](#) is the most striking, its last known speaker, one Tuone Udina (Italian Antonio Udina), having been blown up by a land mine in 1898. He was the main source of knowledge for his parents' dialect (that of the island of Veglia [modern Krk], though he was hardly an ideal informant. [Vegliot Dalmatian](#) was not his native language, and he had learned it only from listening to his parents' private conversations. Moreover, he had not spoken the language for 20 years at the time he acted as an informant, and he was deaf and toothless as well. Most of the other evidence for Dalmatian derives from documents from Zara (modern Zadar) and Ragusa (modern Dubrovnik) dating to the 13th–16th centuries. It is possible that, apart from isolated pockets, the language was then replaced by Croatian and, to a lesser extent, by Venetian (a dialect of Italian). It is certain, even from scanty evidence, that Dalmatian was a language in its own right, noticeably different from other Romance languages.

On the Istrian Peninsula of Croatia close to the island of [Krk](#), another Romance variety precariously survives with probably fewer than one thousand speakers; known as Istriot, it may be related to Vegliot. Though some scholars connect it with Rhaetian Friulian dialects or with Venetian dialects of Italian, others maintain that it is an independent language. There are no texts except those collected by linguists. A little farther north in the same peninsula, another Romance dialect, [Istro-Romanian](#) (with about 500 speakers at the turn of the 21st century), is threatened with extinction. Usually classified as a Romanian dialect, it may have been carried to the Istrian Peninsula by Romanians from the northwestern part of the Balkan Peninsula who took refuge from the Turks in the 16th and 17th centuries; it has undergone strong Croatian influence. The

first evidence of its existence is a short list of words in a historical work of 1698; there are also collections of folklore texts from the 19th century, but it is otherwise unwritten. Another isolated Romanian dialect that may be nearing extinction is Megleno-Romanian, spoken mainly in Kilkís prefecture, Greece, just west of the Vardar River, on the border between the Republic of Macedonia and Greece. In 1914 there were 13,000 speakers, but many emigrated to Asia Minor, other parts of what was once Yugoslavia, and Romania, where small pockets survive (they numbered about 5,000 speakers in the early 21st century). The only texts are those transcribed from oral traditions.

Other Romance tongues earlier ceased to be spoken. There is evidence, for instance, of an Ibero-Romance dialect spoken in Arab-occupied Spain until shortly after its reconquest by the Spanish, accomplished at the end of the 15th century. Usually known as [Mozarabic](#), from the Arabic word meaning “Arabized person,” or as *‘ajamī* (“barbarian language”), it was originally the spoken language of the urban bourgeoisie, who remained Christian while the peasantry generally converted to Islam, but it appears that many Arabs also came to speak **Mozarabic**. Because most of the evidence, apart from a 15th-century glossary from Granada, is written in Arabic script (which uses no vowel signs), it is difficult to reconstruct the phonology of the language, but it appears to be a very conservative Ibero-Romance dialect. Much of modern information about Mozarabic comes from medical and botanical works that give Mozarabic terms alongside the Arabic. To this was added the discovery of Mozarabic refrains (*kharjahs*) attached to Arabic love ballads (*muwashshahs*) of the 11th and 12th centuries; study of these began only in 1948. For much of the Muslim period (beginning in 711), Christians were treated tolerantly and became culturally Arabized. Even after persecution by zealous Moslem newcomers in the 12th century, the Mozarabs were often in conflict with Westernized “liberators” from the north. Their language died out soon after the Arabs were driven out of Spain at the end of the 15th century, though it is sometimes claimed that Mozarabic has left its mark on the dialects of southern Spain and Portugal.

Other Romance varieties may have developed in peripheral regions of the Roman Empire only to die out under pressure from neighbouring non-Italic languages; these regions are called Romania submersa by specialists. Often these extinct Romance varieties are known from words borrowed into surviving languages; the Afro-Asiatic [Amazigh \(Berber\) languages](#), for instance, bear witness to the long and brilliant Roman period in North Africa that ended in the 7th century CE with Arab invasions, and the [Brythonic](#), or [British Celtic](#), languages (especially Welsh) retain many traces of what appears to have been a conservative Romance dialect, otherwise eliminated by Anglo-Saxon in the 5th century. [Albanian](#) contains so many Romance words that some style it “semi-Romance,” and farther north, in what was formerly the Roman province of [Pannonia](#) (corresponding to modern western Hungary and parts of eastern Austria, Slovenia, and northern Serbia), Romance speech was probably not dead at the time of the Magyar invasion at the end of the 10th century. Thus, there is reason to believe that Romance dialects may have been spoken at one time over much of southeastern Europe. It is also evident that Romance languages have been retreating south before German for some time, and it is probable that Romance tongues were used in the whole of Switzerland and parts of Bavaria and Austria until roughly the 9th to 10th century.

[French](#)

At the beginning of the 21st century, French—probably the most internationally significant of the Romance languages—was an official language of more than 25 countries. In France and Corsica about 56 million individuals use it as their first language; in Canada, more than 7.3 million; in Belgium, more than 3.3 million; in Switzerland (cantons of Neuchâtel, Vaud, Genève,

Valais, Fribourg), more than 1.4 million; in Monaco, some 13,000; in Italy, some 302,000; and in the United States (especially Maine and Louisiana), some 2.1 million. Furthermore, more than 27 million Africans—in such countries as Benin, Burkina Faso, Burundi, Cameroon, the Central African Republic, Chad, Congo (Brazzaville), Congo (Kinshasa), Côte d'Ivoire, Djibouti, Equatorial Guinea, Gabon, Guinea, Madagascar, Mali, Niger, Rwanda, Senegal, and Togo—and millions of inhabitants of Vietnam, Laos, and Cambodia use it as their principal international language; many creole French speakers too use standard French in formal situations.

Standard French is based on the dialect of Paris—in the so-called [Île-de-France](#), with its [Francien](#) dialect—which assumed importance in the second half of the 12th century; it was basically a north-central dialect with some northern features. Before that, other dialects, especially Norman (which developed in Britain as Anglo-Norman, widely used until the 14th century) and northern dialects (such as Picard), had more prestige, especially in the literary sphere. The legal reform known as the [Edict of Villers-Cotterêts](#) (1539), however, established Francien as the only official language (as against both Latin and other dialects) after it had proved to be the most popular written form. From then on, standard French began to replace local dialects, which were officially discouraged, though the standard language did not spread to popular usage in all regions until well into the 19th century. Dialectal features, which were still admired and cherished by 16th-century writers, were ridiculed in the 17th and 18th centuries, when the grammar and vocabulary of the modern language were standardized and polished to an unprecedented degree.

Linguistic change was more rapid and more drastic in northern France than it was in other European Romance regions, and influence from Latin was comparatively slight (though borrowing of Latin vocabulary has been great since the 14th century). The influence of the Germanic Frankish invaders is often held to account for exotic features in [Old French](#), such as strong stress accent and abundant use of diphthongs and nasal vowels; but by the 15th century the language had begun to change, and a sober (even monotonous) intonation and loss of a stress accent became characteristic. The popularity of French as a first foreign language, in spite of numerous pronunciation difficulties for nearly all foreign speakers, is perhaps as much the result of the precise codification of its grammar, effectuated especially during the 18th century, as of the brilliance of its literature at all periods. The first document apparently written in French probably dates from 842; known as the [Strasbourg Oaths](#), it is a Romance version of oaths sworn by two of [Charlemagne](#)'s grandsons. Some claim that the text of this document is thinly disguised Latin constructed after the event to look authentic for political propaganda purposes; others suppose that its Latinizing tendencies reveal the struggle of the scribe with the problems of spelling French as it was spoken at the time. If the language of the Strasbourg Oaths is northern French, it is difficult to ascertain what dialect it represents—some say that of Picard, others Franco-Provençal, and so on.

The second existing text in Old French (with Picard and Walloon features) is a rendering of a short sequence by [Prudentius](#) on the life of St. Eulalia, precisely dated 880–882 CE. Two 10th-century texts (the *Passion du Christ* and the *Vie de St. Léger*) seem to mingle northern and southern dialect features, while another (the “Jonas fragment”) is obviously from the far north. In the 12th century the “gem” of the epic poems known as [chansons de geste](#), [La Chanson de Roland](#), was written. One of the most beautiful poems of its type in world literature, it evinces certain dialectal characteristics the origins of which are difficult to establish. In the 12th–13th century the Francien dialect became dominant, and it gained the status of literary language because of both the central position of the Île-de-France region and the political and cultural prestige of Paris. Modern dialects are classified mainly on a geographic basis, and most survive

only in rural areas. Walloon, a dialect spoken mainly in Belgium, is something of an exception in that it has had a flourishing [dialect literature](#) since approximately 1600. Other dialects are grouped as follows:

- Central: Francien, Orléanais, Bourbonnais, Champenois
- Northern: Picard, Northern Norman
- Eastern: Lorrain, Bourguignon (Burgundian), Franc-Comtois
- Western: Norman, Gallo (around the Celtic Breton area), Angevin, Manceau
- Southwestern: Poitevin, Saintongeais, Angoumois

Outside France, the French of Canada, originally probably of northwestern dialect type, has developed the most individual features. Although 18th-century Canadian French was regarded as exceptionally “pure” by metropolitan commentators, it began to diverge from Parisian French after 1760 as a consequence of its isolation from the metropolis and of the ever-stronger influence of English. Canadian French is less clearly articulated, with less lip movement and with a more monotonous intonation, than standard French; some change in consonantal sounds occurs (/t/ and /d/ shift to /ts/ and /dz/, respectively, and both *k* and *g* followed by the letters *i* or *e* become palatalized [pronounced with the tongue touching the hard palate, or roof of the mouth]); nasal vowels tend to lose the nasal element; vocabulary and syntax are heavily Anglicized. Although intellectuals turn toward France for cultural inspiration, the pronunciation and usage of standard French is sometimes derided by French Canadians; this may be because their English compatriots are taught Parisian French at school. The French-speaking population of Canada is growing relatively fast, and more than four-fifths of the population of Quebec province use French as their everyday language. The continuing activities of the separatist movement provide evidence of the persistence of resentment among many French Canadians

[Spanish](#)

Spanish, the Romance language spoken as a first language by the most people in the world, was at the turn of the 21st century the (or an) official language of 18 American countries as well as of Spain and Equatorial Guinea. Although many South and Central Americans use native Indian languages as their first language, Spanish is continuing to spread. Estimated numbers of speakers are as follows (in order of numerical importance): Mexico, 85.8 million; Colombia, 40.9 million; Argentina, 35.6 million; Spain, 30.3 million; Venezuela, 24.7 million; Peru, 21.6 million; Chile, 13.7 million; Ecuador, 12 million; Cuba, 11.2 million; the Dominican Republic, 8.5 million; Honduras, 6.6 million; El Salvador, 6.5 million; Guatemala, 6.3 million; Nicaragua, 5.3 million; Costa Rica, 4 million; Bolivia 3.5 million; Puerto Rico, 3.2 million; Uruguay, 3.2 million; Panama, 2.4 million; Paraguay, 369,000. (The number of Spanish speakers in Equatorial Guinea is not available.) There are also 100,000 to 200,000 speakers of Judeo-Spanish (Ladino).

The dialect spoken by most Spanish speakers is basically [Castilian](#), and indeed Castellano is still the name used for the language in several American countries. The other languages spoken in Spain include Aragonese, Asturian, Basque, Caló, Catalan-Valencian-Balear, Extremaduran, Fala, and Galician. The ascendancy of Castilian among Spanish dialects is the result of the particular circumstances of the Reconquista (the conquest of Moorish Spain by the Christian states of Spain, completed in 1492), with which the language spread to the south. Having established itself in Spain, the Castilian dialect, possibly in its southern, or Andalusian, form, was then exported to the New World during the Age of Discovery from the mid-15th to the mid-16th century. Standard Castilian is no longer the language of Old Castile, which was regarded as rustic and archaic already in the 15th century, but a modified form developed in Toledo in the 16th and 17th centuries and, more recently, in Madrid. Spanish-language American countries have developed their own standards, differing mainly in phonology (in which they often agree with the southern Spanish dialects) and in vocabulary (in which loanwords from English are more frequent), but differentiation is comparatively slight, and some Americans still regard true

Castilian as their model. On the whole, American forms of Spanish are more musical and suave than the Castilian of Madrid, but it is remarkable how little deformation, or creolization, of the language has occurred. The first texts in Spanish consist of scattered words glossing two Latin texts of the 10th century, one from [Rioja](#) and the other from [Castile](#); the language in the two documents shows few dialect differences. Another document, written about 980, seems to be Leonese in character. The Mozarabic verse forms known as *kharjahs* are the next oldest surviving texts, but by the middle of the 12th century the famous epic poem *Cantar de mío Cid* ("Song of My Cid") appeared in a language that is basically Castilian. Literary works in Leonese appear until the 14th century and in a conventionalized Aragonese until the 15th century, but Castilian was destined from the first to gain the upper hand, even making an impact on Portuguese, especially during the 15th and early 16th centuries.

8.8 ON THE MOZARABIC LANGUAGE

Mozarabic, more accurately **Andalusi Romance**, was a [continuum](#) of closely related [Romance dialects](#) spoken in [Muslim-dominated areas of the Iberian Peninsula](#). Mozarabic descends from [Late Latin](#) and early Romance dialects spoken in the [Hispania](#) from the 5th to the 8th centuries and was spoken until the 14th century. This set of dialects came to be called the *Mozarabic language* by 19th century Spanish scholars, in their attempt to "hispanize" "[al-Andalus](#)", though there never was a common standard. The term is inaccurate, because it refers to Christians, and **Andalusi Romance**, as a part of the al-Andalus linguistic [continuum](#), was spoken by Christians, Jews and Muslims alike. The word [Mozarab](#) is a loanword from [Andalusi Arabic](#) *musta'rab*, مُسْتَعَرَب, [Classical Arabic](#) *musta'rib*, meaning "[who adopts the ways of the Arabs](#)".

An example of a Romance *Kharja* (and translation) by the Jewish poet [Yehuda Halevi](#):

<i>Vayse meu corachón de mib:</i>	My heart has left me,
<i>ya Rab, si me tornarád?</i>	Oh sir, will it return to me?
<i>Tan mal meu doler li-l-habib!</i>	So great is my pain for my beloved!
<i>Enfermo yed, cuánd sanará?</i>	It is sick, when will it be cured?,

These verses express the theme of the pain of longing for the absent lover (*habib*).

Jarcha en mozarabe

Traduccion al castellano:

¡Tant' amáre, tant' amáre,	¡Tanto amar, tanto amar,
habib, tant' amáre	amigo, tanto amar!
Enfermaron uelios gaios,	Enfermaron unos ojos antes alegres
e dolén tan male.	y ahora duelen tanto.

Jarcha en mozárabe:

Traducción al castellano:

Garīdboš, ay yermanēllaš	Decidme, ay hermanitas,
kóm kontenērhé mew mālē,	¿cómo contener mi mal?
sīn al-ḥabībnon bibrē'yo:	Sin el amado no viviré:
¿ad ob l'iréy demandāre?	¿adónde iré a buscarlo?
bay-še mio qorason de mib	Mi corazón se me va de mí.
Yā rabbī šī še tornarad	Oh Dios, ¿acaso se me tornará?
ṭanmal mio doler al-ḥabīb	¡Tan fuerte mi dolor por el amado!
Enfermo Ÿed quan šanarad	Enfermo está, ¿cuándo sanará?
¿Qué fará mamma?	¿Qué haré, madre?

Mio al-habib eštađ yana. Mi amado está a la puerta

The following text was written in the 11th century, a thousand years ago, in Mozarabic spoken by Christians, Moslems and Jews in the Moslem parts of Spain. Federico Corriente, placed this *xarajat* (a term which should be preferred to *kharjas*) in the framework of Arabic Literature, and the linguistic diglossic situation of al-Andalus. Most *xarajat*, actually, were written in Andalusí Arabic. Those with Andalusí Romance elements usually combine them with Andalusí Arabic forms. After reading the text, can you imagine what would happen to an author of such a text in some Moslem countries today, a thousand years after this *kharja* was written?

Mozarabic:	Spanish:	Valencian:	Portuguese:	Latin:	Standard Arabic	Arabic transliteration	English
Mio sidi Ibrahim ya tú, uemme dolge! Fente mib de nohte. In non, si non queris, irei-me tib, gari-me an ob legar-te.	Mi señor Ibrahim, ¡Oh tú, hombre dulce! Ven a mí de noche. Si no, si no quieres, yo me iré contigo, dime dónde encontrarte.	El meu senyor Ibrahim, oh tu, home dolç! Vine't a mi de nit. Si no, si no vols, aniré'm a tu, digues-me an on trobar-te.	Meu senhor Ibrahim, ó tu, homem doce! Vem a mim de noite. Senão, se não quiseres, ir-me-ei a ti, diz-me onde encontrar-te.	O domine mi Ibrahim, o tu, homo dulcis! Veni mihi nocte. Si non, si non vis, ibo tibi, dic mihi ubi te inveniam.	سيدي إبراهيم، يا رجلاً حلواً. تعال إليّ بالليل. وإن كنت لا تريد، سأذهب أنا إليك. قل لي أين أجدك.	Sīdi 'ibrāhīm yā rajulan hulwan! ta'āla 'ilay-ya bi-l-layli wa-'in kunta lā turīdu sa-'aḏhabu 'anā ilay-ka qul l-ī 'ayna 'ajidu-ka	My lord Ibrahim, O you, sweet man! Come to me at night. If not, if you do not want to come, I shall go to you, tell me where to find you.

8.9 OTHER ROMANCE LANGUAGES – MAINLY LADINO, PORTUGUESE, ITALIAN, ROMANIAN, OCCITAN

[Judeo-Spanish](#)/Ladino/Judezmo/Dzhudezmo/Spaniolit is the continuation of an archaic form of Castilian, reflecting the state of the language before 16th-century standardization. The expulsion of the Jews from the Iberian Peninsula in 1492 affected mainly the humbler classes, with the rich preferring “conversion,” but the latter often later chose voluntary exile to settle in England and the Netherlands, where their Sephardic tongue precariously survives as a religious language in a few communities. Earlier refugees fled to the Middle East and, once settled, continued to produce learned works in a literary archaic form of Castilian written in an adapted Hebrew script. Ladino, otherwise known as Judeo-Spanish, is the spoken and written Hispanic language of Jews of Spanish origin. Ladino did not become a specifically Jewish language until after the expulsion from Spain in 1492 - it was merely the language of their province.

When the Jews were expelled from Spain and Portugal they were cut off from the further development of the language, but they continued to speak it in the communities and countries to

which they emigrated. Ladino therefore reflects the grammar and vocabulary of 14th and 15th century Spanish. The further away from Spain the emigrants went, the more cut off they were from developments in the language, and the more Ladino began to diverge from mainstream Castilian Spanish. In Amsterdam, England and Italy, those Jews who continued to speak 'Ladino' were in constant contact with Spain and therefore they basically continued to speak the Castilian Spanish of the time. However, in the Sephardi communities of the Ottoman Empire, the language not only retained the older forms of Spanish, but borrowed so many words from Hebrew, Arabic, Greek, Turkish, and even French, that it became more and more distorted. Ladino was nowhere near as diverse as the various forms of Yiddish, but there were still two different dialects, which corresponded to the different origins of the speakers. 'Oriental' Ladino was spoken in Turkey and Rhodes and reflected Castilian Spanish, whereas 'Western' Ladino was spoken in Greece, Macedonia, Bosnia, Serbia and Romania, and preserved the characteristics of northern Spanish and Portuguese. The vocabulary of Ladino includes hundreds of archaic Spanish words which have disappeared from modern day Spanish, and also includes many words from different languages that have been substituted for the original Spanish word, from the various places Ladino speaking Jews settled. So, you can say in Ladino *shans*, *mazal*, *ventura*, meaning luck.

Some terms were actually transferred from one community to another through commercial or cultural relations, whereas others remained peculiar to particular communities. These foreign words derive mainly from Hebrew, Arabic, Turkish, Greek, French, and to a lesser extent from Portuguese and Italian. In the Ladino spoken in Israel, several words have been borrowed from Yiddish. For most of its lifetime, Ladino was written in the Hebrew alphabet, in Rashi script, or in Solitro, a cursive method of writing letters. It was only in the 20th century that Ladino was ever written using the Latin alphabet. In fact, what is known as 'rashi script' was originally a Ladino script which became used centuries after Rashi's death in printed books to differentiate Rashi's commentary from the text of the Torah. At various times Ladino has been spoken in North Africa, Egypt, Greece, Turkey, Yugoslavia, Bulgaria, Romania, France, Israel, and, to a lesser extent, in the United States (the highest populations being in Seattle, Los Angeles, New York, and south Florida) and Latin America. By the beginning of this century, with the spread of compulsory education in the language of the land, Ladino began to disintegrate. Emigration to Israel from the Balkans hastened the decline of Ladino in Eastern Europe and Turkey. The Nazis destroyed most of the communities in Europe where Ladino had been the first language among Jews. Ladino speakers who survived the Holocaust and emigrated to Latin America tended to pick up regular Spanish very quickly, whilst others adopted the language of whichever country they ended up in. Israel is now the country with the greatest number of Ladino speakers, with about 200,000 people who still speak or understand the language, but even they only know a very limited and basic Ladino. It is important to note that Ladino is not modern Spanish.

Portuguese

Portuguese owes its importance—as the second Romance language (after Spanish) in terms of numbers of speakers—largely to its position as the language of Brazil, where in the early 21st century some 175 million people spoke it. In Portugal, the language's country of origin, there are about 10 million speakers. The [Galician](#) (Gallego, Galego) language of northwestern Spain is historically a Portuguese dialect, though now much influenced by the standard Castilian Spanish; more than 2.6 million speakers use Galician as their home language. It is estimated that there are also some 5 million Portuguese speakers in Africa (some of whom also use creole) and about 560,000 in the United States.

There are five main Portuguese dialect groups, all mutually intelligible: (1) Northern, or Galician, (2) Central, or Beira, (3) Southern (Estremenho), including Lisbon, Alentejo, and Algarve, (4) Insular, including the dialects of Madeira and the Azores, and (5) [Brazilian](#). Standard Portuguese was developed in the 16th century, basically from the dialects spoken from Lisbon to Coimbra. Brazilian (Brasileiro) differs from the Portuguese spoken in Portugal in several respects, in syntax as well as phonology and vocabulary, but many writers still use an academic metropolitan standard. A creolized form, once widespread in Brazil, seems now to be dying out. A Judeo-Portuguese is attested in 18th-century Amsterdam and Livorno (Leghorn, Italy), but virtually no trace of that dialect remains today.

In the region of northwestern Spain that adjoins Portugal, the Galician dialects lack uniformity and are closer to Spanish. Even in Castile, where standard Spanish (Castilian) originated, Galician was the conventional language of the courtly lyric until roughly 1400, but it lost ground in the 15th century, and Castilian replaced Galician as the official language of Galicia in 1500. Dialect poetry in Galician has flourished from the 18th century, with an upsurge in the 19th century.

Until the 15th century, Portuguese and Galician formed one single linguistic unit, Gallego-Portuguese. The first evidence for the language consists of scattered words in 9th–12th-century Latin texts; continuous documents date from approximately 1192, the date assigned to an extant property agreement between the children of a well-to-do family from the Minho River valley. Literature began to flourish especially during the 13th and 14th centuries, when the soft Gallego-Portuguese tongue was preferred by courtly lyric poets throughout the Iberian Peninsula except in the Catalan area. In the 16th century, Portugal's golden age, Galician and Portuguese grew further apart, with the consolidation of the standard Portuguese language. From the 16th to the 18th century, Galician was used only as a home language (i.e., as a means of communication within the family). Toward the end of the 18th century, it was revived as a language of culture. In the 21st century, with Spanish, it is an official language of the *comunidad autónoma* ("autonomous community") of [Galicia](#).

[Italian](#)

In the early 21st century Italian was spoken by more than 61 million people, of whom the vast majority lived in peninsular Italy. It is the official language of Italy, San Marino, and (together with Latin) Vatican City. Italian is also (with German and French) an official language of Switzerland's [Ticino](#) canton, where it is spoken by some 335,000. Italian is also used as a common language in France (the Alps and Côte d'Azur) and in small communities in Croatia and Slovenia. On the island of Corsica a [Tuscan](#) variety of Italian is spoken, though Italian is not the language of culture. Overseas (e.g., in the United States, where it is estimated that there are some 1,100,000 Italian speakers; in Brazil, with about 750,000, and in Argentina, with about 640,000) speakers sometimes do not know the standard language and use only dialect forms. Increasingly, they only rarely know the language of their parents or grandparents. Standard Italian was once widely used in Somalia and Malta, but no longer. In Libya too its use is dying out.

In modern Italy, although dialects are still the primary spoken form, standard Italian is virtually the only written language. Speakers of an Italian dialect, even one as superficially different as Sicilian, can with effort understand standard Italian and can even learn it by such means as listening to radio and television programs. For most Italians, first contact with the standard language comes in primary school, in which until recently it was the only dialect used. Standard

Italian is virtually the only dialect of culture in modern Italy, and with immigration from the south to the industrial north it became the language of intercommunication.

Standard Italian began to be developed in the 13th and 14th centuries as a literary dialect. At first basically a Florentine dialect stripped of local peculiarities, it has since acquired some characteristics of the dialect of Rome in particular and has always been heavily influenced by Latin. It overlies a wide variety of dialects, which are sometimes considered to represent a fundamental differentiation between northern and southern Italy that dates from Roman times. Today, however, these variant dialects form a continuum of intelligibility, although geographically distant dialects may be radically different. The northern dialects include what are often called the Gallo-Italian dialects (Piemontese, Lombard, Ligurian, Emilian-Romagnol, Venetian), in which some linguists discern the influence of a Celtic (Gaulish) substratum (i.e., the traces of a language previously spoken in the region).

Outside Italy, Italian dialects are heavily influenced by contact with other languages (English in New York; Spanish in Buenos Aires). Judeo-Italian (Italkian) is nearly extinct; an entire colony of 6,000 [Corfu](#) Jews, who used a [Venetan](#) dialect as a home language, was exterminated during World War II.

Early texts from Italy are written in dialects of the language that only later became standard Italian. Possibly the very first text is a riddle from Verona, dating from perhaps the 8th century, but its language is Latinized. More surely Italian are some 10th-century documents from Montecassino (testimonies in court—e.g., Placiti [decrees] of Capua, of Sessa, and so on), after which there are three central Italian texts of the 11th century. The first literary work of any length is the Tuscan *Ritmo Laurenziano* (“Laurentian Rhythm”) from the end of the 12th century, followed soon by other compositions from the Marches and Montecassino. In the 13th century lyric poetry was first written in a conventionalized Sicilian dialect that influenced later developments in Tuscany.

[Romanian](#)

In the early 21st century there were about 23,660,000 speakers of Romanian, of whom about 19,700,000 live in Romania, some 3,000,000 in Moldova, some 318,000 in Ukraine, about 40,000 in Serbia and 10,000 in Hungary. There are about 85,000 Romanian speakers in the United States. An additional 500,000 speak Aromanian (also called Macedo-Romanian, or Vlach), a group of dialects scattered across Greece, Macedonia, Bulgaria, Albania, Serbia, and Romania. The standard language of Romania is based on a Walachian variety of so-called [Daco-Romanian](#), the majority group of dialects; it was developed in the 17th century mainly by religious writers of the Orthodox church and includes features from a number of dialects, though Bucharest usage provides the current model. Daco-Romanian is fairly homogeneous but shows greater dialectal diversity in the Transylvanian Alps, from which region the language may have spread to the plains. During the Soviet era the language of Moldova was written in the [Cyrillic alphabet](#), called Moldavian, and held by Soviet scholars to be an independent Romance language. Currently called either Romanian or Moldovan, since 1989 the language has been written in the Roman alphabet. The dialects of Romanian are barely mutually intelligible with the standard, and some can be counted as separate languages; these include [Megleno-Romanian](#) (Meglenitic) and [Istro-Romanian](#), both of which are nearly extinct, and the more vigorous [Aromanian](#). Numbers have probably decreased considerably, but certainly before 1940 Aromanians were often prominent businessmen in their localities. The first known inscription in Aromanian, dated 1731, was found in 1952 at Ardenita, in Albania; texts date to the end of the 18th century, and literary texts were published in the 19th and 20th centuries (mostly in Bucharest). The first known Daco-Romanian text is a private letter of Walachian origin dated

1521, though some manuscript translations of religious texts show Transylvanian dialect features and may be earlier. The oldest printed texts are *Evangeliiarul slavo-român* (1551–52; “The Slavo-Romanian Gospels”) of Sibiu and the works of Deacon Coresi, beginning in 1559. The vast majority of early texts are written in Cyrillic script, the Roman (Latin) alphabet having been officially adopted in 1859 at the time of the union of [Walachia](#) and [Moldavia](#). Literature in Romanian began to flourish in the 19th century, when the emerging nation turned toward other Romance countries, especially France, for cultural inspiration. This circumstance had important consequences for the language, triggering the so-called re-Romanization of Romanian.

Minor languages - [Occitan](#)

Occitan (also called Languedoc, or Provençal) is the modern name given by linguists to the group of dialects that in the early 21st century were spoken by some 1.9 million people in the south of France. All Occitan speakers now use French as their official language, but their local dialects remain lively and, across most of the area, remarkably homogeneous. The name Occitan derives from the old name Occitanie (formed on the model of Aquitaine) of the area now known as [Languedoc](#). The medieval language is often called *langue d’oc*, which denoted a language using *oc* (from Latin *hoc*) for “yes” in contrast to *langue d’oil*, denoting French, and the *si* languages, Spanish and Italian. In the area itself, the names Lemosí (Limousin) and Proensal (Provençal) were formerly used, but today these names are usually considered too localized to designate the whole range of dialects. Members of a vigorous literary movement in the Provence region, however, still prefer to call their language Provençal. Occitan was rich in poetic literature in the Middle Ages until the north crushed political power in the south (1208–29). The standard language was well established, however, and it did not really succumb before French until the 16th century, while only after the Revolution of 1789 did the French language penetrate into popular use in place of Occitan. In the mid-19th century a literary Renaissance, led by the [Félibrige](#) and based on the dialect of the [Arles-Avignon](#) region, lent new lustre to Occitan, and a modern standard dialect was established. The most famous figure of this movement was [Frédéric Mistral](#), a Nobel Prize-winning poet. Almost contemporaneously, a similar movement based in Toulouse arose and concentrated on problems of linguistic and orthographic standardization to provide a wider base for literary endeavour. The Occitan dialects have changed comparatively little since the Middle Ages, though now French influence is increasingly evident. Perhaps this influence has helped them to remain more or less mutually intelligible. The main dialect areas are Limousin, in the northwest corner of the Occitan area; Auvergnat, in the north-central region of this area; northeastern Alpine-Provençal; and Languedoc and Provençal, on the west and east of the Mediterranean seacoast, respectively. [Gascon](#), in the southwest of France, is usually classified as an Occitan dialect, though to most other southerners it is today less readily comprehensible than Catalan. Some scholars claim that it has always been distinct from Occitan, because of the influence of a non-Celtic Aquitanian pre-Roman population. The Roman name of the region, Vasconia (from which the name Gascony derives), suggests the relationship of its original population with the non-Indo-European [Basques](#).

9. INNOVATION, SCIENCE AND FUTUROLOGY, ISRAEL – START-UP NATION

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

Reading BOOKS - [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 ça marche – How Does It Work, Encyclopedia of the family's health. (see also biographies of scientists, inventors). Read recently: Senor Dan & Singer Saul, [Start-Up Nation: The Story of Israel's Economic Miracle](#), Twelve Hachette Book Group, 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 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 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.

9.1 ON THE HIGH TECH COMPANY ELBIT SYSTEMS WHERE CORY WORKED

We hereby give 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](#)).

9.2 ACTIVITIES IN INNOVATION OF CORY'S CHILDREN JOSEPH, AMIR & SHIRLY, CORY'S IN-LAW DAN SCHECHTMAN, 2011 NOBEL PRIZE IN CHEMISTRY - ARTICLE

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](#). [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.

[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



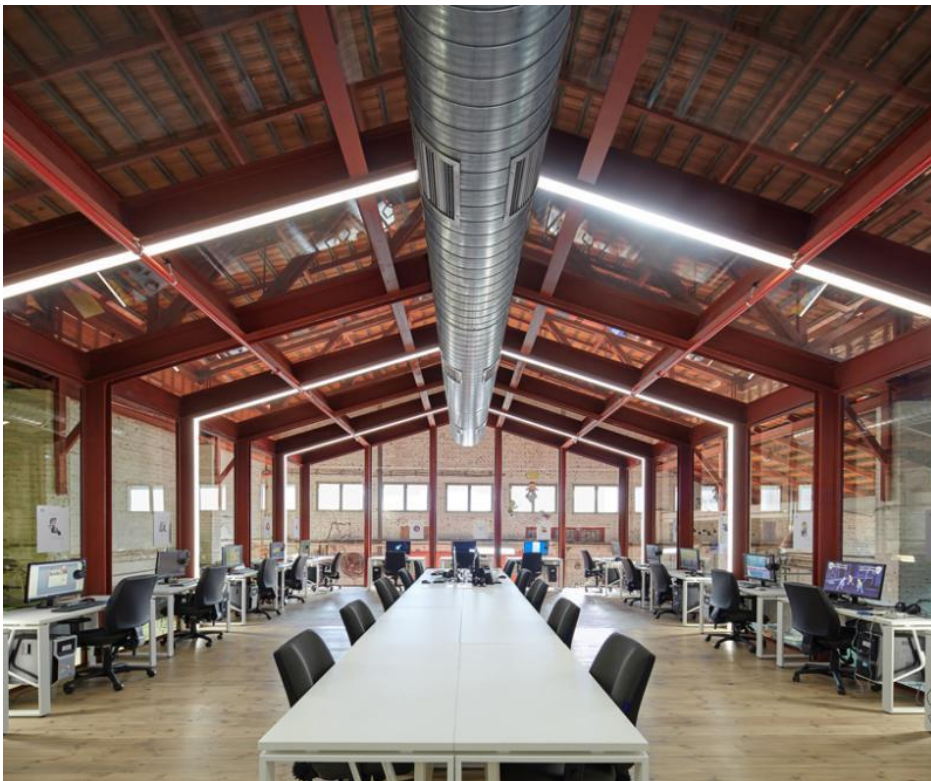
The Porter School of Environmental Studies - Completed (2014)



Solar Decathlon - Completed (2013)



Shenkar College - Under Construction (2015-2017)



Media and Computer Games Labs in Shenkar - Completed (2015)

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 Professor 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 Edelstein 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."¹ 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 Friedenberg 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.

9.3 ISRAEL – START-UPS, INVENTIONS, SILICON WADI

Israel is called Start-Up Nation as it is a country with advanced scientific accomplishments – see [the website on the book](#) by that name by Dan Senor and Saul Singer, [list of Israeli inventions and discoveries](#), [science and technology in Israel](#), [list of Israeli companies quoted on the NASDAQ](#), mostly technology companies, [Israeli Chief Scientist](#), [Israeli Ingenuity](#), [Invest in Israel](#), [the Intellectual Capital of Israel](#), and other sources as well. We hereby quote from Wikipedia an article on the start-up industry of Israel, called also Silicon Wadi (or valley in Hebrew/Arabic).

Silicon Wadi (Hebrew: סיליקון ואדי, lit: "Silicon Valley") is an area with a high concentration of high-tech industries in the coastal plain in Israel, similar to Silicon Valley in California, in the United States. Silicon Wadi is considered second in importance only to its Californian counterpart. The area covers much of the country, although especially high concentrations of hi-tech industry can be found in the area around Tel Aviv including small clusters around the cities of Ra'anana, Petah Tikva, Herzliya, Netanya, the academic city of Rehovot and its neighbour Rishon Le Zion. In addition, hi-tech clusters can be found in Haifa and Caesarea. More recent hi-tech establishments have been raised in Jerusalem, and in towns such as Yokneam Illit and Israel's first "private city," Airport City, near Tel Aviv.

History

Israeli hi-tech firms originally began to form in the 1960s. In 1961 [ECI Telecom](#) was founded, followed in 1962 by [Tadiran](#) and [Elron Electronic Industries](#) regarded by many to be the

"Fairchild of Israel." The number of internationally successful firms grew slowly, with only one or two new successful firms each year until the early 1990s. [Motorola](#) was the first US corporation to set up an R&D unit in Israel, in 1964. The center initially developed wireless products including remote irrigation systems and later developed leading chips such as the 68030. Following the 1967 French arms embargo, Israel was forced to develop a domestic military industry, focusing on developing a technological edge over its neighbors.^[5] Some of these military firms started to seek and develop civilian applications of military technology. In the 1970s more commercial innovations began, many of which were based on military R&D, including: [Scitex](#) digital printing systems which were based on fast rotation drums from fast-rotation electronic warfare systems., [Elscint](#), which developed innovative [medical imaging](#) and became a leading force in its market. (for [Elbit](#)'s high tech achievements – see above).

World software market takes off

Slowly, the international computing industry shifted the emphasis from hardware (in which Israel had no comparative advantage) to software products (in which human capital plays a larger role). The country became one of the first nations to compete in global software markets. By the 1980s a diverse set of software firms had developed. Each found niches which were not dominated by US firms and between 1984 and 1991 "pure" software exports increased from \$5 million to \$110 million. Many of the important ideas here were developed by graduates of [Mamram](#), the Israeli computer corps, established by the [IDF](#) in the 1960s.

During the 1980s and early 1990s several successful software companies emerged from Israel, including: [Amdocs](#) (established in 1982 as Aurec Information), [Cimatron](#) (established in 1982), [Magic Software Enterprises](#) (established in 1983), [Comverse](#) (established in 1983 as Efrat Future Technologies), [Aladdin Knowledge Systems](#) (established in 1985), [NICE Systems](#) (established in 1986), [Mercury Interactive](#) (established in 1989) and [Check Point Software Technologies](#) (established in 1993). The 1990s saw the real takeoff of hi-tech industries in Israel, with international media attention increasing awareness of innovation in the country. Growth increased, whilst new immigrants from the Soviet Union increased the available hi-tech workforce. Peace agreements (including Oslo agreement) increased the investment environment and Silicon Wadi began to develop into a noticeable hi-tech cluster.

Dot-com boom

In 1998, Mirabilis, an Israeli company that developed the [ICQ instant messaging](#) program, which revolutionized communication over the Internet, was purchased by [America Online](#) (AOL) for \$407 million in cash, 18 months after it was founded and having no revenues. The free service attracted a user base of 15 million in that period and by 2001, ICQ had over 100 million users worldwide. The success of Mirabilis triggered the [dot-com boom](#) in Israel; thousands of start-up companies were established between 1998 and 2001, while [venture capital](#) raised by Israeli companies reached \$1,851 million in 1999, peaking at \$3,701 million in 2000. Over fifty Israeli companies had [initial public offerings](#) on [NASDAQ](#) and other international stock markets during that period.

Silicon Wadi today

For more than 50 years local demand fueled Israeli industrial expansion, as the country's population grew rapidly and the standard of living rose. More recently, world demand for Israeli advanced technologies, software, electronics, and other sophisticated equipment has stimulated

industrial growth. Israel's high status in new technologies is the result of its emphasis on higher education and research and development. Cultural factors contributing to the expansion includes chutzpah and openness to immigration. The government also assists industrial growth by providing low-rate loans from its development budget. The main limitations experienced by industry are the scarcity of domestic raw materials and sources of energy and the restricted size of the local market. One certain advantage is that many Israeli university graduates are likely to become IT entrepreneurs or join startups, about twice as much as US university graduates, who are also attracted to traditional corporate executive positions, according to Charles A. Holloway, co-director of the Center for Entrepreneurial Studies and a professor at the Stanford Graduate School of Business of Stanford University. ICQ, for instance, is one of the world's most famous Israeli software products, developed by 4 young entrepreneurs. IBM has its IBM Content Discovery Engineering Team in Jerusalem, which is part of a number of IBM R&D Labs in Israel.

Genealogical research

According to research conducted by Prof. Shmuel Ellis, Chair of the Management Department at Tel Aviv University's Faculty of Management, together with Prof. Israel Drori of the School of Business Administration at the College of Management and Prof. Zur Shapira, Chair of the Management and Organizations Department at New York University, the [RAD Group](#), founded in 1981 by brothers Yehuda and [Zohar Zisapel](#), has been "the most fertile ground" for creating Israeli entrepreneurs, having produced 56 "serial entrepreneurs" who established more than one start-up each. [RAD Group](#) "graduates" were responsible for the establishment of a total of 111 significant hi-tech initiatives. Due to the small size of Israel, the concentration of hi-tech firms across much of the country is enough for it to be recognised as one large cluster. Most activity is located in the densely populated areas of metropolitan [Tel Aviv](#), [Haifa](#) ([Matam](#)), and Jerusalem ([Technology Park, Malha](#), [Har Hotzvim](#) and [JVP Media Quarter](#) in [Talpiot](#)), and the [Startup Village Ecosystem in the Yokneam area](#), although some secondary with additional activity include the corridor to [Beer Sheva](#), including [Kiryat Gat](#), and the Western Galilee. In all, this is an area no larger than 6000 square kilometers, half of the extended Silicon Valley's geographical coverage.

High-Tech in the Palestinian territories

During the 2000s a High-Tech sector has emerged in Palestinian territories, supported by its proximity to Israel, and by 2013 4,500 Palestinians worked in the IT sector, specializing in software outsourcing (including outsourced work from Israeli High-Tech companies), telecommunication development and manufacturing equipment. The Palestinian IT sector grew from 0.8% of GDP in 2008 to 5% in 2010. The industry has seen a 64% increase in foreign business since 2009. The majority of Palestinian IT companies are concerted in the city of [Ramallah](#) north of [Jerusalem](#).

Economy

Many international technology companies have [research and development](#) facilities in this region, including companies such as [Intel](#), [IBM](#), [Google](#), [Facebook](#), [Hewlett-Packard](#), [Philips](#), [Cisco Systems](#), [Oracle Corporation](#), [SAP](#), [BMC Software](#), [Microsoft](#), [Motorola](#) and [CA](#). Many Israeli high-tech companies are based in the region, including [Zoran Corporation](#), [CEVA, Inc.](#), [Aladdin Knowledge Systems](#), [NICE Systems](#), [Horizon Semiconductors](#), [RAD Data Communications](#), [RADWIN](#), [Radware](#), [Tadiran Telecom](#), [Radvision](#), [Check Point Software](#)

[Technologies](#), [Amdocs](#), [Babylon Ltd.](#), [Elbit](#), [Israel Aerospace Industries](#) and the solar thermal equipment designer and manufacturer [Solel](#), with most of them being listed on the [NASDAQ](#), which even has an Israel Index. Intel developed its [dual-core Core Duo](#) processor at its Israel Development Center located at the *Merkaz Ta'asiya ve'Meida* ([Matam - Scientific Industries Center](#)) in the city of [Haifa](#). In 2006, more than 3,000 start-ups were created in Israel, a number that is only second to the US. Newsweek Magazine has also named Tel Aviv as one of the world's top ten "Hot High-Tech Cities". In 1998, Tel Aviv was named by *Newsweek* as one of the ten technologically most influential cities in the world. In 2012, the city was also named one of the best places for high-tech startup companies, placed only second behind its California counterpart. The importance of Silicon Wadi was first recognised internationally by *Wired* magazine, who in 2000, ranked locations by the strength of cluster effects, giving the Israeli high-tech cluster the same rank as Boston, Helsinki, London, and Kista in Sweden, second only to Silicon Valley.

Venture Capital

The origins of the now thriving [Venture Capital](#) industry in Israel can be traced to a government initiative in 1993 named the Yozma program ("Initiative" in Hebrew); which offered attractive tax incentives to any foreign venture-capital investments in Israel and offered to double any investment with funds from the government. As a result Between 1991 and 2000, Israel's annual venture-capital outlays, nearly all private, rose nearly 60-fold, from \$58 million to \$3.3 billion; companies launched by Israeli venture funds rose from 100 to 800; and Israel's information-technology revenues rose from \$1.6 billion to \$12.5 billion. By 1999, Israel ranked second only to the United States in invested private-equity capital as a share of GDP. And it led the world in the share of its growth attributable to high-tech ventures: 70 percent. Israel's thriving venture capital industry has played an important role in the booming high-tech sector, the [financial crisis of 2007-2010](#) also affected the availability of venture capital locally. In 2009, there were 63 [mergers and acquisitions](#) in the Israeli market worth a total of \$2.54 billion; 7% below 2008 levels (\$2.74 billion), when 82 Israeli companies were merged or acquired, and 33% lower than 2007 proceeds (\$3.79 billion) when 87 Israeli companies were merged or acquired. Numerous high tech Israeli companies have been acquired by global corporations for its provision of reliable and quality corporate personnel. Israel's venture capital industry has about 70 active venture capital funds, of which 14 international VCs with Israeli offices. Additionally, there are some 220 international funds, including [Polaris Venture Partners](#), [Accel Partners](#) and [Greylock Partners](#), that do not have branches in Israel, but actively invest in Israel through an in-house specialist. In 2009, the [Life Sciences](#) Sector led the market with \$272 million or 24% of total capital raised, followed by the [Software](#) Sector with \$258 million or 23%, the [Communications](#) sector with \$219 million or 20%, and the [Internet](#) sector with 13% of capital raised in 2009.

9.4 THE BOOK START-UP NATION BY SENOR & SINGER, GOVERNMENT WEBSITE

The book *Start-up Nation* by Senor & Singer addresses the trillion dollar question: How is it that Israel – a country of 7.1 million, only 60 years old, surrounded by enemies, in a constant state of war since its founding, with no natural resources—produces more start-up companies than large, peaceful, and stable nations like Japan, China, India, Korea, Canada, and the UK? How is it that Israel has, per person, attracted over twice as much venture capital investment as the US and thirty times more than Europe? Israel has more companies on the tech-oriented NASDAQ stock exchange than any country outside the US – more than all of Europe and India combined. Nor is Israeli innovation limited to computers, security, and communications; the Jewish state leads the world in medical device patents, and is a strong global player in cleantech and biotech. Drawing

on examples from the country's foremost inventors and investors, foreign policy insiders Dan Senor and Saul Singer describe how the country's adversity-driven culture, flattened hierarchies, and government policies create a society that uniquely combines both innovative and entrepreneurial intensity. As the authors argue, Israel is not just a country, but a comprehensive state of mind. Where Americans emphasize decorum and exhaustive prep, Israelis put chutzpah over charm. "When an Israeli man wants to date a woman, he asks her out that night. When an Israeli entrepreneur has a business idea, he will start it that week"... At the geopolitical level, Senor and Singer dig in deeper to show why Israel's policies on immigration, R&D, and military service have been key factors in the country's rise. "No college experience disciplines you to think like [the military does], with high stakes and intense pressure," one veteran notes, explaining how state service preps Israelis to communicate, to forge teams, and to improvise at work. At a time when innovation has become the key to driving global economic recovery and growth, the authors show the myriad ways the world's most dynamic "start-up nation" can inform America's successes. As START-UP NATION shows, there are lessons in Israel's example that apply not only to other nations, but also to individuals seeking to build a thriving organization. As this country reboots its can-do spirit, there's never been a better time to look at a remarkable, resilient nation for some impressive, surprising clues.

And from the website of the Israeli Government:

Microsoft built their first R&D facility outside the US in Israel.

Cisco built their first R&D facility outside the US in Israel.

Motorola's Israel facility is the company's largest development center worldwide.

IBM chose Israel for its first VC investment outside of the US.

Intel has 4 R&D facilities and 2 manufacturing centers in Israel, employing 7,000 Israelis.

Google opened two R&D centers in Israel.

EMC built its Israel Development Centre of Excellence in two locations.

Israeli breakthroughs – selected examples: **Given Imaging's** first ingestible video camera used to view the small intestine and diagnose disorders. **Intel's** Sandy Bridge, Core 2 Duo, and Centrino M System's Disk on Key and Disk on Chip flash memory. **GE Healthcare's** portable cardiac ultrasound system 11. **Phillips Brilliance** CT Scanner. **IP Telephony** invented by founders of Vocal Tec. **Argo Medical**– First commercially available upright walking technology enabling wheelchair users to walk and climb stairs. [Link to Israeli Medical Breakthroughs.](#)

I write on [innovations and inventors](#) also in the chapter: Jacques Cory – an alternative biography. In the alternative biography I bring in detail some French inventions and investors, as in this chapter I emphasize on Israeli inventions, and in the chapter on Jewish authors in modern literature I bring links to inventions made by Jewish inventors, and in other chapters I write about Nobel Prize inventors and scientists who were awarded the Nobel Prize in Chemistry, Physics and Medicine. 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.

10. HUMOR, COSMOPOLITAN PRIVATE JOKES AND SAYINGS, HUMOROUS SCENES IN PLAYS, FILMS AND MUSICALS, CROSS CULTURAL AND BUSINESS JOKES

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 - [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.

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, muncho 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.

10.1 AMERICAN AND BRITISH SITCOMS I LIKE BEST

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.

10.2 FAMILY PRIVATE JOKES

Ruthy and me 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 birlanbir, 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 whateve 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.

10.3 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'llly](#), 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 – the music, the 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 on DVD or see the play 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 the following 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 outsanding](#). "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 refering 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 linked 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.

10.4 TOPAZE & LES MARCHANDS DE GLOIRE BY 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...

10.5 BUSINESS HUMOR AND JOKES

Here is some [humoristic material](#) on international business and ethics, focusing on [cross-cultural](#) differences, we hope that nobody will be offended and apologize in advance on the stereotypes.

How International Corporations Work

Explained with the Help of Cows

Traditional Capitalism

You have two cows.

You sell one and buy a bull.

Your herd multiplies, and the economy grows.

You sell them and retire on the income.

An American Corporation

You have two cows.

You sell three of them to your publicly listed company, using letters of credit opened by your brother-in-law at the bank, then execute a debt/equity swap with an associated general offer so that you get all four cows back, with a tax exemption for five cows.

The milk rights of the six cows are transferred via an intermediary to a Cayman Island company secretly owned by the majority shareholder who sells the rights to all seven cows back to your listed company. The annual report says the company owns eight cows, with an option on one more.

Sell one cow to buy a new president of the United States, leaving you with nine cows. No balance sheet provided with the release.

The public buys your bull.

A French Corporation

You have two cows.

You go on strike because you want three cows.

A Japanese Corporation

You have two cows. You redesign them so they are one-tenth the size of an ordinary cow and produce twenty times the milk.

You then create clever cow cartoon images called 'Cowkimon' and market them World-Wide.

A German Corporation

You have two cows.

You reengineer them so they live for 100 years, eat once a month, and milk themselves.

An Italian Corporation

You have two cows, but you don't know where they are.

So you break for lunch.

A Swiss Corporation

You have 5000 cows, none of which belong to you.

You charge others for storing them.

An Indian Corporation

You have two cows.

You worship them.

Only in Britain ?

Can a pizza get to your house faster than an ambulance

Do supermarkets make sick people walk all the way to the back of the shop to get their prescriptions while healthy people can buy cigarettes at the front.

Do people order double cheeseburgers, large fries, and a DIET coke.

Do banks leave both doors open and chain the pens to the counters.

Do we leave cars worth thousands of pounds on the drive and lock our junk and cheap lawn mower in the garage.

Do we use answering machines to screen calls and then have call waiting so we won't miss a call

from someone we didn't want to talk to in the first place.
Are there disabled parking places in front of a skating rink.

Japanese management lecture

Four corporate presidents, one English, one French, one Japanese and one American, were on their way to an international business conference when they were kidnapped by terrorists and taken to a secret hideout.

"You, your companies, and you countries are enemies of the Revolution," screamed the terrorist leader, "and you're going to be executed! Do you have any last requests?"

The Englishman spoke first.

"Before I die, I want to honor my country and protest this barbaric act by singing 'God Save The Queen' to all your men."

"That can be arranged," said the terrorist.

The Frenchman said, "And I want to honor my country before I die by singing The Marseillaise to your men."

The Japanese said, "Before I die, I wish to honor my country by giving the lecture I was going to present on the Japanese style of industrial management."

The terrorist turned finally to the American.

"What is your last request?"

The American replied, "I want you to kill me right now so I don't have to listen to another lecture on the Japanese style of industrial management!"

Job Interview Question

You are driving along in your car on a wild, stormy night. You pass by a bus stop, and you see three people waiting for the bus:

1. An old lady who looks as if she is about to die.
2. An old friend who once saved your life.
3. The perfect man (or) woman you have been dreaming about.

Which one would you choose to offer a ride to, knowing that there could only be one passenger in your car?

Think before you continue reading. This is a moral/ethical dilemma that was once actually used as part of a job application.

You could pick up the old lady, because she is going to die, and thus you should save her first; or you could take the old friend because he once saved your life, and this would be the perfect chance to pay him back. However, you may never be able to find your perfect dream lover again.

The candidate who was hired (out of 200 applicants) had no trouble coming up with his answer. He simply answered: "I would give the car keys to my old friend, and let him take the lady to the hospital. I would stay behind and wait for the bus with the woman of my dreams." Never forget to "Think Outside of the Box."

Before going to Europe on business, a man drives his Rolls-Royce to a downtown New York City bank and asks for an immediate loan of \$5,000. The loan officer, taken aback, requests collateral. "Well then, here are the keys to my Rolls-Royce," the man says. The loan officer promptly has the car driven into the bank's underground parking for safe keeping and gives the man the \$5,000. Two weeks later, the man walks through the bank's doors and asks to settle up his loan and get his car back. "That will be \$5,000 in principal, and \$15.40 in interest," the loan officer says. The man writes out a check and starts to walk away. "Wait, sir," the loan officer says. "You are a millionaire. Why in the world would you need to borrow \$5,000?" The man smiles, "Where else could I find a safer place to park my Rolls-Royce in Manhattan for two weeks and pay only \$15.40?"

Three businessmen were having dinner at a club. When it came time to pay the check, each grabbed for it.

"It's a business expense," said one.

"I'll pay," said the second. "I'm on cost plus."

"Let me have it," argued the third. "I'm filing for bankruptcy next week"

10.6 JEWISH HUMOR

And we cannot finish this humoristic chapter without a joke on anti-Semitism. Actually, as we say in Yiddish: "Es ist weit von gelaechter" – it is far from being funny, as it illustrates the fact that all the anti-Semites, the UN resolutions outrageous [double-standards](#), the boycott only-Israel organizations, and all the hard-core extreme left and right organizations continue to [blame the Jews and Israel](#) on all the troubles in this world, they are afraid to blame the fundamentalist Muslims as they don't understand "jokes and caricatures", they are afraid to blame the aggression of super powers against small states and their own citizens, it is not politically correct to blame retrograde countries who infringe human rights, so they have their "donkey" that they can kick with impunity as they are too democratic and fair to respond – the Jews and Israel are responsible for all the troubles in the world – killing Jesus, spreading the Black Plague, causing bankruptcies of states, poverty, famine, World War I, World War II, even 9/11 is a conspiracy of the Jews, and of course we are responsible for all the civil wars in Iraq, Afghanistan, Egypt, Syria, Lebanon, Yemen, Lybia, Algeria, Sudan, and so on. As a matter of fact, it has become so outrageous that it is really a joke and should be treated in the humor section of the book...

An anti-Semite meets a Jew and asks him what his name is.

The Jew responds: Eisenberg.

The anti-Semite punches him on his face, saying: This is because you sank the Titanic.

Eisenberg responds: But, this was because of an iceberg.

And the anti-Semite concludes: Iceberg, Eisenberg, Goldberg, it is always your fault...

10.7 ROSSINI'S LARGO AL FACTOTUM FROM IL BARBIERE DI SIVIGLIA

To illustrate the hopeless attempt to translate a funny text, we bring here the courageous translation of Ellen H. Bleiler to Sterbini/Rossini's [Largo al Factotum](#)/MakeWay For the Handyman from Il Barbiere di Siviglia. Read the original in Italian and the English translation:

Largo al factotum della città.
 Presto a bottega che l'alba è già.
 Ah, che bel vivere, che bel piacere
 per un barbiere di qualità! di qualità!

Make way for the handyman of the city.
 Hurrying to his shop now that it is already dawn.
 Ah, what a fine life, what a fine pleasure
 For a barber of quality! Of quality!

Ah, bravo Figaro!
 Bravo, bravissimo!
 Fortunatissimo per verità!

Ah, well done Figaro!
 Well done, very good!
 Very fortunate indeed!

Pronto a far tutto,
 la notte e il giorno
 sempre d'intorno in giro sta.
 Miglior cuccagna per un barbiere,
 vita più nobile, no, non si da.

Ready to do everything,
 Night and day
 He is always on the move
 A more plentiful fate for a barber,
 A more noble life, no, it cannot be had.

Rasoi e pettini
 lancette e forbici,
 al mio comando
 tutto qui sta.
 V'è la risorsa,
 poi, del mestiere
 colla donnetta... col cavaliere...

Razors and combs
 Lancets and scissors,
 At my command
 Everything is here.
 There are the tools,
 Then, of the trade
 With the ladies... with the gentlemen...

Tutti mi chiedono, tutti mi vogliono,
 donne, ragazzi, vecchi, fanciulle:
 Qua la parrucca... Presto la barba...
 Qua la sanguigna...
 Presto il biglietto...
 Qua la parrucca, presto la barba,
 Presto il biglietto, ehi!

Everyone asks for me, everyone wants me,
 Ladies, children, elders, young girls;
 Here is the wig... The beard is ready...
 Here is the blood...
 The ticket is ready...
 Here is the wig, the beard is ready,
 The ticket is ready, hey!

Ahimè, che furia!
 Ahimè, che folla!
 Uno alla volta, per carità!
 Ehi, Figaro! Son qua.
 Figaro qua, Figaro là,
 Figaro su, Figaro giù,

Figaro! Figaro! Figaro!, etc.
 Alas, what a fury!
 Alas, what a crowd!
 One at a time, please!
 Hey, Figaro! I am here.
 Figaro here, Figaro there,
 Figaro up, Figaro down,

Pronto prontissimo son come il fulmine:
 sono il factotum della città.
 Ah, bravo Figaro! Bravo, bravissimo;
 a te fortuna non mancherà

Quicker and quicker I am like lightning:
 I am the handyman of the city.
 Ah, well done Figaro! Well done, very good;
 You will never lack for luck!

VII. PROFESSIONAL LITERATURE

The reader can find details on the books and professional literature on Wikipedia & Encyclopaedias, on Amazon/Books websites, on Cory's/books/authors websites

I was maybe stuck at page 52 in reading classics in Russian and Greek, but in the meantime I purchased and read since 2009 more than 120 professional books on Capitalism, the Great Recession of 2007-2010, Sustainability, Social and Economical Justice and Globalization, for my courses on those subjects and as background material for the book I want to write about capitalism. I watched for his courses more than 130 films and plays, and for my dissertation, courses, and academic books published until 2009 I read about 130 books and many articles. All that, while teaching sometimes full time and sometimes only a day or two a week at the best universities in Israel, a semester at Insead, and sometimes working full time at a business job. The full and partial lists of books and videos can be seen at the Cultural Activities Document on Cory's website – [About Jacques Cory](#), as well as on the bibliography of Cory's courses in [Courses](#), the bibliography in [Books](#), the bibliography with Hebrew books in Hebrew 1 and 2, etc. Details on the books can be seen among others on [Amazon's websites](#) in different countries.

It is extremely interesting to read professional books on such fascinating subjects as the Great Recession, the Future of Capitalism, Sustainability, Business Ethics, Globalization or Social and Economic Justice. We are living in interesting times and very dangerous ones, partially in wars, internal turmoil, and terror, in the Middle East (with the wars in Iran, Iraq and Afghanistan, the Palestinian conflict, the Arab Spring - after and before – the civil wars in Egypt, Syria, Lebanon, Yemen, Tunisia, Algeria, Somalia, Iraq, Afghanistan, Libya, etc.), the wars in Africa, in former Yugoslavia, in Asia, etc... But the main danger is not from war and terror but from the economic crises accelerating every decade, and reaching in the near future losses of tens or hundreds trillion dollars, more than the world GDP, as there is a chaos in regulation, no control on the derivatives, a dictatorship of the neoliberal economic regimes. Instead of business being controlled by governments the governments are ruled by business, bribing directly or indirectly most of the politicians in the oligarch democracies. Nothing was learned from the Great Recession of 2007-2010, and we are in a state of limbo, with no price for money, no interests on deposits, with artificial revival of the economy when the Feds/National Banks have reduced the interest to zero. The Domsday Depression ahead of us will occur not later than in 2020 if we don't take preemptive measures right away. The writing is on the wall and very few economists see it, no politicians take any action, except maybe a few righteous professors as Joseph Stiglitz or Robert Reich, authors as Naomi Klein, Matt Taibbee, Nassim Taleb, Joel Bakan..., and Cory.

Jacques Cory's activities in professional literature consists of writing 3 academic books in English, published by Springer, Kluwer and Mellen, held at thousands of university libraries all over the world, 2 academic books in Hebrew, published by Magnes & an eBook, that are unique in their kind and are the basis of teaching business ethics at many universities, 1 academic book and one PhD dissertation in French, the first one in the world on ethics to minority shareholders. Cory has also participated with essays in edited books in French and Hebrew, wrote dozens of articles on leading websites, wrote and taught dozens of courses and lectures in English, French, and Hebrew, and built a website www.businessethicscory.com, with most of Cory's works.

LIST OF PROFESSIONAL BOOKS

PROFESSIONAL BOOKS ON CAPITALISM, THE GREAT RECESSION OF 2007-2010, BUSINESS ETHICS, CSR, SOCIAL, ECONOMIC & ECOLOGICAL JUSTICE, MANAGEMENT, SUSTAINABILITY, GLOBALIZATION (250+ books in English, French and Hebrew, about half of them read in the years 2009-2014, and half in the years 1998-2008)

The bibliography is based on the books and articles of the most prominent authors and journalists, businessmen, regulators and professors: 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, 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 and Mark Achbar, *The Flaw* by David Singleton, *Collapse* based on a book by Michael Ruppert, and *Inside Job* by Charles Ferguson.

Acharya Viral V., Cooley Thomas F., Richardson Matthew P., Walter Ingo, *Regulating Wall Street The Dodd-Frank Act and the New Architecture of Global Finance*, Wiley, 2011

Admati Anat and Hellwig Martin, *The Bankers New Clothes: What's Wrong with Banking and What to Do about It*, Princeton University Press, 2013

Akerlof George A. and Shiller Robert J., *Animal Spirits: How Human Psychology Drives the Economy, and Why it Matters for Global Capitalism*, Princeton University Press, 2009

Anand Sanjai, *Essentials of the Dodd-Frank Act*, Wiley 2011

Ariely Dan, *The (Honest) Truth About Dishonesty: How We Lie to Everyone - Especially Ourselves*, Harper, 2013

Ariely Dan, *Predictably Irrational*, HarperCollins Publishers, 2008

Ariely Dan, *The Upside of Irrationality*, Harper, 2010

Aristotle, *Ethics*, Penguin Classics, 1976

Articles in leading international newspapers

Artus Patrick and Pastre Olivier, *Sorties de crise: Ce qu'on ne nous dit pas, Ce qui nous attend*, Editions Perrin, 2009, in French

Arvedlund Erin, *Too Good to Be True: The Rise and Fall of Bernie Madoff*, Portfolio Hardcover, 2009

Badaracco, Jr. Joseph L., *Defining Moments, When Managers Must Choose Between Right and Right*, Harvard Business School Press, 1997

Bair Sheila, *Bull by the Horns: Fighting to Save Main Street from Wall Street and Wall Street from Itself*, Free Press, Simon & Schuster, 2012

Bakan Joel, *The Corporation, The Pathological Pursuit of Profit and Power*, Free Press, Published by Simon & Schuster New York, 2004

Bamber Bill and Spencer Andrew, *Bear-Trap: The Fall of Bear Stearns and the Panic of 2008*, Brick Tower Books, 2008

Banerjee Abhijit V. and Duflo Esther, *Poor Economics: A Radical Rethinking of the Way to Fight Global Poverty*, PublicAffairs, Perseus Books, 2012

Barbera Robert, *The Cost of Capitalism: Understanding Market Mayhem and Stabilizing our Economic Future*, McGraw-Hill, 2009

Bartels Larry M., *Unequal Democracy: The Political Economy of the New Gilded Age*, Princeton, 2008

Bastasin Carlo, *Saving Europe: How National Politics Nearly Destroyed the Euro*, The Brookings Institution, 2012

Betbeze Jean-Paul, *Crise par ici la sortie: Exit*, Presses Universitaires de France, 2010, in French

Bhagwati Jagdish, *In Defense of Globalization*, Oxford University Press, 2004

Bishop Matthew & Green Michael, *The Road from Ruin: How to Revive Capitalism and Put America Back on Top*, Crown Business, 2010

Blanchard Ken, O'Connor Michael, *Managing By Values*, Berrett-Koehler Publishers, 1997

Blanchard Kenneth, Peale Norman Vincent, *The Power of Ethical Management*, William Morrow and Company, Inc., 1988

Blanchard Olivier, Romer David, Michael Spence, and Stiglitz Joseph, edited by, *In the Wake of the Crisis: Leading Economists Reassess Economic Policy*, The MIT Press, 2012

Bollier David, *Aiming Higher, 25 Stories of how Companies Prosper by Combining Sound Management and Social Vision*, Amacom, 1997

Bonder Nilton Rabbi, *The Kabbalah of Money, Insights on Livelihood, Business, and All Forms of Economic Behavior*, Shambhala, 1996

Boyer Louis, *Le livre de morale des écoles primaires (cours moyen, cours supérieur) et des cours d'adultes*, Editions des Equateurs, 2011 (édition originale 1895), in French

Briner Bob, *The Management Methods of Jesus, Ancient Wisdom for Modern Business*, Thomas Nelson, Inc., 1996

Brown Gordon, *Beyond the Crash: Overcoming the First Crisis of Globalization*, Free Press, 2010

Brown Judith M., *Gandhi: Prisoner of Hope*, Yale University Press, 1998

Burkett Larry, *Business by the Book, The Complete Guide of Biblical Principles for Business Men and Women*, Expanded Edition, Thomas Nelson Publishers, 1991

Burrough Bryan and Helyar John, *Barbarians at the Gate, The Fall of RJR Nabisco*, Harper Business Essentials, 2003

Casey Al with Seaver Dick, *Casey's Law, If Something Can Go Right, It Should*, Arcade Publishing, 1997

Cassidy John, *Dot.con: How America Lost Its Mind and Money in the Internet Era*, Harper Perennial, 2003

Cassidy John, *How Markets Fail: The Logic of Economic Calamities*, Farrar, Straus and Giroux, 2009

Chatfield Cheryl A., Ph.D., *The Trust Factor, The Art of Doing Business in the 21st Century*, Sunstone Press, 1997

Chomsky Noam, *Profit Over People: Neoliberalism and Global Order*, Seven Stories Press, 1999

Coates David, *Models of Capitalism: Growth and Stagnation in the Modern Era*, Polity, 2000

Cohan William D., *House of Cards: A Tale of Hubris and Wretched Excess on Wall Street*, Doubleday, 2009

Cohan William D., *Money and Power: How Goldman Sachs Came to Rule the World*, Doubleday, 2011

Cohen-Almagor Raphael, Arbel-Ganz Ori, Kasher Asa, *Public Responsibility in Israel*, Hakibbutz Hameuchad Publishing House/The Jerusalem Center for Ethics, 2012, in Hebrew

Cohen Ben and Greenfield Jerry, *Ben & Jerry's Double-Dip, Lead with Your Values and Make Money, Too*, Simon & Schuster, 1997

Cooke Robert Allan and Young Earl, *"The Ethical Side of Takeovers and Mergers"*, Madsen, Essentials of Business Ethics, A Meridian Book, 1990, pp. 254-269

Cory Jacques, *L'éthique des affaires et les actionnaires minoritaires*, Éditions Universitaires Européennes, 2012, in French

Cory Jacques, *Social, Economic & Governmental Justice: Essays, Articles & the Play "Nelly Doron"*, published on the Internet at Jacques Cory's website in HOME, BOOKS and HEBREW, at the University of Haifa's Library website - <http://lib.haifa.ac.il> (search by name of author or book), Transparency International Israel website, Ometz website, etc., 2012, in Hebrew

Cory Jacques, *Business Ethics for a Sustainable Society: Conquering the Corporate Frankenstein*, The Edwin Mellen Press, 2009. Paperback edition in 2010

Cory Jacques, *Selected Issues in Business Ethics and Social Responsibility*, Magnes – The Hebrew University of Jerusalem, 2008, in Hebrew

Cory Jacques, *Business Ethics and the Minority Shareholders*, PhD dissertation, CNAM, Paris, 2004, in French

Cory Jacques, *Activist Business Ethics*, Kluwer Academic Publishers, Boston, 2001. Paperback Edition by Springer, 2004

Cory Jacques, *Business Ethics: The Ethical Revolution of Minority Shareholders*, Kluwer Academic Publishers, Boston, 2001. Paperback Edition by Springer, 2004

Cory Jacques, *Beware of Greeks' Presents*, Bimat Kedem Publishers, 2001, in Hebrew

Cory Jacques with Amalia Eyal, *Le choix de Nelly*, a play translated from Hebrew into French by Saskia Cohen, Edilivre, 2012 (The play in Hebrew - *Nelly's Choice*, 2005 - is at the library of the University of Haifa. Reading of the play was performed at the Hebrew University of Jerusalem on July 30, 2008). A play in Hebrew by Jacques Cory *Nelly Doron* was published on Cory's website in 2012

Cory Jacques, *Entretien avec Jacques Cory, de l'Université de Haïfa (Israel): "Une manière originale d'enseigner la RSE"*, a chapter in the book by: Lepineux François, Rose Jean-Jacques, Bonanni Carole, Hudson Sarah, *La RSE, La responsabilité sociale des entreprises, Théories et pratiques, Stratégie*, Dunod, 2010, in French

Vigoda-Gadot Eran and Cory Jacques, *"In the Name of Citizens, Business or Officials? Insights on the Public Responsibility of the Government and Public Administration"*, a chapter in the edited book *Public Responsibility in Israel* by Cohen-Almagor Raphael, Arbel-Ganz Ori, Kasher Asa, published by Hakibbutz Hameuchad Publishing House/The Jerusalem Center for Ethics, 2012, in Hebrew

Cowen Tyler, *The Great Stagnation: How America Ate All the Low-Hanging Fruit of Modern History, Got Sick, and Will (Eventually) Feel Better*, Dutton, Penguin Books, 2011

Cruver Brian, *Anatomy of Greed, The Unshredded Truth from an Enron Insider*, Carroll & Graf, 2002

De George Richard T., *Competing with Integrity in International Business*, Oxford Univ. Press, 1993

DeMartino George F., *The Economist's Oath: On the Need for and Content of Professional Economic Ethics*, Oxford University Press, 2011

Dent Harry S., *The Great Depression Ahead: How to Prosper in the Crash Following the Greatest Boom in History*, Free Press, 2009

Derber Charles, *The Wilding of America, How Greed and Violence Are Eroding Our Nation's Character*, St. Martin's Press, 1996

Dodd-Frank Wall Street Reform and Consumer Protection Act, Enacted into Law on July 21, 2010, Enrolled Final Version (HR 4173), via the U.S. Government Printing Office, 2010

http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=111_cong_bills&docid=f:h4173enr.txt.pdf

Summary, Davis Polk, & Wardwell LLP, 2010

http://www.davispolk.com/files/Publication/7084f9fe-6580-413b-b870-b7c025ed2ecf/Presentation/PublicationAttachment/1d4495c7-0be0-4e9a-ba77-f786fb90464a/070910_Financial_Reform_Summary.pdf

(see also Wikipedia and Skadden, Arps)

Donaldson Thomas, *The Ethics of International Business*, The Ruffin Series in Business Ethics, Oxford University Press, 1992

Dresner Simon, *The Principles of Sustainability*, Earthscan Publications, 2002

Driscoll Dawn-Marie, Hoffman W. Michael, Petry Edward S., *The Ethical Edge, Tales of Organizations that Have Faced Moral Crises*, MasterMedia Limited, 1995

Edwards Andres R., *The Sustainability Revolution: Portrait of a Paradigm Shift*, New Society Publishers, 2005

Ehrenreich Barbara, *Nickel and Dimed: On (Not) Getting By in America*, Holt Paperbacks, 2008

Eichengreen Barry, *The European Economy since 1945: Coordinated Capitalism and Beyond*, Princeton, 2008

Eichengreen Barry, *Exorbitant Privilege: The Rise and Fall of the Dollar and the Future of the International Monetary System*, Oxford University Press, 2011

Einhorn Eric S. and Logue John, *Modern Welfare States: Scandinavian Politics and Policy in the Global Age*, Praeger Paperback, 2003

Ellis Charles D., *The Partnership: The Making of Goldman Sachs*, Penguin, 2009

Estes Ralph, *Tyranny of the Bottom Line, Why Corporations Make Good People Do Bad Things*, Berrett-Koehler Publishers, 1996

Ethics at Work, A Harvard Business Review Paperback, 1991

Etzioni Amitai, *The Moral Dimension, Toward a New Economics*, The Free Press, 1990

Faber Emmanuel, *Chemins de traverse, Vivre l'économie autrement*, Albin Michel, 2011, in French

FCIC – Financial Crisis Enquiry Commission, *The Financial Crisis Inquiry Report*, Public Affairs Report, 2011

Ferguson Charles H., *Predator Nation: Corporate Criminals, Political Corruption, and the Hijacking of America*, Crown Business, Random House, 2012

Fox Justin, *The Myth of the Rational Market: A History of Risk, Reward, and Delusion on Wall Street*, HarperBusiness, 2009

Freeland Chrystia, *Plutocrats: The Rise of the New Global Super-Rich and the Fall of Everyone Else*, The Penguin Press, 2012

Friedman Milton, *Capitalism and Freedom*, University of Chicago Press, 2002 (1962)

Friedman Milton, *"The Social Responsibility of Business Is to Increase Its Profits"*, Madsen, Essentials of Business Ethics, A Meridian Book, 1990, pp. 273-281

Friedman Thomas L., Mandelbaum Michael, *That Used To Be Us: How America Fell Behind in the World it Invented and How We Can Come Back*, Farrar, Straus & Giroux, 2011

Friedman Thomas L., *Hot, Flat, and Crowded, Why We Need a Green Revolution and How it Can Renew America*, Farrar, Straus and Giroux, 2008

Friedman Thomas L., *The World is Flat - A Brief History of the Twenty-First Century*, First Updated and Expanded Edition, Farrar, Straus and Giroux, 2006

Fukuyama Francis, *Trust, The Social Virtues and the Creation of Prosperity*, A Free Press Paperbacks Book, 1996

Galbraith John Kenneth, *The Great Crash of 1929*, Mariner Books, 1997

Gasparino Charles, *The Sellout: How Three Decades of Wall Street Greed and Government Mismanagement Destroyed the Global Financial System*, HarperBusiness, 2009

Ginsburg Sigmund G., *Managing with Passion, Making the Most of Your Job and Your Life*, John Wiley & Sons, Inc., 1996

Girardet Herbert & Mendonca Miguel, *A Renewable World: Energy, Ecology, Equality, A Report for the World Future Council*, Green Books, 2009

Gitlin Todd, *Occupy Nation: The Roots, The Spirit, and The Promise of Occupy Wall Street*, itbooks HarperCollins Publishers, 2012

Goodpaster Kenneth E., Nash Laura L., de Bettignies Henri-Claude, *Business Ethics: Policies and Persons*, McGraw-Hill Irwin, 2006

Gore Al, *An Inconvenient Truth: The Crisis of Global Warming*, Viking, 2007

Grover Ron, *The Disney Touch*, Richard D. Irwin, Inc., 1991

Hacker Jacob S. & Pierson Paul, *Winner-Take-All Politics: How Washington Made the Rich Richer – And Turned Its Back on the Middle Class*, Simon & Schuster, 2010

Hagstrom Robert G., *The Warren Buffett Way*, John Wiley & Sons, Inc., 2005

Hall William D., *Making the Right Decision, Ethics for Managers*, John Wiley & Sons, Inc., 1993

Handy Charles, *The Hungry Spirit, Beyond Capitalism: A Quest for Purpose in the Modern World*, Broadway Books, 1998

Hankel Wilhelm & Isaak Robert, *Brave New World Economy: Global Finance Threatens our Future*, John Wiley & Sons, 2011

Harmon Frederick G., *Playing for Keeps, How the World's Most Aggressive and Admired Companies Use Core Values to Manage, Energize and Organize Their People, and Promote, Advance and Achieve Their Corporate Missions*, John Wiley & Sons, Inc., 1996

Harr Jonathan, *A Civil Action*, Vintage, 1996

Harvey Brian, Edited by, *Business Ethics, A European Approach*, Prentice Hall, 1994

Hawken Paul, *Blessed Unrest: How the Largest Movement in the World Came into Being and Why No One Saw It Coming?*, Viking, 2007

Hawken Paul, *The Ecology of Commerce*, HarperCollins, 1994

Hawken Paul, Lovins Amory, Lovins Hunter L., *Natural Capitalism: Creating the Next Industrial Revolution*, Back Bay Books, 2000

Heilbroner Robert L., *The Worldly Philosophers: The Lives, Times, and Ideas of the Great Economic Thinkers*, 7th Revised Edition, Touchstone, 1999

Herrera Remy, *Un autre capitalisme n'est pas possible*, Editions Syllepse, 2010, in French

Heuvel Katrina Vanden, *Meltdown: How Greed and Corruption Shattered Our Financial System and How We Can Recover*, Nation Books, 2009

Hirsh Michael, *Capital Offense: How Washington's Wise Men Turned America's Future Over to Wall Street*, Wiley, 2010

Holliday Chad, Schmidheiny Stephan, Watts Philip, *Walking the Talk: The Business Case for Sustainable Development*, Berrett-Koehler Publishers, 2002

Hornstein Harvey A., Ph.D., *Brutal Bosses and Their Prey*, Riverhead Books, 1996

Inoue Shinichi, *Putting Buddhism to Work, A New Approach to Management and Business*, Kodansha International Ltd., 1997

Jackall Robert, *Moral Mazes, The World of Corporate Managers*, Oxford University Press, 1989

Jackson Jennifer, *An Introduction to Business Ethics*, Blackwell Publishers, 1996

Jacobs Joseph J., *The Anatomy of an Entrepreneur, Family, Culture, and Ethics*, ICS Press, 1991

Jay Antony, *Management and Machiavelli: An Inquiry into the Politics of Corporate Life*, Bantam Books, 1969

Johnson Simon, *13 Bankers: The Wall Street Takeover and the Next Financial Meltdown*, Pantheon, 2010

Johnston David Cay, *Free Lunch: How the Wealthiest Americans Enrich Themselves at Government Expense (and Stick You with the Bill)*, Portfolio Trade, 2008

Jorion Paul, *Le capitalisme a l'agonie*, Fayard, 2011, in French

Kahneman Daniel and co-authors, *Rationality, Fairness, Happiness: Selected Writings*, in Hebrew, Keter and the University of Haifa, 2005. Based on Kahneman Daniel and co-authors, *Choices, Values, and Frames*, Cambridge University Press, 2000

Kahneman Daniel, Knetsch Jack L., Thaler Richard H., *Anomalities: The Endowment Effect, Loss Aversion, and Status Quo Bias*, The Journal of Economic Perspectives, Vol. 5, No. 1 (Winter, 1991), pp. 193-206

Kansas Dave, *The Wall Street Journal Guide to the End of Wall Street as We Know It: What You Need to Know About the Greatest Financial Crisis of Our Time and How to Survive It*, Collins Business, 2009

Kaufman Allen, Zacharias Lawrence, Karson Marvin, *Managers vs. Owners, The Struggle for Corporate Control in American Democracy*, The Ruffin Series in Business Ethics, Oxford University Press, 1995

Kelley Michael, *On Stone or Sand, The Ethics of Christianity, Capitalism, & Socialism*, Pleroma Press, 1993

Keynes John Maynard, *The General Theory of Employment, Interest and Money*, Classic House Books, 2008 (1936)

Kidder Rushworth M., *How Good People Make Tough Choices, Resolving the Dilemmas of Ethical Living*, A Fireside Book published by Simon & Schuster, 1995

Klein Naomi, *Fences and Windows, Dispatches from the Front Lines of the Globalization Debate*, Picador, 2002

Klein Naomi, *No Logo: Taking Aim at the Brand Bullies*, Picador, 2000

Klein Naomi, *The Shock Doctrine: The Rise of Disaster Capitalism*, Picador, 2008

Kotlikoff Laurence J., *Jimmy Stewart is Dead: Ending the World's Ongoing Financial Plague with Limited Purpose Banking*, Wiley, 2010

Krugman Paul, *End This Depression*, W. W. Norton, 2013

Krugman Paul, *A Country is Not a Company*, Harvard Business School Press, 2009

Krugman Paul, *The Return of Depression Economics and the Crisis of 2008*, W. W. Norton, 2009 (1999)

Lapavistas Costas et al., *Crisis in the Euro Zone*, Verso, 2012

Lee Kuan Yew, *Memoirs: From Third World to First, The Singapore Story: 1965-2000*, Singapore Press Holdings, Times Editions, 2000

Leeson Nick, *Rogue Trader, How I Brought Down Barings Bank and Shook the Financial World*, Little, Brown and Company, Boston, 1996

Leopold Les, *How to Make a Million Dollars an Hour: Why Hedger Funds Get Away with Siphoning Off America's Wealth*, John Wiley & Sons, 2013

Lepineux François, Rose Jean-Jacques, Bonanni Carole, Hudson Sarah, *La RSE, La responsabilité sociale des entreprises, Théories et pratiques, Stratégie*, Dunod, 2010, in French

Lewis Michael, *Liar's Poker, Rising through the wreckage on Wall Street*, Penguin, 1990

Lewis Michael, *Panic: The Story of Modern Financial Insanity*, W. W. Norton, 2009

Lewis Michael, *The Big Short: Inside the Doomsday Machine*, W.W. Norton, 2010

Lordon Frédéric, *D'un retournement l'autre, Comédie sérieuse sur la crise financière en quatre actes et en alexandrins*, Editions du Seuil, 2011, in French

Lowenstein Roger, *The End of Wall Street*, Penguin, 2010

Lowenstein Roger, *When Genius Failed, The Rise and Fall of Long Term Capital Management*, Random House, 2000

Lubbers Eveline, edited by, *Battling Big Business*, Common Courage Press, 2002

Lynn Jonathan and Jay Antony, *The Complete Yes Minister, The Diaries of a Cabinet Minister by the Right Hon. James Hacker MP*, British Broadcasting Corporation, 1984

Lynn Matthew, *Bust: Greece, the Euro, and the Sovereign Debt Crisis*, John Wiley & Sons, 2011

Machiavelli Niccolo, *The Prince*, Bantan Books, 1981

Madsen Peter and Shafritz Jay M., *Essentials of Business Ethics*, A Meridian Book, 1990

McDonald Duff, *Last Man Standing: The Ascent of Jamie Dimon and JPMorgan Chase*, Simon & Schuster, 2009

McDonald Lawrence G. and Robinson Patrick, *A Colossal Failure of Common Sense: The Inside Story of the Collapse of Lehman Brothers*, Crown Business, 2009

McGee Suzanne, *Chasing Goldman Sachs: How the Masters of the Universe Melted Wall Street Down... And Why They'll Take Us to the Brink Again*, Crown Business, 2010

Mackey John & Sisodia Raj, *Conscious Capitalism: Liberating the Heroic Spirit of Business*, Harvard Business Review Press, 2013

McLean Bethany & Nocera Joe, *All the Devils are Here: The Hidden History of the Financial Crisis*, Portfolio Penguin, 2010

Minsky Hyman, *Stabilizing an Unstable Economy*, McGraw-Hill, 2008

Monks Robert A.G., *The Emperor's Nightingale, Restoring the Integrity of the Corporation in the Age of Shareholder Activism*, Addison-Wesley, 1998

Morgenson Gretchen, Rosner Joshua, *Reckless Endangerment: How Outsized Ambition, Greed, and Corruption Led to Economic Armageddon*, Times Books, Henry Holt and Company, 2011

Morita Akio, with Reingold Edwin M. and Shimomura Mitsuko, *Made in Japan: Akio Morita and Sony*, E.P. Dutton, 1996

Morris Charles R., *The Two Trillion Dollar Meltdown: Easy Money, High Rollers, and the Great Credit Crash*, Public Affairs, 2009

Mott Graham M., *How to Recognize and Avoid Scams Swindles and Rip-Offs, Personal Stories Powerful Lessons*, Golden Shadows Press, 1994

Nash Laura L., Ph.D., *Believers in Business, Resolving the Tensions between Christian Faith, Business, Ethics, Competition and our Definitions of Success*, Thomas Nelson Publishers, 1994

Nash Laura L., *Good Intentions Aside, A Manager's Guide to Resolving Ethical Problems*, Harvard Business School Press, 1993

O'Neill Jessie H., *The Golden Ghetto, The Psychology of Affluence*, Hazelden, 1997

Parks Robert H., Ph.D., *The Witch Doctor of Wall Street, A Noted Financial Expert Guides You through Today's Voodoo Economics*, Prometheus Books, 1996

Paulson Henry M. Jr., *On the Brink: Inside the Race to Stop the Collapse of the Global Financial System*, Business Plus, 2010

Péguy Charles, *L'Argent, suivi de L'Argent Suite*, Gallimard, 1932, in French

Péguy Charles, *Une éthique sans compromise, textes essentiels de Charles Péguy*, Agora Pocket, 2011, in French

Peicuti Cristina, *Crédit, Déstabilisation et Crises*, L'Harmattan, 2010, in French

Peters Thomas J. and Waterman, Jr. Robert H., *In Search of Excellence, Lessons from America's Best-Run Companies*, Warner Books, 1984

Piketty Thomas, *Capital in the Twenty-First Century*, The Belknap Press of Harvard University Press, 2014

Pontusson Jonas, *Inequality and Prosperity: Social Europe Vs. Liberal America*, Cornell University Press, 2005

Posner Richard A. The Honorable, *A Failure of Capitalism: The Crisis of '08 and the Descent into Depression*, Harvard University Press, 2009

Pozen Robert, *Too Big to Save?: How to Fix the U.S. Financial System*, Wiley, 2010

Pratley Peter, *The Essence of Business Ethics*, Prentice Hall, 1995

Precht Richard David, *L'art de ne pas être un égoïste: Pour une éthique responsable*, Belfond, 2012, in French, translated from German

Prins Nomi, *It Takes a Pillage: Behind the Bailouts, Bonuses, and Backroom Deals from Washington to Wall Street*, Wiley, 2009

Rae Scott B. & Wong Kenman L., *Beyond Integrity, A Judeo-Christian Approach to Business Ethics*, Zondervan Publishing House, 1996

Rajan Raghuram G., *Fault Lines: How Hidden Fractures still Threaten the World Economy*, Princeton University Press, 2010

Reich Robert B., *Aftershock: The Next Economy & America's Future*, Vintage Books, 2011

Reich Robert B., *Beyond Outrage: What Has Gone Wrong with Our Economy and Our Democracy, and How to Fix It*, Vintage Books, 2012

Reid T.R., *The United States of Europe: The New Superpower and the End of American Supremacy*, Penguin, 2005

Reinhart Carmen M. & Rogoff Kenneth S., *This Time Is Different: Eight Centuries of Financial Folly*, Princeton University Press, 2009

Richardson Janice, Edited by, *World Ethics Report on Finance and Money*, Editions Eska, 1997

Rifkin Jeremy, *The European Dream: How Europe's Vision of the Future is Quietly Eclipsing the American Dream*, Tarcher, 2005

Ritholtz Barry, *Bailout Nation: How Greed and Easy Money Corrupted Wall Street and Shook the World Economy*, Wiley, 2009

Roberts Michael, *The Great Recession: Profit Cycles, Economic Crisis, A Marxist View*, Michael Roberts, 2009

Rolfe John and Troob Peter, *Monkey Business, Swinging through the Wall Street Jungle*, Warner Business Books, 2000

Roubini Nouriel and Mihm Stephen, *Crisis Economics: A Crash Course in the Future of Finance*, Penguin, 2010

Rozen Aharon, *Crisis and Punishment, What Happened to the World in 2007-2009 and Why the American Way of Life Is Bankrupt*, Globes Hasifria, 2009, in Hebrew

Sachs Jeffrey D., *The Price of Civilization: Reawakening American Virtue and Prosperity*, Random House, 2012

Sapir Jacques, *La démondialisation*, Editions du Seuil, 2011, in French

Schroeder Alice, *The Snowball: Warren Buffett and the Business of Life*, Bantam, 2009

Senor Dan & Singer Saul, *Start-Up Nation: The Story of Israel's Economic Miracle*, Twelve Hachette Book Group, 2011

Shelp Ron with Ehrbar Al, *Fallen Giant: The Amazing Story of Hank Greenberg and the History of AIG*, Wiley, 2009

Shiller Robert J., *Irrational Exuberance, Second Edition, Revised & Updated*, Broadway, 2009

Skadden, Arps, Slate, Meagher & Flom LLP & Affiliates, *Dodd-Frank Act, Commentary and Insights*, http://www.skadden.com/Cimages/siteFile/Skadden_Insights_Special_Edition_Dodd-Frank_Act1.pdf, 2010

Smilansky Saul, *10 Moral Paradoxes*, Haifa University Press, Yediot Ahronot – Sifrei Hemed, 2012

Solomon Robert C., *Above the Bottom Line, An Introduction to Business Ethics*, Second Edition, Harcourt Brace College Publishers, 1994

Solomon Robert C., *Ethics and Excellence, Cooperation and Integrity in Business*, The Ruffin Series in Business Ethics, Oxford University Press, 1993

Sorkin Andrew Ross, *Too Big to Fail: The Inside Story of How Wall Street and Washington Fought to Save the Financial System – and Themselves*, Viking Adult, 2009

Soros George, *The Crash of 2008 and What it Means: The New Paradigm for Financial Markets*, Public Affairs, 2008

Stern Gary H., *Too Big to Fail: The Hazards of Bank Bailouts*, Brookings Institution Press, 2009

Stewart James B., *Den of Thieves*, Simon & Schuster Paperbacks, 1991

Stiglitz Joseph E., *The Price of Inequality: How Today's Divided Society Endangers Our Future*, W. W. Norton, 2012

Stiglitz Joseph E., Sen Amartya, Fitoussi Jean-Paul, *Mismeasuring Our Lives: Why GDP Doesn't Add Up*, New Press, 2010

Stiglitz Joseph E., *Freefall: America, Free Markets, and the Sinking of the World Economy*, W. W. Norton & Co., 2010

Stiglitz Joseph E., *The Stiglitz Report: Reforming the International Monetary and Financial Systems in the Wake of the Global Crisis*, New Press, 2010

Stiglitz Joseph E., *Making Globalization Work*, W. W. Norton & Company, 2007

Stiglitz Joseph E., *The Roaring Nineties: A New History of the World's Most Prosperous Decade*, W. W. Norton, 2004

Stiglitz Joseph E., *Globalization and its Discontents*, W. W. Norton & Company, 2003

Strauss Michael, *Volition and Valuation*, University Press of America, 1999

Strober Gerald and Strober Deborah, *Catastrophe: The Story of Bernard L. Madoff, The Man Who Swindled the World*, Phoenix Books, 2009

Taibbi Matt, *Griftopia: A Story of Bankers, Politicians, and the Most Audacious Grab in American History*, Spiegel & Grau, 2011

Taibbi Matt, *The Great American Bubble Machine (Goldman Sachs)*, Rolling Stone 1082-1083, July 9-23, 2009 http://www.rollingstone.com/politics/news/12697/64796?RS_show_page=0

Taleb Nassim Nicholas, *The Black Swan: The Impact of the Highly Improbable*, Random House, 2007

Tamari Meir, *The Challenge of Wealth, A Jewish Perspective on Earning and Spending Money*, Jason Aronson Inc., 1995

Velasquez Manuel G., *"Corporate Ethics: Losing It, Having It, Getting It"*, Madsen, Essentials of Business Ethics, A Meridian Book, 1990, pp. 228-244

Wallwork Ernest, *Psychoanalysis and Ethics*, Yale University Press, 1991

Ward Gary, *Developing & Enforcing a Code of Business Ethics, A Guide to Developing, Implementing, Enforcing and Evaluating an Effective Ethics Program*, Pilot Books, 1989

Wessel David, *In Fed We Trust: Ben Bernanke's War on the Great Panic*, Crown Business, 2009

Wikipedia: Dodd-Frank Wall Street Reform and Consumer Protection Act, July 2010, 2010 European sovereign debt crisis (Greece, Goldman Sachs, Downgrading of debt, danger of default, role of speculators), PIGS (economics), Financial Crisis of 2007-2010 (Housing Bubble, Sub-prime Lending, Deregulation, Over-leveraging, Financial Innovation and Complexity, Incorrect Pricing of Risk, Boom and Collapse of the Shadow Banking System, Commodities Boom, Systemic Crisis, Greece, Iceland, Ireland, Spain), Late-2000s Recession/The Great Recession, References, Links, and other Articles.

Williams Oliver F., Houck John W., edited by, *A Virtuous Life in Business, Stories of Courage and Integrity in the Corporate World*, Rowman & Littlefield Publishers, Inc., 1992

Williams Oliver F., Reilly Frank K. & Houck John W., edited by, *Ethics and the Investment Industry*, Rowman & Littlefield Publishers, Inc., 1989

Wilson Rodney, *Economics, Ethics and Religion, Jewish, Christian and Muslim Economic Thought*, New York University Press, 1997

Woodstock Theological Center, Seminar in Business Ethics, *Ethical Considerations in Corporate Takeovers*, Georgetown University Press, 1990

Wright Lesley and Smye Marti, *Corporate Abuse, How "Lean and Mean" Robs People and Profits*, Macmillan, 1996

Wuthnow Robert, *Poor Richard's Principle, Recovering the American Dream through the Moral Dimension of Work, Business, & Money*, Princeton University Press, 1996

Yunus Muhammad, *Creating a World Without Poverty: Social Business and the Future of Capitalism*, PublicAffairs, 2009

Zakaria Fareed, *The Post-American World, Release 2.0, Updated and Expanded*, Norton, 2011

Zola Emile, *Money (L'argent)*, Mondial, 2007

Zuckerman Gregory, *The Greatest Trade Ever: The Behind-the-Scenes Story of How John Paulson Defied Wall Street and Made Financial History*, Broadway Business, 2009

ADDITIONAL BIBLIOGRAPHY FOR COURSES AND PHD THESIS

The Holy Bible, The Old Testament, New International Version, International Bible Society, 2/96

The Holy Bible, The New Testament, New International Version, International Bible Society, 2/96

Brecht Bertolt, *Die Dreigroschenoper, The Threepenny Opera*, in German, Universal Edition, 1928, assigned to Brookhouse Music, Inc., 1957

Business Ethics Quarterly, January 1998, Vol. 8 No. 1, The Journal of the Society for Business Ethics

Business Ethics Quarterly, April 1998, Vol. 8 No. 2, The Journal of the Society for Business Ethics

Business Ethics Quarterly, July 1998, Vol. 8 No. 3, The Journal of the Society for Business Ethics

Business Ethics Quarterly, October 1998, Vol. 8 No. 4, The Journal of the Society for Business Ethics

Business Ethics Quarterly, The Ruffin Series Special Issue No. 1, 1998, The Journal of the Society for Business Ethics

Business Ethics Quarterly, January 1999, Vol. 9 No. 1, The Journal of the Society for Business Ethics

Business Ethics Quarterly, April 1999, Vol. 9 No. 2, The Journal of the Society for Business Ethics

Business Ethics Quarterly, July 1999, Vol. 9 No. 3, The Journal of the Society for Business Ethics

Business Ethics Quarterly, October 1999, Vol. 9 No. 4, The Journal of the Society for Business Ethics

Business Ethics Quarterly, The Ruffin Series Special Issue No. 2, 2000, *Environmental Challenges to Business*, A Publication of the Society for Business Ethics

Business Ethics Quarterly, January 2000, Vol. 10 No. 1, The Journal of the Society for Business Ethics

Cervantes Miguel de, *El Ingenioso Hidalgo Don Quijote de la Mancha, Don Quixote*, in Spanish, Catedra Letras Hispánicas, 1992

Dante, *The Divine Comedy*, Pan Classics, 1980

Dherse Jean-Loup, Minguet Hughes Dom, *l'Éthique ou le Chaos?, Ethics or Chaos?*, in French, Presses de la Renaissance, 1998

Feyerabend Paul, *Contre la Méthode, Esquisse d'une Théorie Anarchiste de la Connaissance, Against Method*, in French, Editions du Seuil, 1979

Homer, *The Iliad*, Penguin Classics, 1987

Homere, *Odyssee*, Le Livre de Poche, 1960

Huckabee Mike, the Honorable Governor of Arkansas, with Perry John,
Character is the Issue, How People with Integrity Can Revolutionize America, Broadman
& Holman Publishers, 1997

Ibsen Henrik, *An Enemy of the People*, Modern Library College Editions, 1950

Kafka Franz, *The Trial*, Schocken Books, 1998

Kafka Franz, *The Metamorphosis and Other Stories*, Barnes and Noble Books,
1996

Koran, the Essential, the Heart of Islam, an Introductory Selection of Readings
from the Qur'an, Translated and Presented by Thomas Cleary, Castle Books, 1993

La Fontaine, *Fables*, in French, Folio, Gallimard, 1991

Lawrence William D., with Turpin Jack A., *Beyond the Bottom Line, Where Faith
and Business Meet*, Praxis Books Moody Press, 1994

Leibowitz Yeshayahu, *Talks with Michael Shashar, On Just About Everything*, in
Hebrew, Keter Publishing House, 1988

Mao Tse-Tung, *Quotations from Chairman*, Foreign Languages Press, 1966

May William W., *Business Ethics and the Law, Beyond Compliance*, The
Rockwell Lecture Series, Peter Lang, 1991

McLellan David, *Karl Marx - His Life and Thought*, A Paladin Book Granada,
1973

Miller Arthur, *All My Sons, Six Great Modern Plays*, Dell Publishing Company,
Inc., 1977

Miller Arthur, *The Crucible*, The Portable Arthur Miller, Penguin Books, 1995

Miller Arthur, *Timebends - A Life*, Penguin Books, 1995

Mitterand Henri, *Zola*, Fayard, 1999

Pagnol Marcel, *Judas*, in French, Oeuvres Completes I, Theatre, Editions de
Fallois, 1995

Pagnol Marcel, *Les Marchands de Gloire, The Merchants of Glory*, in French,
Oeuvres Completes I, Theatre, Editions de Fallois, 1995

Pagnol Marcel, *Topaze*, in French, Oeuvres Completes I, Theatre, Editions de

- Fallois, 1995
- Pagnol Marcel, *L'Eau des Collines, Jean de Florette*, in French, Oeuvres Completes III, Souvenirs et Romans, Editions de Fallois, 1995
- Pagnol Marcel, *L'Eau des Collines, Manon des Sources*, in French, Oeuvres Completes III, Souvenirs et Romans, Editions de Fallois, 1995
- Passeron Jean-Claude, *Le Raisonnement Sociologique, L'Espace Non-Popperien du Raisonnement Naturel, Sociological Reasoning*, in French, Collection Essais & Recherches, Nathan, 1991
- Piave Francesco Maria, *Rigoletto*, in Italian, TMK(S), Marca Registrada RCA Corporation, 1974
- Popper Karl R., *La Logique de la Decouverte Scientifique, The Logic of Scientific Discovery*, in French, Bibliotheque Scientifique Payot, Editions Payot, 1995
- Quintus Smyrnaeus, *The Fall of Troy*, Loeb Classical Library, 1984
- Scott Fitzgerald Francis, *The Great Gatsby*, Heinemann/Octopus, 1977
- Shakespeare William, *Julius Caesar*, Oxford University Press, 1959
- Shakespeare William, *The Merchant of Venice*, Oxford University Press, 1959
- Strauss Anselm L., *Qualitative Analysis for Social Scientists*, Cambridge University Press, 1996
- Troyat Henri, *Zola*, Flammarion, in French, Le Livre de Poche, 1992
- Virgil, *The Aeneid*, Translated by Robert Fitzgerald, Vintage Classics, Random House, 1990
- Voltaire, *Candide*, Dover Publications, Inc., 1993
- Yin Robert K., *Case Study Research, Design and Methods*, Second Edition, Applied Social Research Methods Series, Volume 5, Sage Publications, 1994
- Zola Emile, *La Curee, The Quarry*, in French, Gallimard, 1997
- Zola Emile, *Le Ventre de Paris, The Stomach of Paris*, in French, Gallimard, 1996

VIII. PUBLICATION OF BOOKS

[Google Books](#) – Jacques Cory – 3 printed books published in English and 2 in French

[Google Books](#) – יעקב קורי – 2 printed books published in Hebrew

All the details on the books by Jacques Cory can be found on his [website in Books](#), [Hebrew](#), etc.

The website of Jacques Cory: www.businessethicscory.com

[WorldCat/Page 1](#), [Page 2](#) – List of thousands academic and national libraries all over the world, but mainly in the United States including Library of Congress, holding Jacques Cory's books

1. ACADEMIC BOOKS IN ENGLISH

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, in 33 editions, [held by 976 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 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, in 31 editions, [held by 1,362 libraries worldwide](#)

Activist Business Ethics is quoted on Wikipedia & other websites, is quoted 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 book 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](#).

2. ACADEMIC BOOK IN HEBREW

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 book "Selected Issues in Business Ethics and Social Responsibility" deals with a subject that is at the forefront of our economic and social agenda and presents the ethical credo of the author. It 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. The combination of theoretical and empirical components and the analysis of works on business ethics, addressing the reason and the emotions as well, was proven as a successful mix that has assimilated the concepts of ethics by businessmen and students. The author maintains in his book that it is possible to succeed in business while keeping rigorous ethical standards in the complex business environment of today. You can read extracts, details, purchasing, and reviews of the book on [Cory's website in Books](#).

3. ACADEMIC BOOKS IN FRENCH

5. [L'ETHIQUE DES AFFAIRES ET LES ACTIONNAIRES MINORITAIRES: DES VOIES NOUVELLES POUR SAUVEGARDER LES INTERETS DES ACTIONNAIRES MINORITAIRES](#)

BUSINESS ETHICS AND THE MINORITY SHAREHOLDERS: NEW WAYS FOR SAFEGUARDING THE INTERESTS OF THE MINORITY SHAREHOLDERS

Editions Universitaires Europeennes – Sudwestdeutscher Verlag für Hochschulschriften GmbH & Co. KG, 2012, soft cover

ISBN – 978-3-8417-9771-1, 3841797717

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. Le monde des affaires, qui ne donne pas assez d'importance aux éléments moraux, le manque d'éthique de beaucoup de dirigeants, et l'admiration que porte la société au succès à tout prix, ont une influence nuisible sur l'économie mondiale moderne. Dr. Jacques Cory (Ph.D. avec mention très honorable, CNAM, France, 2004, MBA Insead, France, 1968, BA Université de Jérusalem, 1966) est un homme d'affaires internationales et un auteur de livres académiques pionniers en éthique des affaires, un roman et une pièce. Il a enseigné des 2004 à l'Insead, aux Universités de Tel Aviv, Haïfa, Technion, etc. You can read extracts, details, purchasing, and reviews of the 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 thesis by publications, Business ethics and the minority shareholders, is based on two books of 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 thesis 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. A full list of the bibliography (books and articles) of the publications is given at the end of the thesis. You can read extracts and reviews of the thesis/dissertation on [Cory's website in Books](#).

4. NOVEL IN HEBREW

7. [BEWARE OF GREEKS' PRESENTS](#)

הישמר מדרון יווני מאת יעקב קורי

HISHAMRU MI-DORON YEVANI

Kedem Publishing, Sidrat Keshet ha-Mizrah, 2001, soft cover

ISBN – 965-7103-11-8, 9789657103111

The book “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 Ully (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.

5. PLAY IN FRENCH AND IN HEBREW

8. [LE CHOIX DE NELLY](#)

NELLY'S CHOICE - BEHIRATA SHEL NELLY - [בחירתה של נלי](#) מאת יעקב קורי ועמליה אייל

By Jacques Cory and Amalia Eyal, with an introduction and review by Joshua Sobol, translated from the Hebrew play by Saskia Cohen, French text 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, 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 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.

6. ESSAY IN FRENCH ACADEMIC BOOK

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

Dunod Edition, 2010, soft cover and eBook editions

ISBN – 978-2-10-052648-2, 2100526480 soft cover, 9782100526482, 2100526480 eBook

[Google Books](#) – La RSE

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'Israel. The essay of Cory can be read in French on [Cory's website in Articles](#), and in a [Hebrew version](#) of it.

7. ESSAY IN HEBREW ACADEMIC BOOK

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

[Google Books](#) – Public Responsibility in Israel

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 book 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.

IX. ACADEMIC, CULTURAL, GEOGRAPHY EBOOKS & BOOKS, CHILDREN BOOKS, DIARY, POETRY, SATIRES, LINGUISTICS, BUSINESS PLANS, BUSINESS WORKS, PLAY, SCREENPLAY AND AUDIO PLAY, COLLECTION OF ESSAYS AND ARTICLES, STORIES, CASE STUDIES, ETHICAL CODE, PERSONAL AND ACADEMIC CORRESPONDENCE, ACADEMIC COURSES AND LECTURES, PUBLISHED ON ACADEMIC, ORGANIZATIONS, JACQUES CORY'S AND OTHER WEBSITES, OR REVIEWED BY EXPERTS & YET UNPUBLISHED, BOOKS IN PROGRESS...

1. ACADEMIC EBOOK IN HEBREW

1. [SOCIAL, ECONOMIC AND GOVERNMENTAL JUSTICE: ESSAYS AND ARTICLES](#)

[Google Books](#) צדק חברתי, כלכלי ושלטוני: מסות ומאמרים מאת יעקב קורי

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](#)...

The eBook from 2012 exists only in this format, & anyone can print it or read it free of charge.

The eBook is a compilation of essays and articles on Social, Economic and Governmental Justice, written by Jacques Cory and published in leading news 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 is based on "**Essays & Articles on Social & Economic Justice, Business & Government in Israel**", published since 2010 on journals & websites. Additional essays, articles, case studies and a code of ethics, as detailed subsequently, appear on Cory's and other organizations' websites and might be part of a published printed version of the eBook, if a publisher would publish the book in Israel. The updated eBook is split in two eBooks: a professional book – 2016 – "**Ethical Codes and Case Studies, Essays and Articles on Social, Economic and Governmental Justice**", comprising ethical codes, generic case studies on ethical codes, professional essays and articles published until 2015; and a book on general and personal topics – 2016 – "**Essays, Memoirs and Articles on General and Personal Topics**", comprising essays and articles on general topics, memoirs and personal topics based on my autobiography on literature, biographies, drama, linguistics, correspondence, a youth diary, my Ladino activities, and my views on the Israeli-Palestinian conflict; [both eBooks are on Books](#).

[Ethical Codes](#) – קודים אתיים ואירועים על קודים אתיים, מסות ומאמרים על צדק חברתי, כלכלי ושלטוני.

[Essays, Memoirs](#) – מסות, זכרונות ומאמרים על נושאים כלליים ואישיים.

2. PLAY EBOOK IN HEBREW

2. [NELLY DORON](#)

[Google Books](#) גלי דורון, מחזה בחמש מערכות, מאת יעקב קורי

The eBook play Nelly Doron in Hebrew, by Jacques Cory, from 2012, exists only in this format and anyone can print it 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.

The plot of the play commences at a surprise party that Ully 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 Ully 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. Ully, 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.

3. CHILDREN EBOOKS IN HEBREW

3. [THE RAIN FAIRY](#)

פיית הגשם מאת יעקב קורי, איורים מאת יוסי קורי

The children eBook in Hebrew, by Jacques Cory, illustrated by Joseph Cory, from 2012, exists only in this format and anyone can print it 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 J. Cory.

This 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.

4. [IJKO AND HIS GRANDPARENTS IN THE JUNGLE](#)

איז'יקו מטייל בג'ונגל מאת יעקב קורי, איורים מאת הלנה גת, עריכה מאת שירלי גרפונקל

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](#). We have approached several publishers and we hope that it will be published as a printed book in the near future.

This 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. Over the years parts of the story were added by the author's daughter Shirly and grandson Ido. Shirly's contribution was inter alia when she decided that she has to be part of the story and added that she hid behind her father's seat in the plane to Iquitos and went out from her hide

only when they arrived to their destination. Ido's contributions were when he decided that the Indian chief should have another grandchild besides the eldest son Gigimushu and the youngest daughter Chichibamba, he invented a "sandwitch" child Gugumushu, between the two other kids, exactly like in his family where he is a sandwitch kid between Noam and Yael. In another instance he decided that there should be another lion besides Hastrapula, who was a good lion playing with the kids, he invented a bad lion Hastrapulac, who wanted to eat Ijiko, but his grandfather Papu and the Indian chief Gagaraga rescued him. In the story I invented that the lion broke my left shoulder, which happened indeed but on my way to the cinematheque and not fighting a lion, and that the lion broke also all the teeth of Gagaraga. The witch doctor Melizina mended the broken shoulder with a miraculous ointment. But the good-hearted Ido decided that Melizina should also mend the teeth of Gagaraga. He also insisted that at the end of the story the 'bad' animals – Hastrapulac and the snake Bislihisti – should be good again, as all the other animals of the story – the crocodile Cocoroco, the tiger Tititata, and the elephant Grilisamba. But this was not the only creative contributions of Ido to his grandfather's stories. When he was 3, I read him from a book the story of the adventures of the small fish Caspion (see [Jacques Cory telling a story to his grandson Ido](#)). He was so excited by the story, that he tore accidentally a page of the book. I asked him why did he do it, and he maintained that he didn't do it. Exasperated by his reaction, I asked him "who did it, my grandmother?" (in Hebrew, when you want to say that something improbable happened you said that your grandmother did it). A few minutes later, Ido asked me: "what is the name of your grandmother?", I answered him: "Sarah", "and where does she live?", "she does not live, she is dead", "OK, but where is she, if she is dead?", "she lives on a cloud". When after that, at Ido's instance I read him once again the story, we arrived to the torn page. I asked Ido "who did it?", and he answered: "your grandmother Sarah who lives on a cloud, as she doesn't like to read books but to tear them" (in Hebrew to read – likro sounds almost the same as to tear – likroa). Ido, aged 3, rested his case...

4. ACADEMIC EBOOK IN ENGLISH IN PROGRESS

5. [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 – GDP per Capita, Gross National Saving, Industrial Production Growth Rate, Unemployment Rate, Average and Median Wages, Compulsory Deductions, Income Inequality, GINI Index, Middle Class Percentage, Taxes and Other Revenues, Budget Surplus or Deficit, Government Debt as % of GDP, Inflation Rate, Current Account Balance, Human Development Index, Education, Health, Standard of Living, Quality of Life, Poverty Index, Happiness Index, Where to be Born Index, Personal, Economic and Press Freedom, Gender Inequality Index, Democracy Index, Social Progress Index, Productivity Index, Global Peace Index – internal, external, criminality, political instability, terrorist activity, Incarceration Rate, Global Competitiveness Index, Financial Development Index, Credit Rating, Distribution of Wealth, Environmental Performance Index, Index of Globalization, and others.

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. Namely, the 11 most ethical countries, according to the Transparency International's Corruption Perception Index, scoring 80-90+ in this Index, almost consecutively over the years, have the best scores in the performance parameters mentioned above and many more – Denmark, New Zealand, Finland, Sweden, Norway, Switzerland, Singapore, Netherlands, Luxembourg, Canada and

Australia. We analyze also the 20 most ethical countries, less ethical countries, and corrupt countries in all the levels of corruption down to the 20 most corrupt countries, finding that the most corrupt countries score as a rule the lowest grades in most of the parameters. However, the rule that links ethical/unethical conduct to high/low performance in the parameters applies mainly in the extreme level of ethics and corruption, but much less in the median levels.

The book condenses also the most salient parameters – geographic, economic, social, etc. – per country for the 300 countries in an abbreviated format or an extensive format for a sample of 30 countries, 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. This facet of the book does not analyze the data but presents it in the most reader-friendly manner possible giving to the reader who is interested in geography, economics or sociology at the country level all the information he needs, in a unique way of condensation, as the other atlases or textbooks are either too bulky or not comprehensive enough.

The third facet of the book is a personal subjective perspective of the author in praise of a cosmopolitan approach in culture, linguistics, travel, literature, films, plays, academics, business, etc., based on his personal cosmopolitan experience, trying to find what links all the countries together rather than what differentiates them, in praise of global humanism, ethics and multi-cultural approach, summarized in Mahatma Gandhi's precepts, which is true in all countries, cultures, religions, and social environment: "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."

"Ethics Pays" was completed in its most important facet proving that Ethics Pays and this part of the book was reviewed very favorably by critics, the book writing is in the middle of the geographic-economic condensation of parameters per country (altogether – a few hundred pages), and the book is at a preliminary level of dozens outlines of other facets of the book. The book will be published as an eBook, due to its hundreds of links, but will be probably published in a hard cover and a soft cover format by a publisher, or at least be published in an eBook format on the websites of universities libraries, organizations and the author's website.

5. ACADEMIC BOOK IN ENGLISH IN PROGRESS

6. [THE FUTURE OF CAPITALISM IN A SUSTAINABLE SOCIETY](#)

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. [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 this research endeavor, the author finds the most profound sources of financial and economic instability and suggests workable remedies that can be adopted without delay. It is true that the economic future is uncertain, but unfortunately as the causes of the instability do not change, the results of the systemic failures can be predicted, while the only thing that changes is the order of magnitude of the crises. Economists tend to over-simplify their models – the neoliberals adopt free market theories, the Keynesians and even Stiglitz try to find the right balance between regulation and free markets. This book proposes a much more complex solution, based first of all on moral and ethics, but also on sociology, psychology, philosophy, while giving workable economic solutions. A precondition for a sustainable future of capitalism is to adopt appropriate corporate governance as stipulated in Cory's previous books with the changes needed to reflect the crises of the last decade, as the causes of the world crisis are primarily the reckless and unethical conduct of corporations, backed by governments, tending to comply with this conduct. Finally, the book suggests a new political economy of the state, new strategy for the private and public sectors, new economy of income and wealth distribution, in the context of a proper humane policy bringing economic development. It calls into question the conduct of corporations, leaders, executives and regulators before and during the Recession in order to help the reader to understand how the business models of the invisible hand, minimal regulation and maximization of profits have a perverse impact on the world economy, society and stakeholders and ultimately – business and profitability. The book encourages the reader to develop and follow her/his own insights, which could be different from the prevailing neo liberal ideology, and find the right equilibrium between profitability, business ethics, social responsibility, globalization and sustainability, complementing each other in the short run and in the long run.

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.](#)

6. ETHICAL CODE, CASE STUDIES, ADD'L ESSAYS/ARTICLES, WEBSITE

[ETHICAL CODE, CASE STUDIES AND TRAINING FOR SIBAT INT'L DEFENSE](#)

Writing of Ethical Code, 10 Case Studies, and Training for Sibat, International Defense, Appreciation letters by the Head of Sibat, 2014. The Ethical Code received the first prize of the Israeli Ministry of Defense. [Photos of the signature on the Ethical Code by Head of Sibat, top executives, details on Sibat's activities – on Home of Cory's website \(click on photos and text\).](#) The Ethical Code, list of case studies, & appreciation letter of Head of Sibat – [on Cory's website.](#)

The Ethical Code of Sibat and the 10 generic Case Studies are unique in their approach, based on an extensive experience in sales and marketing of systems and computers to the international defense market. It is not a window dressing document, like in many cases of defense companies and organizations, meant to give a better impression, and implicitly enabling a dishonest or deceptive conduct, tolerating corruption, bribery and nepotism. In this case, all the stakeholders of the Ethical Code cooperated in devising a workable Code, with the backing of management.

[ESSAYS & ARTICLES PUBLISHED AFTER EBOOK ON SOCIAL JUSTICE IN 10/2012](#)

All the essays and articles (15+) published in News1, Walla, etc., after the publication of the eBook "Social, Economic and Governmental Justice – Essays and Articles", in October 2012,

Social, Economic and Governmental Justice, News1, November 2012

Social, Economic & Governmental Justice, Introduction and Link to the eBook with the same name, Ethics Center Mishkenot Shaananim Bulletin, March 2013

Linking Economy and Society, Walla Business, March 2013

Who is the Real Aristocracy in Israel? News1, March 2013

Sustainable Justice in the World's Cultures, News1, April 2013

Lapid, Fisher and Netanyahu, Bourgeoisie's Knights, Walla, May 2013

Ethics Starts at the Top, News1, November 2013

Spanish Citizenship for Sephardim, News1, February 2014

Essay - On Orientalism and Europocentrism, News1, March 2014

Essay - On Theater, Cameri and Frost/Nixon, News1, March 2014

Spanish Citizenship for Sephardim in Ladino and Other Languages, Satire, April 2014

Spanish Citizenship for Sephardim, in Ladino, Dyalog Turkey, pp. 87-89, May 2014

Appreciation Letter and Speech to Professor Danny Shechtman, Nobel Prize Winner, Text of the Letter and Speech, with the Second Republic Platform, Partial Video of the Speech, June 2014

Eulogy for Zvi Aviel, One of the Greatest Israeli's Poets, January 2014

Article on Zvi Aviel, One of the Greatest Israeli's Poets, With the Translation from German into Hebrew by Cory of the Article on Aviel by Jurgen Voigt (November 2012), News1, 2/2014

All the published additional essays and articles can be found on [Cory's website](#), & on [Zvi Aviel](#).

JACQUES CORY'S WEBSITE – WWW.BUSINESSETHICSCORY.COM

After the publication of the eBook Social, Economic and Governmental Justice – Essays and Articles in October 2012, Jacques Cory published many essays and articles, wrote the Ethical Code, 10 Case Studies and Training for Sibat in 2014, and added many entries on Jacques Cory's website – altogether those three segments add up to a few hundred pages on the website and elsewhere - see diary and correspondence subsequently. If a publisher would be interested to publish the essays and articles published in the eBook on Social Justice and the material published subsequently, as a printed book – especially the ethical code and the new case studies, and/or the play Nelly Doron and other non-academic material in a separate book, this would add up to 1-4 books of a few hundred pages each in Hebrew. Most of the material, and especially the ethical code, the case studies, the essays and most of the articles, could be relevant in English too as they are universal, actual, and unique in their academic or non-academic approach. Cory's website was designed and executed by his daughter Shirly Cory Garfunkel, his son Amir Cory designed the home page and put him in contact with the American Website company Homestead, his son Joseph Cory/Geotectura designed the Economic Whirl and Cory's books cover pages. Cory's website comprises a large number of photos of Jacques Cory, his family, his career, his

travels, of films on Cory's lectures and interviews, personal and family, links to many other websites, etc. They are not included in this book, as the addition of so many pictures would be too bulky, but we have inserted links to many photos and videos in the book, and if we click on the links we can access in seconds to the photos and videos. If we needed we can insert those photos and videos in the eBook and in the printed book although it would cost more to produce.

7. 2004 - [COURSES IN ENGLISH & FRENCH ON BUSINESS ETHICS, ETC.](#)

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"](#).

In their open letter of May 2014 they state: "It is not only the world economy that is in crisis. The teaching of economics is in crisis too, and this crisis has consequences far beyond the university walls. What is taught shapes the minds of the next generation of policymakers, and therefore shapes the societies we live in. We, over 65 associations of economics students from over 30 different countries, believe it is time to reconsider the way economics is taught. We are dissatisfied with the dramatic narrowing of the curriculum that has taken place over the last couple of decades. This lack of intellectual diversity does not only restrain education and research. It limits our ability to contend with the multidimensional challenges of the 21st century - from financial stability, to food security and climate change. The real world should be brought back into the classroom, as well as debate and a pluralism of theories and methods. Such change will help renew the discipline and ultimately create a space in which solutions to society's problems can be generated." Cory's courses were the first in the world before and after the Great Recession to address those problems and were received very favourably by the students.

10 MAIN COURSES – BUSINESS, ORGANIZATIONS AND UNIVERSITIES – LIST OF 200 PLAYS, NOVELS AND FILMS ON SOCIAL AND ECONOMIC JUSTICE DILEMMAS

THE FUTURE OF CAPITALISM IN A SUSTAINABLE SOCIETY IN A CONTEMPORARY CONTEXT OF THE GREAT RECESSION 2007-2010

BUSINESS ETHICS AND THE FUTURE OF CAPITALISM IN A SUSTAINABLE SOCIETY, INTEGRATED COURSE OF 26 SESSIONS

2 COURSES FOR BUSINESSMEN: THE FUTURE OF CAPITALISM IN A GLOBAL SUSTAINABLE SOCIETY, BUSINESS ETHICS IN FILMS

2 COURSES IN BUSINESS ETHICS IN FRENCH

8. 2004- COURSES IN HEBREW ON BUSINESS ETHICS...: [PART I/PART II](#)

See the foreword on the English courses, which applies also to the Hebrew courses of Dr. Cory, taught at MBA and BA courses, but unfortunately not at the Economics or Accounting Schools and not on most of the Business Schools at universities ruled by a neoliberal dictatorship. Cory's BA courses in special programs or multidisciplinary faculties were attended by many economics,

business and accounting students, who were enthusiastic by Cory's novel and contemporary approach, and wrote that the courses opened for them a new world, responding exactly to their needs. The courses on business ethics based exclusively on plays, novels and films, also unique in the world, were also received very warmly and changed the students' attitude towards business ethics. Finally, the case studies based on Cory's business experience, achieved a very high degree of credibility, as most of the business ethics professors came from the philosophy departments, giving only few examples, having no business experience, and teaching only Aristotle and Kant. All Hebrew courses and appreciation letters can be found on Cory's website: [PART I/PART II](#)

10 MAIN HEBREW COURSES – BUSINESS, ORGANIZATIONS AND UNIVERSITIES

16 SESSIONS COURSE – BUSINESS ETHICS AND THE FUTURE OF CAPITALISM IN CONTEXT OF THE GREAT RECESSION

26 SESSIONS COURSE – BUSINESS ETHICS AND THE FUTURE OF CAPITALISM IN THE CONTEXT OF THE GREAT RECESSION

COURSE ON SOCIAL AND ECONOMIC JUSTICE IN ISRAEL

COURSE ON BUSINESS ETHICS IN THE DEFENSE INDUSTRY – MINISTRY OF DEFENSE AND THE ARMED FORCES – 20 LESSONS

COURSE OF ETHICS TO THE EDUCATION SCHOOL AND NGOs – 30 LESSONS

COURSE OF BUSINESS ETHICS, BASED ON THEORY, CASES, PLAYS, NOVELS AND FILMS – 24 LESSONS

9. DIARY AND CORRESPONDENCE IN HEBREW AND ENGLISH

[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, written in 2013, gives its gist in 13 pages. As a matter of fact, the diary should be listed as Opus 1 of Jacques Cory's Works.

CORRESPONDENCE WITH CORY ON VARIOUS TOPICS, ON CORY'S WEBSITE, IN LETTERS, EMAILS. UN UNIVERSAL DECLARATION OF HUMAN RIGHTS IN ENGLISH

[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. Additional correspondence in Cory's emails, letters... can be found in files and efiles.

10. AUDIOPLAY & SCREENPLAY ON RUTHY CORY'S ANNIVERSARIES, PHOTO CLIP AND VIDEO GREETINGS ON JACQUES CORY'S 70th ANNIVERSARY, NELLY'S CHOICE MUSIC OF THE PLAY

[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.

[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.

[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.

[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.

[This 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.

This 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](#).

[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.

11. MAIN BUSINESS ACTIVITIES

- 2014** Writing of Ethical Code, 10 Case Studies, and Training for Sibat, the International Defense Cooperation Agency
- 2006** Chairman of the Advisory Board, Taditel, Israel.
- 2005** Business Manager CycleTec, affiliate of American Israeli Paper Mill, Israel.
- 2002** General Manager Corporate Recovery Management, W&S Israel.
- 1981-2000** Top-level management of large and small hi-tech companies, mainly in sales, marketing, strategy, and finance, M&A and strategic partnerships, international business, know-how transfer with conglomerates, shares and debentures offerings in the US & Israel, obtaining approved enterprises status and grants from the Chief Scientist, subsidiaries management, international and local turnarounds, initiating new ventures. Business activities in France, Germany, Spain, Italy, Switzerland, UK, Portugal, Peru, Singapore, Taiwan, US, Canada, Israel..

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.

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, including participation in writing the prospectuses. Member of the United States and Israeli Boards of Directors. Initiated, managed and wrote Strategic Planning.

1973-1980: Sales Manager and Head of the Defense Sales Department at Elbit, Israel.

1970-1973: Export Manager and Assistant to the Executive CEO at Electra, Israel.

1968-1970: Assistant to the Strategic Planning VP of Israel Aircraft Industries, Israel.

12. LECTURES, PROFESSIONAL AND PUBLIC ACTIVITIES, ETC.

Since 2001, Jacques Cory gave a large number of academic and other lectures, he organized a symposium, held meetings to promote his books all over Europe and the US, participated in panels, forums and Ethics Days in: Israel, Italy, France, United States, etc. Some of the lectures can be found in text or on video at Cory's website in: [Lectures](#), [Hebrew Lectures](#), [HL2](#).

PROFESSIONAL ACTIVITIES

2013 – Member of the Advisory Board of I.Q.L. The Israeli Directors Forum Ltd. The Forum (Integrity, Quality & Leadership) is designed to upgrade the work of directors as well as to enrich and equip them with professional tools for performance of their duty.

2012 - Initiating a proposal for the Award of Sustainable Justice Prizes in Israel and in other countries, member of the Prize Committee with well-known ethical experts in the award fields of: Social Justice, Economic Justice, Governmental Justice, Environmental Justice, Media Justice, Educational Justice & Cultural Justice, i.a. Nobel Prize laureate Professor Dan Shechtman, famous playwright Joshua Sobol, and leading professors, journalists & activists.

2011 - Organization of Symposium on Social & Economic Justice with the University of Haifa & Ometz in Haifa, Israel. Lecture by Cory, Participation of Leading Professors, Businessmen, Social Activists, NGO Leaders & Daphni Leef. Symposium filmed by the Academic Channel.

Participation in the Forums of the Israeli Social Protest Movement and Others for Enhancing Social Justice in Israel, Transparency, Ethics, & Reducing Business & Government Relations.

2001 - Lectures at Conferences, Universities, Organizations, Companies and Governmental Forums, in the U.S., Europe and Israel. Transcripts, Films & Articles on Lectures – on Cory's website.

Transparency International, Berlin – Drawing Lessons from the Great Recession - 2010

Insead, Fontainebleau, France - Lectures and Workshops at Ethics Days – 2001/2003

European Union - Stresa, Italy, Lecture on Trends in M&A - 2001

Ethics & Management - Symposium of Paris' high ranking executives - 2003

In Europe – meetings for promoting Cory's books in Paris, London, Frankfurt, Amsterdam and Copenhagen, with collaboration of Kluwer – 2001

In the USA – meetings for promoting Cory's books in Washington, Boston and New York, participating at the annual meeting of Society for Business Ethics in Washington – 2001

Israel: Keynote Speaker - Top Management of Israeli Bank Leumi, Transparency International, Israeli SEC, the Israeli Electric Company, Elbit, IAI, Apax & Insead Anciens Association, Ernst & Young. Magnes Launching of Book – ZOA hall, Tel Aviv, Bimat Kedem Launching of Book – Suzan Dalal hall, Tel Aviv. Speaker at the Hi-Tech Summit (Technology & People), Directors' Convention, Ethics Center at the Israeli Stock Exchange, Internal Auditors Convention, Mishkenot Shaananim Ethics Center, Ethics & Engineering, BDO, Migdal Insurance Group, Izraeli Ethics Center, Ometz, forums of the Technion and the University of Haifa, Reali High School, and on Israeli radio & TV.

2013 – Articles in Walla Business and Ethics Center Mishkenot Shaananim Bulletin

2010 – 2014 - Publicist, News First Class, NFC, News 1, a leading Israeli News Website

2009 - 2011 – Columnist, "Ethics and You" – The Israeli CPA Review

2008 – 2014 - Articles in Transparency International Israel and Ometz

2006 - Member of the Editorial Advisory Board, Society and Business Review, Emerald.

2001 - Israel: Essays/Articles on Social & Economic Justice, Business Ethics, Business & Gov't

PUBLIC ACTIVITIES

2015 – Award of the Israeli highest ethical prize by Ometz "Itur Hamofet".

1981 - Member of the Society for Business Ethics in the US; the France and United Kingdom Chambers of Commerce in Israel. Member of the Boards of Directors/Management of Transparency International Israel, Ometz ethical NGO, Haifa Theater, Haifa Film Festival.

LANGUAGES

Fluent in English, French (mother tongue), Spanish, Ladino, Hebrew. Fair knowledge of Italian, German, Portuguese, Romanian, Interlingua. Reading capabilities in 40+ other languages.

AVOCATIONS - Theater, Literature, Cinema, Languages, Research, Travel.

FAMILY AND PERSONAL STATUS

Married Ruthy Popliker, August 19, 1969. Three children: Joseph, Amir, Shirley, all of them married with children. Born in Cairo, Egypt, June 5, 1944, studied in French at the Lycee

Francais du Caire. Living in Israel since 1953. Israeli citizen (mother Pauline Simon Cory was a Greek citizen).

13. POETRY, SATIRES, EULOGIES, HUMOR, TRAVEL, LADINO ACTIVIT.

On Cory's website one can find extensive material on Cory's poetry, satires, eulogies, humor, Ladino activities, and travel 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 more than 60 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.

2011 – Initiated and Participated with Ladinokomunita in the Translation and Editing of the UN Universal Declaration of Human Rights into Ladino, published on the UN Website (with 444 translations), and on the website eSefarad Spain in Ladino.

2014 – Spanish Citizenship for Sephardim in Ladino, Dyalog Turkey May 2014, pp. 87-89, Satire April 2014

2011 - How I discovered the synagogue of Coria? written by Cory in 5 languages (Ladino, Spanish, English, French and Hebrew), published: in Tarbut Sefarad Spain, in Spanish... Aurora Israel, in Spanish... Anajnu Chile, in Spanish... Shelanu Argentina, in Spanish... CCIU Uruguay, in Spanish... eSefarad Argentina, in Ladino & Spanish... Ladinokomunita USA, in Ladino... Forojudio Mexico, in Ladino... Los Muestrs Belgium, in Ladino... Aki Yerushalaim Israel, in Ladino... Sephardic Horizons USA, in Ladino... News1 Israel, in Hebrew... Sharsheret Hadorot Israel, in English & Hebrew... Halapid US, in English... Nahar Misraim France, in French... Letter from the Spanish Ambassador in Israel in Spanish with translation into English... Afterword by Cory in English with pictures on the current status of the synagogue of Coria.

April 2005 - Site of Ladino Poem – "Onde estas mujer kerida?" (published in Aki Yerushalayim no. 77, p. 75), Text of Ladino Poem "Onde estas mujer kerida?", with Hebrew Translation

Cory has published 20 to 36+ books and ebooks (depending on definition) as specified in parts VIII and IX of this book. In part VIII 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 book and dissertation, a novel based on a play, 2 edited books in French and Hebrew comprising essays of Cory, and so on. In part IX we can find the 10 ebooks that were published on Cory's 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 book in English, one autobiography in English, 2 versions of a play in Hebrew, 2 children ebooks – one of them was also in a book format, 1 youth diary – with extracts published on the Internet. To those 20 books we can add Cory's courses in English, French, Hebrew, and correspondence published on the Internet and in books, Cory's website, an Audioplay, a Screenplay, poetry, satires, 2 books in progress with hundreds of pages as notes, and books/essays/surveys on literature, linguistics, drama, biographies, history, etc. If we add to those books turnaround plans, strategic plans, 100 business plans, business reports, finance and sales materials in format of books and brochures, they amount to hundreds.

X. APPENDIX – INTERNATIONAL CASE STUDIES, ANALYSES OF NOVELS, PLAYS, FILMS & DOCUMENTARIES - IN EUROPE, NORTH & SOUTH AMERICA, AFRICA, ASIA– US, UK, RUSSIA, SWITZERLAND, NORWAY, ARGENTINA, FRANCE, SINGAPORE, ISRAEL; PAUL HAWKEN ON SUSTAINABILITY, WARREN BUFFETT ON ETHICS AND SOCIAL RESPONSIBILITY, JOSEPH STIGLITZ ON GLOBALIZATION AND SOCIAL JUSTICE, TEN COMPONENTS IN TEN LANGUAGES ON SUSTAINABLE JUSTICE, UN UNIVERSAL DECLARATION OF HUMAN RIGHTS

1. FRANCE – ETHICS FOR MINORITY SHAREHOLDERS IN BANKING & STOCK EXCHANGE - THE BOOK & FILM "L'ARGENT" BY EMILE ZOLA

Based on the book "L'Argent" (1890) by Emile Zola

The film is based on the book with slight changes:

L'Argent TV 1988, 250 minutes, Director Jacques Rouffio, with Claude Brasseur, Miou-Miou and Michel Galabru

Summary and Analysis:

If we could choose one film, book or play that describes in the most trenchant way the dilemmas of business ethics, tycoons, the stock exchange, banking, and especially ethics for minority shareholders it is undoubtedly the book *L'Argent* (Money) by Emile Zola, which was adapted to the screen and the stage several times. Zola was one of the first, together with Ibsen, to deal with business ethics in literature and he did it in a superb way, in a moving style that touched readers and spectators very deeply. Zola, who was a social radical, dared to attack the capitalist system, the stock exchange, the tycoons and the banks, at least the "rotten apples" of this system.

The plot of the book takes place during the Second Empire, that of Napoleon III in France, the nephew of the great Napoleon. Napoleon III epitomized all the corruption and hypocrisy of French society, but also the glory, the *joie de vivre* and the debauched life. If the emperor had a mistress whom he acquired at an astronomical price, Aristide Saccard, the hero of the book, had to get her at a higher price, and ensured that all of Parisian high society knew it, as it was a status symbol and was also good for business. But Saccard was also close to a pure soul, Caroline Hamelin, who was attracted to him like a butterfly to a flame. She becomes his mistress and in spite of the enormous difference in their characters and way of thinking, she falls in love. His vitality, his unending energy and his occasional bursts of kindness facilitated her infatuation. Saccard, who was bankrupt, gains the confidence of a princess who founds an orphanage from her own money, and he assists her *pro bono*. But he also tries to receive the management of her immense fortune from her, 500 million francs that she inherited from her husband. He wants to speculate with the money on the stock exchange, but she refuses categorically, as this money was acquired by her husband in unethical but legal ways on the stock exchange. Her husband was responsible for the loss of the savings of poor minority shareholders, and that is why she wants to invest it only in philanthropy and not be ashamed anymore.

Saccard was bankrupt because of his rivalry with Gundermann, a Jewish banker, serious and ascetic. Gundermann is the opposite of Saccard the hedonist. Both visit the same luxurious restaurants, but while Saccard eats the best gourmet dishes with the most refined wines

Gundermann drinks only a glass of milk and behaves modestly in spite of his legendary wealth. At one of the family dinners of Saccard and Caroline, he hears from her brother, Georges Hamelin, that all the projects that Georges devised to develop Lebanon/the Middle East – mining, transport, schools, hospitals, industry, cannot actualize because of a lack of funds. George's vision fades, and he is unable to achieve his dream, as a fervent Catholic, to enable the Pope to return to the Holy Land and to spare him the humiliation that he receives from the nationalist Italians who want to chase him away from his territories. Saccard, the eternal entrepreneur, sees an opportunity in Georges' plans to sway the Catholic masses with the dream of reclamation of the desert in the Middle East and the Holy Land. He markets dreams, like the modern entrepreneurs, only a fraction of which ultimately succeed in their high tech ventures. Saccard chooses a challenging name: La Banque Universelle, no more, no less. One could ask: who is the true entrepreneur – Georges who had the vision, made the plans, spent long periods in the Middle East, or Saccard who implemented the programs in the real world, found the money (l'argent) to make the vision come true... or not, as we shall see later on?

Saccard meets Mazaud, a broker, and asks him to raise 25 million francs. "Think Big", as our modern tycoons would say, while leveraging their investment with unreasonable proportions of 10:1, ten times more loans than the private equity that they bring in. In Saccard's case, as in many other modern schemes, the entrepreneur doesn't bring any money of his own, because he doesn't have any or he doesn't want to risk it. If he succeeds - the benefits will be his because he was the entrepreneur, but if he loses - the banks or the shareholders will bear the costs. The slogan of many of the modern tycoons is to work with "Other People's Money". Mazaud is astonished at Saccard's daring, he knows that he doesn't have a dime, that the project is not even his, and nevertheless he wants to raise tens of millions, later even hundreds of millions. But Saccard believes that you need two things in order to succeed in life: dream like a crazy and work like an animal, and he excels in both. When Caroline asks him if he doesn't want to rest he answers her that rest means death.

Saccard approaches a colleague who manages an Ottoman Bank in the Middle East and wants to interest him in the project. The banker answers him in Russian and Saccard goes to his friend Sigismond who speaks many languages and who is in the process of translating the Communist Manifest by Karl Marx. He is a fervent communist, but Saccard likes people who fight for their causes, such as Sigismond the communist or Georges Hamelin the Catholic. Saccard says that "Passion" is the most important thing, it is what makes the world go around, it sounds like "Money/l'argent, makes the world go around" of "Cabaret" or "Greed makes the world go around", as maintained by Gordon Gekko in "Wall Street". Sigismond reads the letter and tells Saccard that the Banker's answer is affirmative. Sigismond is very ill and Bush takes care of him. Bush is a loan shark, who specializes in collecting bad debts. Thus, for many years he has been trying to find a man who gave IOUs to a young woman who gave birth to his child, but disappeared. By comparing Saccard's handwriting to that of this man, he understands that Saccard is the man he is looking for. Saccard has changed his name several times in his career because of his schemes, but Bush tells his partner Madame Mechain, that the time is not appropriate to approach Saccard as he doesn't have any money to pay for the IOUs. Indeed, Saccard is the same man that we know from Zola's previous book "La Curee"; he became rich and lost all his money several times, he was married twice, had plenty of mistresses. He even has a legitimate son from his first marriage to Renee – Maxime, who inherited money from his rich mother after she died, but his son doesn't want to help his father as he knows of his schemes. Saccard's illegitimate son from the young woman who received the IOUs is Victor, who became an unbridled vagabond. Originally Saccard was called Rougon, the origin of his family is from the south of France and he is the brother of Son Excellence Eugene Rougon (Zola's hero in another of his books in the series of the Rougon-Macquart), a prominent minister in Napoleon

III's regime. Eugene disavows Saccard, as he knows of his schemes, and doesn't want to have any ties with him.

Saccard goes to a luxurious restaurant, where he meets Gundermann. He tells him defiantly that he has founded a new bank with a capital of 25 million francs. He asks him, cynically, if he would be willing to invest in his bank as the shares will rise enormously. Gundermann of course refuses and predicts that Saccard will fall once again, however from a greater height, as he has connections and support from other tycoons, the Catholic milieu and possibly the Pope. Saccard's drive beyond the lucrative aspects, are ego considerations: he wants to win in the showdown with his rival, as it is a struggle between different temperaments, religions and ideologies. It reminds us of *The Merchant of Venice*, but this time the prudent Jew wins while the frivolous Catholic loses. It is not surprising if we remember that Zola would write "J'accuse" on the Dreyfus affair several years later. The world has evolved since the times of the Duke of Venice. We are in the 19th century, in a democratic France, but the hatred of the Jews was still prevalent. Nobody likes the stern Gundermann, while masses of minority shareholders like Saccard very much and are even willing to forgive him his bankruptcy as the Jews are to blame in their conspiracy against the Catholics and the Pope. Zola based his novel on a similar case that had happened in France a few years earlier, when a Catholic bank collapsed because of its speculations and the Jewish Rothschild bank was blamed by those who lost their money. Yet, Saccard and his likes do not exist anymore, while the Rothschilds still exist and prosper. We know of course that speculation has nothing to do with religion. There are many Jewish (and Israeli) speculators who behaved unethically to their stakeholders, while other bankers and tycoons who were Catholic, Protestant or Moslem behaved ethically and meticulously fulfilled all their obligations. The Bible invented business ethics, but the Jews do not have the copyright on ethics. Business Ethics is universal and has nothing to do with religion and Zola proves it in his book *L'Argent*. Saccard also wants to prove to his arrogant brother Eugene that he can succeed even more than he had, as he is as good. The book proves to us, once again, that what makes the business world go around is not Adam Smith's invisible hand, but primarily feelings, psychology, love, hate, ego, envy and competition.

Saccard meets Huret, his brother Rougon's confidant, and asks him to intercede in his favor with his brother. Huret tells him that he doesn't have a chance, as Eugene despises him, but when Saccard offers him shares in the bank and a seat on the Board of Directors, Huret is willing to comply. Saccard tries to play the Catholic card but Huret tells him that Gundermann has come to the rescue of the government with loans when it needed them and the stern banker has the favor of the Emperor. Saccard tells Caroline that the business world is like a war and those who are afraid die first. All that happened long before the admiration street fighters get today. Zola "invented" modern business ethics, and if I had to choose between reading the books of the best modern ethicists or Zola's "*L'Argent*", I would recommend Zola, as he encompasses most of the issues in a much more interesting way. Saccard is willing to risk everything (especially as it is not his money), he has the mentality of a gambler, as it is his only possibility to rise once again from the ashes. Zola also invents the "externalities" here, the stakeholders bear the costs and risks, while Saccard doesn't risk a thing. The directors of *La Banque Universelle* have not invested anything in the Bank; they have received their shares (illegally) from Saccard, if they are "wise" enough they can sell their shares at their peak as some of them do, if they are too loyal they risk losing their money and reputation. Yet, this is only in Zola's book. Zola, who is a moralist, shows that at the end the speculators lose, bringing down thousands of innocent minority shareholders with them, while in modern economies in most cases the unethical businessmen do not bear the costs of their speculations, except in a few cases such as Enron, WorldCom, Barings and so on. By externalizing the costs and the risks, those who pay the price are the minority shareholders who lose their savings, the employees who lose their jobs, the

banks who lose their loans, the suppliers who are not paid and the customers who don't get the goods and services that they paid for, and, of course the environment and the community who have to pay to remove the toxic waste.

Caroline is in love, she is still young but has grey hair after suffering from an earlier love affair. She only sees Saccard's positive sides: he is brave, impulsive and generous. In comparison to him, Daigremont is much more cynical. He is a tycoon who wants to win easily, eat and drink in the best restaurants, have women and entertainment, with a minimal risk. He is willing to cooperate with Saccard as long as he has something to gain from it. Daigremont is willing to join the bank but only if Rougon backs the venture. Saccard adds Sabatini to the Board; here is an unscrupulous hedonist with a dubious past, who remained friendly with Saccard in his bad moments. Another acquisition to the Board is the Marquis de Bohain, contributing his name and pedigree to the Bank. However, he is also a hedonist who cheats in cards and entangles Saccard in his problems. Another protagonist in the novel and the film is the journalist Jantrou, who founds a journal named *L'Esperance* (Hope) with Saccard's money. He is Saccard's straw-man, writing laudatory articles about him and the Bank, as well as about the regime and Rougon. Huret intercedes with Rougon in favor of Saccard, but the minister answers him: "Let my brother do whatever he likes, but he shouldn't count on me". But Saccard tells Huret: "The ministry is not eternal, the empire is not eternal, but money is eternal". Finally, he convinces Huret to tell everybody that Rougon cannot back up Saccard openly because he is his brother, but he said nevertheless: "Let my brother do whatever he likes". Telling half truths and not behaving transparently is something as common in Zola's time as it is nowadays. Huret doesn't repeat the end of the sentence, he remains vague, he doesn't disclose the bad news, and exaggerates the good.

The conscientious and moral Caroline, who became Saccard's mistress, continues to be skeptical of her lover's work methods, but he shows her her brother's plans of and convinces her that he'll manage to build factories, mines and schools from them. People will find employment, sick people will be cured, prosperity will be achieved. Caroline is worried, as according to the law, the issued capital should also be paid up, but some of the founders have not paid for their shares, like Huret and de Bohain. He appeases her by telling her that everybody does the same thing, another typical excuse of unethical businessmen. The bank keeps some shares illegally, under the name of Sabatini, who is his straw-man, exactly like Topaze in Pagnol's play, written 40 years later. Saccard mocks Caroline who is always worried, but she answers him that she loves him and doesn't want him to be hurt. And, indeed Saccard has a winning personality, he is liked by almost everybody, like many unethical businessmen (Gordon Gekko, to name one). It is hard not to like him as it is easy to hate Gundermann the righteous, cold and distant man, with his eternal glass of milk. Drinking milk and not wine to a Frenchman is probably pure heresy. However, Saccard also wants his bank to be perceived as a modest and serious bank, it is a bank working for people with modest income, with a solid appearance, a modest building, he even asks for the Princess' permission to locate the bank initially in her orphanage. But later on, Saccard intends to start his speculations. He thinks that the Bank's regulations are intended only for the notaries, it is not regulations that built the Suez Canal, it is the energy, the inventiveness, the vision. He says that speculation, to the masses, is a dirty word, but it is speculation (in Boesky's words Greed) that develops the country, it is the new world, it reinforces. Without the stock exchange and speculation everything is small, it is at a standstill, it is dead. But with the stock exchange everything is possible, there are factories, employment, railways, prosperity, and new opportunities. **MONEY (L'ARGENT) IS GOD, ALL THE WORLD WILL BE RICH WITH THE BANQUE UNIVERSELLE, AND EVERYBODY WILL BE HAPPY, BECAUSE OF ME!**, says Saccard. Saccard is much more convincing than Ivan Boesky or Michael Milken. He is much

more picturesque, true and credible, although he is fiction and they are real, but Zola's style is so real that he makes a fictional novel sound like a documentary.

Saccard governs the Board of Directors in typical corporate governance, where the yes-men agree with whatever Saccard does, even if it is unethical or illegal, nobody cares about the minority shareholders anyway and everybody owes his seat to Saccard. The film chooses to show the Board meeting like in a silent movie and as a matter of fact an earlier version of "L'Argent" was a silent movie by L'Herbier. Words are superfluous anyhow, as nothing is different in Board meetings of unethical companies, either in Zola's times or nowadays. Gundermann says about Saccard: "Saccard thinks that I despise him because he is not a Jew. It is untrue. I will break him as I respect our mission as bankers. I don't like people fooling with the seriousness of the banks. I will let him grow, take his revenge on me and then I'll break him." And in the meantime the shares are sold at higher and higher prices. Pensioners buy them, as do noblemen and merchants. But Maxime is not willing to invest in his father's bank, he knows too well who his father is. At the Shareholders' Meeting nobody asks any questions, decisions are taken unanimously. We should bear in mind that as always Zola was a pioneer, he was one of the first to describe at length what happens in Board meetings, shareholders' meetings, banks, minority shareholders, speculation, entrepreneurs. Today it is obvious, but in the romantic 19th century his naturalistic approach was unheard of. However, even today Zola's "L'Argent" seems modern, as if it were written in the US, France or Israel of the years 2000. His protagonists are immortal, his plot is universal and his insight is unmatched.

Saccard asks his friend Sigsimond how in his communist world people will live without money, and he answers him "they'll live freely". The communist is even eager that Saccard succeed, as in the days of the revolution the proletariat will nationalize all the private enterprises and instead of nationalizing many banks they'll have to nationalize only one - Saccard's. Lenin would say a few years later that the worse it gets the better it gets for the communists, who managed to rule Russia because of the catastrophes of the Tzarist regime. We are curious to know what Zola would say of the neo-liberal world of today, with a few tycoons and multinationals controlling the world's economy, not so far from the communist world of Sigsimond and the Soviet Union where the state controlled everything, and very similar to the worship of speculation, greed and money by Saccard. Speculation and greed are bad; they ruin companies, economies, make millions miserable and enrich the few. Gundermann's way of thinking is sensible, cautious, moderate, even if he or his likes are not as charismatic as Saccard or Gekko. Masses and shareholders tend to follow the demagogues, the speculators, the panaceas of the scoundrels. We are today somewhat blasé, tired of revolutions: fascists, communists, nationalists, tired of socialists, neo-liberal and ultra-capitalist regimes. We should return to the basics: to Aristotelian moderation, to Stiglitz's third way, to Zola's neo-social doctrines. Extremism is bad; we have seen it from the French revolution to Milton Friedman's nightmarish inhuman world where you have to maximize profits, widen the social gaps, pay exorbitant salaries to executives, while more and more people have McJobs. The third way doctrines are not utopic, they exist in Scandinavia, in the Netherlands, even in many ways in France. They don't exist in the US or in Israel and in many other countries, but reading Zola's novels, studying Stiglitz's academic books and watching movies like Erin Brockovich could assist in bringing about the changes. This is the ultimate purpose of my book in bringing together all these elements and illustrating them by case studies based on an international business career, academic studies and teaching, and analyzing the immortal masterpieces of Zola, Ibsen, Arthur Miller or the prophet Amos.

The minority shareholder is characterized by the junior employee of the newspaper Dejoie, who invested all his savings in the Bank's shares in order to pay for his daughter's dowry. When the Bank collapses, he blames his ambition (the victim's syndrome) not Saccard. In some way he is

right, as he had enough money for the dowry but then he wanted to have money for his pension as well, and his appetite grew bigger and bigger until the price of the shares collapsed and he lost everything. So, should we blame him for being greedy or Saccard, who ruined Dejoie? I believe categorically that there is only one guilty party: Saccard. Dejoie is "blind" and Saccard put a stumbling block to his feet, like in the Bible's time, like in the subprime mortgage crisis. He doesn't have the insider information of Saccard, he is innocent and cannot follow the intricacies of the stock exchange. Of course he shouldn't speculate, people like him should save money in saving accounts and it should be forbidden for pension funds to invest in the stock exchange, least of all in speculative shares. If pension funds want to invest a small amount of their funds in the stock exchange they could at least do it in Ethical Funds and thus avoid the risks of unethical investments. Dejoie's daughter leaves him as her fiancé broke the engagement and she is not willing to forgive his father. She runs away with an "aged" man of 40 in a way that will bring her to perdition. Dejoie cries in the presence of Caroline after the bankruptcy and when she blames Saccard he resents and says: "Saccard was right when he persuaded me not to sell. The business is fantastic. We could have won if the traitors hadn't have left us. Only Saccard can save us now and it is a pity that he was sent to jail. I told the judge to give him back to us and I'll give him all my savings, my life, once more as this man is God, he did whatever he wanted. Tell Saccard when you see him that we'll always be with him." After these astonishing and true statements of the minority shareholders who never learn, we should not be surprised if Gilda, Rigoletto's daughter, is willing to sacrifice her life in order to save the life of the man who abducted her, the Duke of Mantua, who complains that women are frivolous, *la donna e mobile*. The victims' syndrome is a very common mental sickness in love as on the stock exchange.

Back to the novel's plot – Saccard doubles the capital of the Bank, he raises money from the public several times at higher and higher prices, as he is always short of money in order to keep up with the speculation. He illegally keeps 3,000 shares, which could assist him in crucial votes at Shareholders' meetings, as he knows that Gundermann is secretly buying shares in the Bank in order to ruin him in due course. Saccard forces George to sign a false statement stating that all the shares were funded and he entangles him in an illegal act that could put him in jail, as indeed ultimately it does. When George and Caroline come to Saccard in order to pay for the shares that they have illegally received for free, after they inherited enough money to pay for the shares, Saccard doesn't allow them to do so. His rationale is that they deserve the money for their initiative, but he really wants to make them his accomplices, after they declared that they had paid for the shares and the books had been forged accordingly. The tycoons have a vital interest in making their partners accomplices in their schemes as in this manner they cannot disclose all the illegal deeds of the tycoons. When the partners participate in the schemes they do it for "peanuts", while the tycoons gain the millions, in most of the cases they sign on behalf of the tycoons as Georges did for Saccard, Bud Fox did so for Gordon Gekko, and all the junior managers do it for their bosses, unless they become state witnesses, as in Enron or in other scandals. Caroline is worried because of the war with Prussia that is imminent, but Saccard tells her that it doesn't interest him, as all his thoughts are with the Bank and the minority shareholders... This is another typical excuse of unethical tycoons who are always worried about the employment of their employees, the welfare of the community, the country's prosperity, while they are maximizing their profits to the detriment of all the stakeholders, the minority shareholders; they don't pay taxes, externalize the waste and hurt the environment but advertise that they are green companies who donate 1% (!) of their profits to welfare, while obtaining the other 99% by schemes and unethical acts. And Saccard summarizes that the motto of business is to create a snow ball based on the trust of the shareholders.

The Baroness Sandorf is a compulsive speculator who invests all her money without the knowledge of her husband, who is a counselor in the Austro-Hungarian Embassy in Paris.

Jantrou, the journalist, is willing to give her some insider information in return for her favours, but she prefers to give them to Saccard, who treats her like a prostitute, but delivers some useful information from time to time. Saccard and Jantrou mislead the investors with disinformation on the happenings in Lebanon, where the Bank's money is invested in order to enliven the speculation. What is essential is not what happens but what is reported in the newspaper; this is a kind of virtual reality, of a perception of the truth and not of the sheer truth. The only truth is what is written in the news, and, of course, they never heard of transparency. The strong ties of unethical tycoons with the media are present throughout books, plays and films such as *An Enemy of the People*, *The Visit*, *Topaze*, *The Insider*. Sometimes the role of the media is positive, as in *The China Syndrome*. In *L'Argent*, Jantrou wants to convince the readers that the imminent war with Prussia will not affect the Bank as all its investments are in the Middle East. Caroline who is always worried prays "God, make all this succeed", and Saccard replies: "Leave God outside, he is too far away from the stock exchange". Saccard receives insider information from his partner Huret that France was summoned to act as a mediator in the Austro-Prussian war and the war is nearing its end. He decides to risk all his money (correction – other people's money that he controls) and all the money of the saving accounts of the Bank's clients (without their knowledge of course) to speculate, resulting in a huge profit of 20 million francs. Saccard doesn't risk anything, he knows for sure, because of the insider information, what the result of the war will be and this shows, once again, how the market is not perfect, as maintained by all the neo-liberals. If the speculation succeeds the Saccards benefit from all the profits, but if it fails it is the minority shareholders, the clients and the employees who bear the costs. If worse comes to worse, Ken Lay and Jeff Skilling are called Bad Apples and those who were not caught continue their schemes in spite of Sarbanes-Oxley.

Saccard wins 20 million francs and gives a million to Georges and Caroline. He is undoubtedly generous, he is not a miser; he helps his accomplices, in contrast to Gundermann, who doesn't keep his word. And Gundermann summarizes the event in his laconic way: "I like the profit of 20 million francs that Saccard has made. It will make him conceited and it is like the plague". Caroline tells Saccard that he has become a slave to money, but Saccard answers her that money is a vehicle to create employment, education, hospitals, prosperity. This dual language is like a mantra of unethical tycoons. Saccard buys a palace from Gundermann for the Bank; it is no longer the modest bank but an extravagant bank, as Enron was an extravagant company before it collapsed. This time Saccard explains it by saying that the clients would prefer a sumptuous bank, a bank that makes plenty of money and shows it off. And de Bohain even adds "and an honest bank as well". The share price of the bank is now 1,300. Caroline continues to love Saccard, as he has something exciting, gentle, that makes her forget his swindling. In the meantime he continues to artificially boil the kettle of the market until it explodes. Saccard's new ambition is to reach a price of 3,000, not the employment of tens of thousands; he has forgotten this argument, it is now sheer speculation.

In one of the comic interludes of the film we see a ball in Parisian high society near the end of the reign of Napoleon III. Saccard's new mistress, who has been the emperor's mistress, introduces the two. Bismarck, the guest of honor at the ball, who will, in a short while, win the war against France and make the rotten regime collapse, remarks: "Both started from zero, both will have the same end, the end of the adventurers". But Saccard is at the height of his career and believes that his success will last forever. Daigremont raises a toast in Saccard's honor at the ball and congratulates him for being the King of Paris. Meanwhile, a friendship starts between Maxime and Caroline. He urges her to leave Saccard and not to endanger her money in his schemes as he ruins everyone with whom he works. Maxime sees Georges as a weak man who is under the influence of the charismatic Saccard; he is risking his reputation and freedom with the false financial statements, the straw-men, the false statements on the capital of the Bank, the

fraud on the Bank's books. Caroline is weighing whether to sell her shares but decides not to do so, as she believes and loves Saccard and could not face his disappointment if he learned about it. But Huret tells Saccard that he doesn't believe in him anymore and forces him to buy out his shares in cash. Saccard's friends start to leave him, but even at the price of 3,000 Saccard has no intention stopping, because if the price stagnates the shareholders will lose their confidence in the Bank and start selling their stock, and Gundermann will take over the Bank. The final gunfight between the two is imminent. Finally, Caroline sells all their shares after seeing that the Pope is not willing to back up Saccard. The Pope is not willing to back up a speculative bank even if it is Catholic. Saccard conceals the decision by the Pope from the public, as he is afraid of the collapse of the share' price. The Baroness comes to Gundermann and offers him information in return for assistance. Gundermann tells her that he is aware of the conduct of all the directors of the Bank. He confesses that he is a lonely man without any joy of life. He promises to recompense her generously. However, when she tells him of all the plans made by Saccard, her lover, he sends her away without giving her anything, because he doesn't like traitors. When she insists on receiving some piece of advice from him he tells her: "Don't deal with money, it makes you ugly". Gundermann's conduct presents us with another ethical dilemma: should you reward squealers who assist you or not. What is more important: a promise made by Gundermann or not keeping a promise to squealers?

The price of the share reaches 3,000. Saccard is exhilarated, but more and more people are leaving the sinking boat. The last of them is Jantrou, Saccard's closest counselor. Gundermann has already purchased 40% of the capital of the bank. He lets Saccard know that he is going to attack him on November 22, the day of the dividend' payment. Gundermann plans to sell more shares than Saccard could buy, thus making the Bank collapse. Saccard is convinced that he is going to win this time also and that he will become France's no. 1 banker. However, Daigremont betrays him, after learning that Rougon doesn't back his brother; he sells all his shares. Saccard then tries to convince his former friend, in the name of the small shareholders who are going to lose all their money. Daigremont tells him that he should have thought of them before he lied to him about his brother. After the fall, Mazaud, the broker who committed fraud and lost his reputation, commits suicide. His wife and children discover his body when Caroline visits them. And Maxime tells Caroline: "My father has caused victims throughout his life: his wives, his mistresses, his friends, those who trusted him, you, your brother, me, all of us were betrayed, were knifed by him, and when I think that he called his newspaper Hope, he should have called it shame, lie, rubbish". Caroline, still backing Saccard, tells Maxime that Saccard was willing to sell all his belongings in order to save the minority shareholders, but he hasn't had enough time to do it. Only after she visits Saccard in jail she is convinced that he is an incorrigible cheat without remorse. He claims that they call him a cheat because he has lost the battle, but if he had won, everybody would have praised him as they had in the past. He has no remorse, as he is not guilty, he hasn't caused the death of Mazaud, Daigremont has done it with his betrayal. However, in his trial he intends to disclose everything and reveal the behaviour of the elites, the haute finance, all those who have brought about his ruin. He will make them share his ruin, they will fall with him and he will start all over again. He will even find money to compensate the minority shareholders. But those have lost everything, their world has collapsed, their lives are ruined. Caroline is too sensitive to their fate and when Saccard tells her that he'll make her rich once again, when she sees that he has no remorse, she decides to leave him. However, as nowadays, the rotten apples don't pay the price. Rougon who is afraid of the scandal involving his reputation as well, decides to banish his brother to Amsterdam. In the puritan Netherlands Saccard starts all over again, making a presentation to a Dutch Board of Directors, trying to convince them to build a huge dam in order to dry part of the sea; it will be a project similar to the Suez Canal, which will add huge amounts of fertile soil to the small country, bringing about employment and prosperity. And he ends by saying: "Give me the money and I'll give you life".

Saccard perceives himself to be like God, who brings life, not like Satan, who brings destruction. He continues in his endeavors, like many other unethical tycoons who destroy economies, the lives of innocent people, the ecology and even the earth. The ethical people can unite against the demonic power of the Saccards, as we - workers, customers, the community - have the power, as ethics is the ultimate guarantee for justice, prosperity, life!

2. ISRAEL - BRIBE CASE – ETHICS IN GOVERNMENT TENDERS

(All the characters and plot and all the names of the companies in this case are fictitious)

It was undoubtedly a macabre scene. Emil and Simon walked in mourning behind the coffin of their neighbor who had died of cancer at the age of sixty. When all of a sudden Simon told Emil: "Look what is happening in our country, that a nobody dares to sue large and respectable companies like Shannont. Not long ago a dubious person came to me at the District Court where I am judge with a bizarre lawsuit requesting a commission from Shannont for the receipt of a huge project of Telecommunications, \$300M or so. During the trial, he told us that he had acted as middleman between Shannont and a high ranking government official who supposedly was their consultant in this deal. He didn't have a signed contract and it smelled bad to me, as if he had mediated a bribe. I didn't at all understand what he wanted from me. You should have seen how Shannont's first rate lawyer made him a laughing stock in court. Finally, I sentenced this blackmailer to pay damages to Shannont." They continued to follow the coffin with the widow and children, the sun was burning and Simon continued to tell his story: "Why am I telling you all this? I remember that you once worked at Shannont and you know how ethical and honest they are. So, maybe you can tell me, now that the trial is over, if you have heard anything about this story as, in retrospect, it looks really odd. Why should such a man wake up one morning and sue such a respectable company, just like that..."

Emil phoned his friend Maurice, who was the CEO of the company that was the main competitor of Shannont in this project. Maurice burst into a roaring laughter and said: "Look, there is no end to the idiocy of our dear judges. You rightfully earned a lavish lunch that would dispel the bad taste of the confession in the morgue that you had to suffer." The day after that they met at the most expensive restaurant in town. They ate calamari, drank fine French wines and, a little tipsy, Maurice said: "Perhaps you remember the Shannont of ten years ago when you worked there, but it is no longer the ethical and honest company that you used to know. In the last few years they wanted to reach a sales turnover of a billion dollars at all cost. They had to increase their earnings every quarter in order to meet the analysts' forecasts, and somewhere in the middle of the road they lost their compass. They could no longer grow from their own resources, they tried to enter into new market segments but to no avail, they acquired companies but failed in merging them; in short, Norbert, the CEO, did not succeed in the legitimate ways of growth and he was looking for new unorthodox methods. And then, Patrick, his CFO, came to him with the brilliant idea that they should participate in the \$300M telecommunications tender. There was only one slight problem; they didn't know a thing about this market segment, while my company was the market leader. You remember the tender, all the newspapers wrote about it and especially about the scandal of how Shannont won, with no experience, while we, who had delivered tens of projects in this field, couldn't do a thing. When we heard that Shannont was competing, we grinned and didn't take them seriously. So, when they won I knew that there was something fishy in it. After hiring the best detectives in the country, we learned that Patrick had a brother-in-law, who was the mediator who sued Shannont, This man told him casually at one of the family dinners that if Shannont wanted to win the telecommunications contract he could mediate with the high ranking government official responsible for the project and they would win. It would cost them the moderate amount of \$0.5M to be paid, in Switzerland, to the law abiding civil servant. The mediator asked for only \$100K for his mediation and he was also willing to receive it in Switzerland, after receipt of the contract. However, the official insisted on receiving the money immediately, as he had been conned in the past and believed only in cash a priori." Emil

and Maurice were eating their soufflé with an excellent digestif and Emil congratulated his colleague on the excellent choice of the restaurant.

"Don't mention it; anyhow, it is at my company's expense... But, the best part of the story is yet to come. Patrick proposed to Norbert that he pay the bribe and report it in the company's books as the import of software. Nobody would ever know a thing, he promised him, "but you have to give me your word of honor that my brother-in-law will receive his commission after receipt of the order. It is peanuts if you take into consideration what we'll earn from the project; you should be grateful that we are not in South America, as those guys would charge you with a much higher bribe. The government officials in our ethical countries can be bought at reasonable prices, so why not seize the opportunity instead of investing in R&D and acquiring expensive companies." Norbert was hesitant as to whether he should comply with Patrick's offer. Until now they hadn't ever bribed anyone, at least not in their own country. However, he heard from his colleagues that today it was quite common to win a tender by paying bribes and they did it often. And if we didn't pay the bribe our competitors would... We have to meet our ambitious target of a billion dollar sales or we will be sacked. Norbert had a duty towards his controlling shareholders to maximize profits and this was the cheapest way to do it, no risks, a high return on investment, nobody will ever know." Maurice continued: "You probably wonder how I quote whole conversations of the two rascals, but you'll soon understand. Therefore Patrick received the green light, transferred the bribe to the official's bank account in Switzerland and Shannont got the contract. We were all stunned, Shannont admitted that they didn't know anything in this field but told the reporters that it had been its strategic objective for a long time to enter this new market and they would invest millions of their own funds in R&D." Maurice paid, Emil left a large tip and they left the restaurant.

"Let us go along the boardwalk, we'll soon get to the "puenta". Norbert, my dear colleague, probably forgot that I was not born yesterday and I smelled that all this business was not kosher. I hired the best detective bureau in town, they gathered all the information on what really happened and within a few weeks I learned all that I told you. In our young country we do not have yet the law of Omerta, and everybody talks. We don't have the tradition of silence like in the civilized countries where you don't say a word on the bribes you pay and on the mistresses you take. And this is how I cracked the secret; *cherchez la femme*, my friend. Patrick told everything to his mistress; she wanted to break up anyhow and she recorded him on tape. My detectives bought Patrick's bedroom confessions from his mistress for \$20K, gave me the tapes and I showed them to poor Patrick. I told him that he had two choices, either go to the police himself or let me do it, but the only chance he got was to be a state's witness. He said that he wanted to consult Norbert before he went to the police and I strongly recommended him not to do so. But he insisted, I warned him that Norbert was a dangerous guy, he belonged to the elites, played golf with all the ministers and millionaires, he was a personal friend of the chief of police and his lawyer was a special advisor to the Prime Minister. Norbert would never agree to get mixed up in such a story and he would put all the blame on Patrick if the stinking story were discovered."

On the beach hundreds were sunbathing, playing and eating. Maurice continued: "Oh, how I envy those who have the time to go to the beach. I work so hard and they do nothing... On Monday morning Patrick met Norbert. Nobody knows what happened in this meeting, but the yelling was heard in all the adjoining offices. Patrick left Norbert's office after a couple of hours and told his secretary that he was going home to rest. He got into bed and never woke up; they said that he had a heart attack, but I know that Patrick was the healthiest man I ever met. Without Patrick I didn't have a case anymore and I couldn't do a thing against Shannont. The day after, I attended Patrick's funeral and I don't know why I had the impression that I was participating in a

carnival. Everybody looked happy, as if they were relieved of something. I couldn't avoid going to Norbert to pay my condolences. You should thank God, as Patrick's death saves you from prison, I told him. Norbert answered me smiling - what can I do, God is always on my side, my mother told me that I have a guardian angel who will rid me of any foe that I'll encounter in my life. I grinned and answered Norbert - an angel or his associate - pointing at him. Norbert looked at me with such murderous eyes that I felt a chill up and down my spine. I returned to my office and decided to bury the case. Rather bury the case than be buried, life is too short, I have to enjoy it and not risk it even for my company's sake. Patrick didn't learn the lesson and he paid the full price!"

Emil was smoking an expensive cigar and offered one to Maurice. He suddenly said: "I don't know yet how Judge Simon got into the picture." Maurice smiled and continued: "It is true, because of that I invited you to lunch. The mediator saw that all at once he would be deprived of the \$100K that had been guaranteed by Patrick, God save his soul. He came to Norbert and asked him to pay the money. Norbert told him that he didn't know what he was talking about and if he had any recrimination against Patrick, he should sue him in hell. The mediator was furious and tried to receive the money from the government official, who told him that they hadn't made any agreement between them. He had no choice but to sue Shannont for \$1M - the \$100K promised to him and \$900K for aggravation. He went to the press, but everywhere he went, he was perceived as a madman and blackmailer, especially since Norbert used all his contacts to discredit him. Norbert hired his lawyer friend who managed to win a similar case where another "blackmailer" had sued Shannont prior to an IPO for breaking its obligations and causing them huge losses. The brilliant lawyer managed to receive damages from the blackmailer although everybody knew that Shannont was guilty. The same lawyer appeared before Simon and impressed him with his learned arguments. Simon, who didn't understand anything in business and was impressed by the rhetoric of the lawyer, the honorable appearance of Norbert and Shannont's witnesses, perceived them as honest and ethical people suffering from the lunatic allegations of a blackmailer. He dismissed the case and forced the mediator to pay for Shannont's legal fees."

Emil and Maurice departed with a handshake. After all, it was a pleasant afternoon, much more interesting than an idle sunbath at the beach. A copious meal in a luxurious restaurant, an entertaining story, good wines and an expensive cigar, what could be better than that to strengthen your joie de vivre!

ANALYSIS AND TOPICS FOR CONSIDERATION ON: BRIBE CASE - ETHICS IN GOVERNMENT TENDERS

Topics for consideration on the personal, business and ethical dilemmas of the main protagonists of the case: 1. Maurice, CEO of a telecommunications company, 2. Norbert, CEO of Shannont, 3. Patrick, CFO of Shannont, 4. Simon, a District Court Judge.

- * Is the criticism against the District Court Judge Simon justified? Had he any chance of discovering the truth?
- * Do you know of similar cases? Do you think it is a fictitious case or that similar cases could happen also in your country?
- * Why did Simon choose to "confess" to Emil at their neighbor's funeral?
- * If you were Simon, how would you solve the case?
- * Who is Maurice: A warrior for justice and ethics, a revengeful man who wants to get his revenge for losing the tender, a coward who doesn't want to mess with people like Norbert?
- * Why does Maurice tell Emil the story after all?
- * Patrick - a tragic character of a rogue, a loyal executive of Shannont who wants its success, a blackmailer who wants to involve Norbert in his schemes?
- * What do you think happened during the meeting between Norbert and Patrick?
- * Was Patrick right when he went to consult Norbert before becoming a state's witness?
- * Do you believe that such an honorable man as Norbert would mess in criminal acts against Patrick or does he only want to be perceived as a dangerous man?
- * Describe the metamorphosis that happened to Norbert who turned from an ethical man into a bribe giver, or possibly a murderer?
- * What were the alternatives Maurice had after Patrick's death?
- * Why has the mediator decided to sue Shannont against all odds?
- * Are there any prejudices in the legal system: in favor of large companies, brilliant lawyers, members of the elites, and against minority shareholders, third rate lawyers, John Does who cannot express themselves in the right legal jargon?
- * How can you explain that such an intricate case comprising the dubious death of an executive, a legal suit, bribe allegations, an investigation of Maurice's company, was not covered by the media, there was no police investigation, and no tattle-tale ever spoke?
- * Would it change the story if Patrick were single, married, old, young, with low class or elite origins, Afro-American, a WASP?
- * Describe the apologetics on Norbert's part: he has to act this way because of the cut-throat competition, the controlling shareholders putting pressure on him, the analysts wanting him to meet his forecasts, he failed as a CEO but still has to deliver the goods. Isn't a bribe the speediest and safest way to meet his objectives, it was not his idea to give the bribe, he didn't give written instructions, Patrick was too dangerous and could jeopardize Shannont's success.

- * Why did Maurice decide to threaten Patrick and not go straight to Norbert?
- * Why are the low or middle level executives always those who go to jail, if at all, in such cases? Why are the CEOs and Tycoons almost always exonerated?
- * What are the lessons that you can draw from this case: live and let live, if you want a long life don't mess with the elites, justice will prevail after all, as Emil will start a campaign against Shannont and Norbert?

CONCLUSION

Emil didn't start a campaign against Shannont and Norbert. Even if he wanted to do so he had no smoking gun evidence. Shannont was acquired a few years later by an ethical tycoon who managed to get rid of the unethical executives. One of the first moves he made was to fire Norbert, with a golden parachute of \$10M.

Patrick died, but his memory will always be with us. Norbert published a book in memory of Patrick, financed by Shannont. In the foreword of the book, Norbert wrote: "I have seldom worked with such a dedicated, ethical and loyal executive as Patrick. As VP Finance, Patrick's name became synonymous with integrity and honesty. He had an employee aged 70 and in spite of the pressure put on him to let him retire, he kept him in his department, as he was a good employee and a good example for the young managers. My father, said Patrick, was laid off at the age of 55 and it ruined his life. I want everybody to know that you can continue to work at Shannont even if you are old and not as efficient as in the past, but yet with the right motivation and dedication. However, unfortunately, Patrick didn't manage to reach 70 or even 55. He died relatively young and his loss is our loss. Dear Patrick, we love you and will never forget you. Rest in peace, our friend, your example will always guide us!"

Maurice continues to work hard, he changed several jobs and is now independent. He has completely forgotten the Patrick saga and if it were not for Emil he wouldn't even remember it. He continues to eat gourmet dinners and generously invites his friends. However, his doctors told him that if he doesn't go on a diet he might suffer from obesity. Recently he received a cigar box from Emil, who was in Cuba on business.

Norbert succeeded very well in his career. Over the years he gave bribes of many millions in his country and abroad. He always managed to do so secretly, most of the time indirectly, to family members - sons or cousins, in anonymous bank accounts. Nobody ever dared let him down, everybody knew, after the Patrick case, that you shouldn't mess with him. He only complained that the bribes he had to pay in his country were higher and higher, it was no longer like in the good old times when you could buy a \$300M tender for only \$500K. As he is an honorable man, he pays the bribes every time on the dot and his clients can count on him.

Last year, Norbert joined the ruling party and his name has been mentioned by the newspapers as a serious candidate for the Treasury Ministry. It is high time he says in his interviews that our country had ministers who are businessmen with integrity, taking care of the interests of all the stakeholders, and not corrupt politicians, who are always on trial for corrupt practices. We need ethical executives like me, let me lead our people!

Norbert never contributed anything to the community. He says that his contribution is much more than a miserable million or two to a hospital or a university. His contribution is in committing his life to the country, its economy and its people. Nevertheless, he was quite disappointed at not getting the highest honors of his country, as many old professors did. He said: "They write articles on subjects that nobody understands, while I am maintaining this country with my bare hands. My country is ungrateful, as they cannot recognize my merits."

Recently, Norbert received an anonymous letter with a citation of Cicero's first oration against Catiline: "Nihil agis, nihil moliris, nihil cogitas, quod non ego non modo audiam, sed etiam videam planeque sentiam". He didn't understand it, after all he was never good in Latin...

3. NORTH AMERICA - TRUST AND FAIRNESS CASE - BRIDGING IN MERGERS

(Due to confidentiality and editing reasons some of the names and details have been changed. The amounts are given for indication purpose only)

When Anthony was invited to lunch by Douglas, the President and Owner of American Furniture, he was not convinced that he should accept the invitation. Douglas' company was one of the largest furniture companies in the world and its subsidiary in his country was the main competitor of one of Anthony's major clients - International Furniture. Anthony, formerly a high tech executive and currently an International M&A program manager, maintained impeccable ethical standards and this was part of his reputation, together with the high rate of success of his M&A. He was a personal friend of Christian's, the President and Owner of International Furniture. In spite of the age differences and their different hobbies (Christian was a well-known sportsman while Anthony never watched a basketball or soccer game) they became close friends. Anthony started to work for Christian a few years ago and assisted his company in strategic planning, know-how agreements with a large American multinational, the turnaround of the company's activities, financial matters and the organization of the sales department. Anthony naturally informed Christian that he was about to meet Douglas, but promised him that he wouldn't disclose insider information on his client. Christian encouraged him to meet Douglas, as he was aware of the fact that the American company was dissatisfied with the performance of its local subsidiary. Both companies were competing in the same market and in the multimillion tenders they engaged in cut-throat competition to the detriment of both. This competition had a very negative impact on their profitability and on their market share, but Christian's company balanced the losses with the multimillion royalties it received for its know-how from the American company, with whom it had signed a know-how agreement, with the assistance of Anthony.

Douglas was very friendly to Anthony, he told him the story of his life, a holocaust refugee who came to America penniless and constructed a multibillion empire with his own hands. Douglas told Anthony that he had heard excellent reports about him, his success with International Furniture, and complimented him on the fact that Christian's company was so profitable, probably because of Anthony's contribution. Anthony answered him that he was only a consultant to Christian and all the credit was due to Christian and his partner, who were excellent managers and experts in their fields. They had transformed their company into a high-tech company although it was in the furniture business, and most of their customers were indeed high-tech companies that liked the modern and sophisticated designs and their state-of-the-art technologies very much. Towards the end of the meal, Douglas told Anthony what the reason for his invitation was; he asked Anthony to assist him in the same manner that he had helped Christian to overcome the losses of the local subsidiary and to prepare and implement its strategic planning. Anthony told him right away that it would be impossible for him to do so as it contradicted his ethical standards, but Douglas clarified that he didn't expect him to divulge any secrets from Christian's operations but just implement the same methods which were not proprietary, and he would receive a very high remuneration for that. When Anthony insisted in his refusal, Douglas asked him: "So, what do you suggest?"

Anthony told him that instead of engaging in a cut-throat competition they should merge their local operations. He suggested that Christian and his partner conduct the merger with the local subsidiary and turn the merged company around with Anthony's assistance and thus bring the

merged company to very high profitability. Anthony specified that that was his own opinion and he hadn't consulted Christian on this, but Douglas, who was very impressed by Anthony's integrity and his competence, gave him a full mandate to pursue his proposal, on the one condition that he, Anthony, would conduct the negotiations as a mediator and he would be remunerated equally by both parties. Anthony was very surprised by this act of confidence; for the first time in his very long career he was offered such a deal. He was sure that he could be a fair mediator, but he asked Douglas nevertheless: "Don't you think that I might be more inclined to be on Christian's side, since he is not only my client but also my personal friend?" Douglas answered him with a smile: "A few minutes ago you passed your integrity test brilliantly and I have no doubt that in the near future we will also become good friends".

Christian immediately agreed to concur with Anthony's proposal. He was also convinced that there was no point in having such fierce competition in such a small market as the local market, selling similar products with similar quality and similar prices. There were enough competitors, local and foreign, and together they could achieve a critical mass in the local market that would enhance sales and profitability. Although he didn't want to lose control of his company, he was aware of the fact that the modern business world belongs to mega corporations and in the long run he needed to join forces with such a large company as Douglas'. He checked into past merger possibilities, with Anthony's assistance, with some of the American companies but they were not interested, as the local market seemed too small for them. Douglas' case was different, as he had already a local subsidiary, although it lost money, and Christian could give him an added value. Christian had tried to make an IPO without success, as the stock exchange was interested only in high-tech companies and a small foreign furniture company was not attractive enough. Therefore, the idea of merging with Douglas' subsidiary made sense. He knew that Douglas was a sophisticated businessman with an excellent ethical reputation. Christian hoped that he would convince him to merge only the local operations in a 50%-50% partnership, but in the back of his mind he knew that ultimately his company would be acquired fully by American Furniture, as it didn't make sense to have a joint venture while a fully integrated subsidiary would be much more profitable. He was still young and hoped that he would succeed in making an impact in the multibillion company in the European organization or even in the American organization. He was confident of his managerial skills and his state-of-the-art products and he knew that he had much more to offer than in managing the local business. Christian's partner in the local company was more reserved, but he agreed to investigate the matter further.

In preparation for the negotiations in America Anthony prepared a document that included four subjects: the logic of the merger, the preferences of both companies, parameters for the valuation, details on the financial statements of International Furniture. In the document on the logic of the merger the advantages of a larger company were detailed, especially in manufacturing and sales, the substantial savings in overhead, the avoidance of a cut-throat competition, keeping the two brand names with their relative advantages and segmentation of the market accordingly, increase of the local market share, making the activities of the American subsidiary profitable, contribution of the state-of-the-art technology of International Furniture to the R&D activities of the Americans, introducing revolutionary locally-designed products to the product mix of the Americans throughout the world, unification of the manufacturing facilities on the premises of Christian's company, thus benefiting the subsidiary's products, which were not manufactured in a development zone from the approved enterprise status, similar objectives for both companies, a similar entrepreneurial and ethical mission, a very fast return on investment, minimal exposure and low risk, rationalizing of the manufacturing and purchasing process, a combined and aggressive management.

The preference of the local company was that the merger be executed only with the subsidiary. The subsidiary had a similar turnover of several tens of millions of dollars annually, but they encountered a problem of valuation, as the subsidiary lost money and its pricing was based on transfer prices from the American parent company for the imported products. However, a large part of the sales were of products manufactured in the local subsidiary, which also exported part of its production to Europe. Christian preferred that all the manufacturing of products to Europe should be done locally due to the proximity to Europe and the trade agreements with the EU. He also hoped that in the near future it would be possible to make an IPO of the merged company in Europe or the US. The American company was already a public company.

Nevertheless, the Americans were interested in acquiring 100% of the local company and merging its operations with the parent company. Anthony suggested that in this event part of the consideration should be in cash and part in shares of the American company guaranteed with a bank guarantee on the nominal value. Both parties agreed that part of the consideration should be linked to the performance of the merged company, as it was agreed that Christian and his partner would continue to work in the merged company for at least three more years. The prospects seemed bright as the common objectives were far more prevalent than the differences, but very soon some cardinal divergences of opinions were perceived: a very large gap between the valuations of the local company by the parties, the distribution of the consideration to the different components, and who was going to manage the merged company. Anthony perceived his main task in bridging between the opposite views of the parties.

Christian figured that Douglas would offer him no more than a valuation of \$40M, based on the net profit of the local company with a multiple of 15. In the furniture business this was the maximum that could be achieved as the multiples were not as high as in the high-tech industry. This was also the multiple of the American company that was profitable on the American stock exchange. Furthermore, Christian asked for royalties of 3% on the sales of some revolutionary products that were developed but not yet marketed, as the Americans did not agree to incorporate them in the valuation of the company. Anthony suggested to Christian that he agree to receive part of the consideration in shares of the American company with a bank guarantee on the nominal value. Christian and his partner agreed to receive their current salaries, but required bonuses of up to 50% of their annual salaries if they meet objectives mutually agreed upon. Douglas requested, after signing a confidentiality agreement, that he receive full disclosure on the local company, including the know-how agreements, the royalties and sales breakdown, pricing data and other details of the financial statements. He was particularly interested in data on the local factory, the equipment, R&D, aging of customer' debts, banks loans, details on the salaries and the forecasts of sales of the different products. After a preparatory meeting with Douglas and his managers and discussions with Christian and his management, Anthony suggested a detailed proposal according to the following lines.

The minority shareholders of International Furniture, who owned one third of the shares and were mainly relatives of the first generation founders, would not be employed by the company after the merger. Christian believed that they would be willing to agree to a much lower valuation of the company as they were interested in an immediate exit and would not contribute to the success of the merged company, as the two CEOs would. Christian and his partner, the two CEOs, who held two thirds of the shares, would remain in the company as executives and contribute to the success, sales and profitability of the merged company locally, in Europe and in America. The agreement would be for five years and they would receive an employment agreement, including salaries, bonuses and warrants. The bonuses and warrants would be tied to objectives, but would not be part of the consideration for selling their company. The minimum payments for the company were open for discussion by the parties. Those figures were based,

inter alia, on the savings in costs due to the merger, the increase in profitability, the sales growth, obtaining more lucrative tenders by avoiding competition, the new products, the decrease in overhead, the relocation of the subsidiary's facilities to the approved enterprise zone, economies of scale and so on. All the proposals were given in full transparency and the minority shareholders had to agree to the different valuations for them and for the partners.

It was proposed that the minority shareholders, who held one third of the shares, would receive \$7M, half in cash - \$3.5M - and half in shares of the American company, with a bank guarantee of \$3.5M for 5 years. This guarantee would not be subject to any objectives. If Douglas' forecasts of an annual 25% increase in the price of the shares of his company materialized, the value of the shares would increase to \$10M after 5 years and they would therefore receive \$13.5M in five years, amounting to a valuation of \$40M, as they had one third of the shares. In the worst case, they would receive \$7M, with a valuation of \$21M, thus giving them an upside of twice the valuation, which is equivalent to the price that they wanted, and a downside of half this price, but they knew that the Americans did not want to acquire the company for its assets, but mainly because of the two partners who would contribute to the growth of the merged company; for that reason Christian and his partner deserved to receive more. This differentiation between the shareholders, with full transparency, was one of the main ingredients of the compromise that was ultimately achieved in the negotiations in order to overcome the huge gaps between the requirements of the buyer and the sellers. The minority shareholders, who wanted to have an exit and couldn't get it unless the company was sold or traded, were willing to compromise much more than the two partners.

Anthony proposed that Christian and his partner, who remained in the merged company and continued to manage it, should receive the following consideration: a cash payment of \$6.5M and shares of the American company amounting to \$6.5M and guaranteed by a five year bank guarantee. However, if the profitability of the merged local activities dropped lower than the current profitability of American Furniture, including its local subsidiary, the bank guarantee would only amount to \$3.2M, or 50%. If, on the other hand, the valuation of the American company did not increase as forecasted, threefold in five years, the bank guarantee would increase to \$13M, or twice the initial amount, provided that the profitability of the merged local company increased by at least twice in those five years, at the same rate of increase as the bank guarantee. This compromise bridged between the large gaps of the parties' positions in a sophisticated manner, as it reflected the profitability of the local company, which was influenced by the performance of the local partners, and the profitability of the American company which was influenced by the performance of the American partners.

Anthony also proposed that the local partners should receive 3% royalties on the revolutionary new products. Christian believed, after conducting market research and consulting his worldwide distributors, that the sales of these products would amount to \$200M in five years. They would therefore receive \$6M in royalties. If the Americans decided to exercise the option to market those products and did not market or succeed in marketing the products, the partners would get at least \$3M, or more if sales were higher. However, if the Americans did not exercise the option to market the products, the local partners were free to find other companies that would want to market the products and give them royalties. Therefore Christian and his partner would receive, in the optimal case of an increase of threefold in the price of the shares in five years, the amount of \$32M (6.5 in cash, 6.5x3 in shares, 6 in royalties) with a valuation of \$48M, which was similar to what they wanted originally: a valuation of \$40M and 3% royalties on sales of \$200M or \$6M. In the more realistic case, that the price of the shares did not increase threefold and the bank guarantee on an increase of twofold were exercised, and if Christian's forecasts on the profitability of the local merged company and the royalties did materialize, they would receive

\$26M (6.5 in cash, 6.5x2 in shares, 6 in royalties), with a valuation of \$39M. In the worst case, they would receive \$13M (6.5 in cash, 3.2 in shares, 3 in royalties) or a valuation of \$20M.

The exposure of the Americans was \$20M maximum, for the whole company (\$10M in cash for the partners and the minority shareholders and \$10M in shares or actually dilution of their ownership). This amount would increase to \$26M if the increase in the price of the shares in five years were less than twice, but could also decrease to \$17M if the profitability of the local operations were less than forecasted. The royalties were not taken into account in the amount of the exposure, as the Americans had the option not to market the new products. According to Anthony's proposal, the local partners received what they wanted: a valuation of \$40M in realistic scenarios, and the Americans were exposed to a valuation of \$20M which was the price that they were willing to pay, and even this, only half in cash and half in shares. How was this alchemy achieved? By the differentiation of the minority shareholders with full transparency, payment of half the consideration in shares with a bank guarantee on the original amount and by keeping the new products and their royalties out of the formula. Other parameters were also introduced into these proposals, linking the consideration to the performance of local activities and the conduct of the price of the shares. We will see that ultimately the compromise that was achieved was even more complicated, but kept however the same principle, that the local partners get what they want and the Americans pay only what they want, in spite of the large gap between the positions of the two parties.

A few weeks later more parameters were added to this formula. First of all, it was decided that the Americans would not acquire the local company, but its activities, assets and liabilities, goodwill, etc., with some clauses on the loans made by International Furniture to its shareholders, and it was decided that the local partners would maintain ownership of the premises of the plant in the development zone. The Americans committed to a five-year lease contract of the manufacturing facilities with an option to increase it to ten years that they would enter upon signature of the agreement, paying an annual rent payment of \$0.6M. The Americans committed themselves to pay the partners a sum of \$10M in five years subject to achieving certain objectives. This amount was based on 50% of the increase of the merged local company's profitability in five years compared to the aggregate profitability of International Furniture and the loss of the subsidiary in the base year. On top of the salaries of the partners, which would remain unchanged, they would receive bonuses of 5% of the pretax profitability of the merged local company. The partners would also receive, upon achieving their objectives, 30,000 five-year warrants to purchase shares of the American company, to be exercised at the price that was on the stock exchange on the day that they received the warrants.

In the following weeks negotiations were held, with frequent business trips, in an attempt to overcome the gaps between the positions of the parties, to investigate the tax implications, the problems of issuing new shares, managing the merged operations and so on. Anthony examined different scenarios with both parties, optimistic, pessimistic, realistic, minimum and maximum exposure, forecasts of the locally merged operations, sales and profitability in the next five years, financial and legal implications and so on. The possibility of giving convertible debentures instead of shares was examined, the requirements for bank guarantees, what the prerequisites were to signing the agreement: approval of the Boards of Directors, approval of the Chief Scientist, approval for the approved enterprise status, approval of the anti-trust authorities, approval of the owners of the know-how, approval of the banks that had liens and so on. Anthony flew back and forth to America and tried to keep his status of a fair mediator.

In November 1998, two months after the beginning of negotiations, the local partners received a formal proposal from the Americans as follows: American Furniture will purchase the activities,

assets and liabilities, goodwill, know-how, and so on of International Furniture, excluding some of the assets and liabilities. American Furniture will pay a sum of \$10M for the acquisition in convertible debentures of the company that can be converted into shares within five years but that cannot be traded during this period. American Furniture will give a five-year bank guarantee for those debentures. The premium of convertibility will be of 15% over the price of the shares on the stock exchange on the day of signature of the agreement. The interest rate of the debentures will be the US Libor. The bank guarantee is accepted as collateral for getting bank loans. The cost of the loans will be the difference between the bank interests and the Libor. If the local partners do not convert the debentures within five years and the price of the shares after five years is lower than the conversion rate, the local partners will exercise the bank guarantee. However, if the price of the shares is higher, the local partners will be compelled to convert the debentures to shares, but they will be able, of course, to sell the shares on the stock exchange immediately. During those five years it will be possible to partially convert the debentures into shares.

The additional conditions that the Americans proposed were: they will pay the shareholders of International Furniture \$1M, which will enable them to reimburse the bank loan that they took in the past in order to invest this amount in their company. In parallel, the local partners will keep the bank loans that they have taken in order to build the plant in the development zone and will continue to pay the interest. The Americans will have the option to purchase 50% of the plant for a cash payment of \$1.5M. The value of the plant and the land is about \$6M and the outstanding loans amount to \$3M, thus the net value of the plant is \$3M. The rent will amount to \$600K annually, in a five-year contract renewable to five more years. The Americans will have the option to acquire the rights on the new products and pay the local shareholders 3% royalties on the sales of the new products. If they do not exercise the option within a few months, the local shareholders will have the option to sell the know-how to other parties.

The local partners will receive \$2M every year for the first three years of the agreement, to a total \$6M, for both. The precondition for receiving those amounts is their work in the merged company during each year of this period. The Americans insisted on adding other conditions such as best efforts in their work and so on. Both parties were very suspicious of the implementation of this clause: the Americans were afraid that the two executives would only come to work and do nothing in order to receive the \$6M, while the local partners were afraid that the Americans would try to find excuses for not paying those amounts, saying they have not made their "best efforts", and so on. It will then be too late for them to do anything, as the company will already be owned by the Americans. In addition, the local partners were to receive, from the Americans, an amount of \$9M in five years, subject to meeting several objectives: 50% of the additional profitability of the merged company, compared to the initial profitability up to a maximum of \$1.8M annually, or \$9M in five years. This topic raised many arguments as the local partners wanted to be involved in the international activities of American Furniture and didn't want to be evaluated only on the profitability of the local organization, it was not clear what the base profitability was, as the subsidiary was losing money and received transfer prices for some of their products, there were many non recurring costs, how would the profits be calculated on the sales of the products manufactured locally to the other subsidiaries in Europe, how would the R&D component of the P&L be neutralized from the calculation, and so on. The partners were requested to sign a five-year employment contract with American Furniture on the basis of the existing salaries and social benefits; every partner would receive a bonus of 5% on the annual pretax profit of the locally merged company on the first \$1M, 4% on the second million, 3% on all the other profits. The partners would also receive 30,000 warrants each for purchasing the shares of the American company according to the employees stock options plan. It was not decided what the positions of the two partners in the company would be.

On November 27, 1998, a Letter of Intent was signed according to the abovementioned outlines. This was much less than what the local partners wanted and the risks involved were much larger. No cash payment was granted, in the best case the partners were about to receive \$28M, 67% of \$20M (10 debentures, 3 net for the lease of the plant, 1 loan, 6 royalties) or \$13M as well as specific payments of \$15M (6 employment contract, 9 additional profitability), in total \$28M or a valuation of \$42M. The valuation of the company for the minority shareholders was the abovementioned \$20M, as they expected and it also left them an upside if the price of the shares increased, but without a guarantee on the basic payment if the price of the shares did not increase. For the Americans the exposure was minimal, as except for the repayment of \$1M of the loan in cash, they didn't pay anything in cash. They issued convertible debentures that they knew would be converted, as they were confident that the price of the shares would increase in five years, the dilution was minimal, they were not required to buy the facilities of the plant and they benefited from the rent that was according to market prices, receiving approved enterprise status and transferring their manufacturing facilities there, saving large amounts of overhead. They were not required to exercise the option on the new products, but they committed to pay an unconditional \$6M to the partners and \$9M subject to meeting profitability objectives. However, the Americans were convinced that they would increase the local profits by at least \$25M in five years, and pay to the partners \$15M. The Americans bought a company with a large potential for almost nothing, with an adequate solution to the losses in their local subsidiary; it was a good transaction for them.

The risk for the local partners was in the fact that half of the consideration was linked to the objectives and working in the merged company; as the Americans were not enthusiastic about purchasing the new products, the prospects of finding other partners for those products was slim; they would not receive anything in cash, they were not happy with the proposal of convertible debentures, and it was probable that the amount that they would receive would be \$20M or less if there were no royalties and if they received only half of the conditional consideration $(4+6+67\% \times 14)$. However, in spite of all the risks, there were many prospects, as they were convinced that they would increase the profitability substantially, they knew that they would continue to be employed by the company as they believed in the integrity of the Americans, they hoped for a substantial increase in the share' prices and had a moderate hope of receiving at least part of the royalties. On second thought, they believed that they might receive a valuation that would be similar to the \$40M valuation that they wanted initially. If only they could receive part of the consideration in cash they would be satisfied with the agreement. Therefore, in spite of the signature on the Letter of Intent, which was subject to the approval of the Boards and receipt of many other approvals, the parties continued to negotiate in order to clarify different points, with an indefatigable Anthony, who tried to bridge between the divergent standpoints of the parties.

In parallel to the negotiations, a thorough due diligence was conducted on the local company, all the repercussions of the merger were examined including tax considerations and an employment contract was ultimately devised. It was decided that the salary base of the workers in the two local entities would be unified, without increasing the labor costs substantially, in spite of large gaps in the salaries of the two organizations. Similar gaps were also in the number of company vehicles. It was decided to make profit centers for the main activities of the merged company, with the involvement of the managers in the decisions on transfer prices, sale prices, efficiency criteria and so on. A joint organization was devised and it was decided that Christian would be General Manager of Sales, his partner would be General Manager of Design and Development, and Taylor, the President of the merged company, would continue to benefit from the full confidence of Douglas and would be the boss of the two partners. Taylor was a newcomer and was not responsible for the losses of the subsidiary and the partners agreed to receive his leadership after they knew him better. Taylor did his utmost to attenuate their apprehensions and

they were confident that they would manage to work as a team as they had a lot to gain in bonuses and incentives from the success of the merged company. Nevertheless, it was decided that only Douglas would have the authority to fire Christian and his partner.

In February 1999, a local newspaper published an article disclosing that International Furniture was contemplating the possibility of introducing a strategic partner to the company - American Furniture. For half a year the parties managed to keep their negotiations confidential, but after such a long period of time and after many parties were now involved in the negotiations, it was no longer possible to hide it from the press. No amounts were disclosed and the newspaper wrote only about partnership and not full acquisition. The suspicions of the parties were still very high and Anthony had to work overtime in order to attenuate them, taking into consideration that the lawyers of the parties also tended to augment the suspicions level. It is not clear if this was a tactic of negotiations, but every disclosure on obligations to the banks, ecological problems, problems with suppliers and customers, in the know-how agreements, taxation and so on increased the suspicions and the final contract comprised hundreds of pages and it took more than a year to finish the legal negotiations. Anthony continued to have the full confidence of both parties, but it was harder and harder for him. The local partners couldn't understand why the American lawyers spent thousand of hours trying to find insurmountable problems on issues that seemed trivial to them, the exorbitant legal costs didn't improve the confidence of the parties.

In the final agreement, there were no more convertible debentures and the basic consideration decreased to \$8M in cash, much less than what was stipulated in the letter of intent and of course less than in the initial phases of the negotiations. However, the parties were exhausted after more than a year of negotiations and the local shareholders were eager to receive at least part of the consideration in cash. The Americans committed to assuming all the liabilities of the company and the personal guarantees of the shareholders. This amount was corrected according to the profitability of 1999. The local plant remained under the ownership of the local shareholders and the Americans committed to rent it as mentioned above. The salaries, social benefits and bonuses were as mentioned above. However, the amount subject to employment in the company was reduced from \$6M to \$4M in three years. The conditions for receiving those amounts were employment in the company, working fully and exclusively for the company, devoting reasonable best efforts to enhancing the interests of the company (on these topics only the parties negotiated for a week...), the partners would not engage in activities that might bring substantial harm to the interests of the company, while the financial results were not part of those activities. The \$4M payments would be paid in shares of the American company according to the share price prevalent on the date of the signature of the contract, thus if the shares increased twice or thrice in three years the partners would receive two or three times more if they sold their shares immediately. The partners would also receive consulting fees of \$20K monthly for five years and in total \$1.2M. The overall amount that was not linked to performance amounted to \$5.2M (4+1.2) instead of \$6M in the letter of intent; this amount was slightly less than in the LOI but most of it would be paid in shares that might double.

In addition, a special bonus would be paid conditional to increase in sales and gross profit every year for three years. The maximum amount to be paid would be \$2M in three years, the conditions for obtaining it were easier than in the letter of intent, but the amount was much less - \$2M in three years instead of \$9M in five years. The royalties were as stipulated in the letter of intent but the Americans didn't exercise their option and the local partners didn't succeed in finding a company that was interested in the know-how. The maximum amount of conditional payments was therefore reduced by \$13M (6 royalties and 7 bonuses). If we add the reduction in the basic payments to that, the consideration that the local shareholders received was much less than what they wanted, what they were promised in the first stages of the negotiations and what

they signed for in the letter of intent. The Americans managed, after more than a year of attrition, to obtain the commitment of the local partners, who couldn't retreat, and maybe because they had come to the conclusion that the local company was not as profitable as they hoped, their liabilities were much higher and the risks larger, to acquire the company for \$8M; as for all the other considerations, they managed to pay them from the increase in profitability and the saving of expenses.

The minority shareholders received a minimal amount, although they could have vetoed the transaction if they were not satisfied, as everything was done with full transparency. They actually received a valuation of \$11M (8 cash and 3 net for the plant); as they held one third of the shares, they received \$3.5M, most of it in cash; as for the plant, it was also in cash, in monthly leasing payments. This was much less than \$20M and of course less than \$40M that they had hoped to receive at the beginning of the negotiations, but it was at least in cash and they got the exit that they were so eager to receive. The two partners received \$15M ($11 \times 67\% + 4 + 1.2 + 2$) instead of the \$25M or more that they had hoped to receive. It represented a valuation of \$22M, half of their original requirements. However, we have to remember that the initial amount included the royalties that became irrelevant, shares, and conditional payments subject to meeting very aggressive objectives. Now, the amounts were much less, but with a much lower risk. There was also a substantial upside with 3% to 5% of the annual profit for every partner and a potential increase in the price of the shares in the first three years of an amount of up to \$4M. After such a long and exhausting Odyssey, they thought that they had achieved the best that they could get.

In retrospective of years, Anthony continued to keep a very warm friendship with Christian, the merger was a tremendous success, the merged company had high profits, in the harsh years of the recession they managed to survive while individually they could have collapsed, and the merger saved large amounts of expenses. The local partners received a substantial consideration and an excellent employment agreement, the Americans had, at last, substantial profits from their local operations, with almost no risk and exposure on their part. Douglas continued to be in touch with Anthony and congratulated him on favorable developments in his career. This case is therefore an excellent example of success for all parties involved, proving that ethics and trust, excellent business competence, alchemic and charismatic bridging can bring any difficult transaction to a win-win situation.

ANALYSIS AND TOPICS FOR CONSIDERATION ON: TRUST AND FAIRNESS CASE - BRIDGING IN MERGERS

Topics for consideration on the personal, business and ethical dilemmas of the main protagonists of the case: 1. Christian, President and Owner of International Furniture, 2. Douglas, President and Owner of American Furniture, 3. Anthony, Program Manager of the Merger, 4. Taylor, President of the local Subsidiary of American Furniture.

- * What are the ethical motives of the case and how did they affect the results?
- * The friendship relations between a client and a consultant, an advantage or a disadvantage?
- * To what extent is the merger the result of Anthony's initiative and would the merger occur even without his involvement?
- * Was there a party who won, lost, won partially, and does it matter, in view of the fact that all parties were satisfied with the results?
- * What would have happened to the local subsidiary of American Furniture if the merger had not taken place?
- * What would have happened to International Furniture if the merger would not take place?
- * Has the merger contributed favorably to the local economy, although part of the competition was eliminated together with its cut throat price wars?
- * Do you know of other cases where two parties divided the remuneration of a consultant who bridged between their positions?
- * How did the two partners of International Furniture agree to become salaried after they had been owners throughout their whole career?
- * Why are shareholders reluctant to purchase low tech shares, especially of small companies?
- * To what extent did the full transparency assist the Americans, the minority shareholders and the two local partners?
- * What are the benefits of the merger to the merged company in this case?
- * Why was the alternative of a 50%-50% merger between the local subsidiary of American Furniture and International Furniture ultimately not chosen by the parties?
- * Prepare a table of the changes in the valuation of International Furniture throughout the case.
- * To what extent did the final valuation match Anthony's original proposal?
- * What were the major ingredients of Anthony's "alchemy formula", which gave each party what they wanted?
- * Was the different valuation of the shares of the minority shareholders ethical for them?
- * Was the substantial reduction in valuation offered by the Americans at the end of the negotiations ethical towards the local shareholders?
- * How did the negotiators overcome the ego differences of the three executives of the merged company?

- * What do you think of the creative solutions of: offering of shares with a bank guarantee on their nominal value, leaving the facilities in the development under the ownership of the local shareholders and renting them with a long-term contract to the Americans, different valuation to minority and controlling shareholders, linkage of part of the remuneration to profitability objectives that do not cost anything to the Americans, as their alternative is currently a loss of their subsidiary, taking the new products out of the valuation of the company and giving royalties on their sales should the company succeed in marketing them, and so on?
- * How were Anthony's bridging-proposals of balanced between both parties and did he perform his job as a mediator fairly?
- * Why was Douglas so interested in the management skills of Christian and his partner and would he have acquired the company without them?
- * Why has the merged company failed to find customers for the new products and why didn't the local shareholders receive any royalties?
- * Was the chain of events of the negotiations intricate or normal, taking into considerations the large amounts and the length of the negotiations?
- * What were the reasons for the American lawyers in finding more and more hurdles during the negotiations? Was it a war of attrition, was it justified, to whom? Were the lawyers ethical towards Douglas who paid them more than a million dollars, or did Douglas save much more in valuation because of the lawyers' tactics?
- * Why were all parties concerned satisfied with the results of the negotiations?
- * What was the exposure of the Americans and did they take unnecessary risks? Were those risks higher than those they took when they opened their local subsidiary?
- * Were the Americans right in forcing all the executives to work together: their local CEO, who was not an expert in furniture but was a good executive, and the two local executives, who were considered as the best experts in designing and marketing of furniture?
- * What is the difference between acquiring the company and acquiring its activities, assets and liabilities?
- * What were the reasons for the length of negotiations - more than a year?
- * Do you think that the consideration which is linked to the performance of the company is justified and contributes to the success of the company?
- * How have the parties overcome the mutual suspicions in linking part of the remuneration to the performance of the merged company?
- * Was the trade-off between the amount and the mix of the consideration reasonable?
- * Why were the Americans so afraid of finding skeletons in the closets and why didn't they ultimately discover any skeletons?
- * Could the premature publication of the merger in the press jeopardize the success of the merger?
- * Is this case indeed a good example of a win-win transaction?

4. ARGENTINA - LABOR RIGHTS IN THE GLOBAL CONTEXT - THE DOCUMENTARY FILM "THE TAKE" - SUMMARY AND ANALYSIS

Based on the film:

The Take, 2004, 87 min., documentary directed by Avi Lewis, written by Naomi Klein.

Summary and Analysis:

The film "The Take", based on Naomi Klein's screenplay, describes the struggle of workers in Argentina against unemployment and bankruptcy of their factories, due to the collapse of the economy, IMF involvement and corruption. It shows that cooperative alternatives do work. Naomi Klein's parents were war-resistant, her father is an alternative doctor and her mother a militant feminist. Naomi crossed Canada at the age of 16, campaigning against nuclear power. She wrote her best seller "No Logo", attacking globalization, in her twenties. Klein's film about the economic catastrophe that hit Argentina relates the weary campaign of unemployed steel workers to join a couple of hundred other factory "occupations" and take control of their abandoned steel works. Klein and her spouse, Avi Lewis, were in Argentina for about six months, with a substantial crew and budget.

In suburban Buenos Aires, 30 unemployed auto-parts workers walk into their idle factory, roll out sleeping mats and refuse to leave. All they want is to re-start the silent machines. But this simple act - the take - has the power to turn the globalization debate on its head. Armed only with slingshots and an abiding faith in shop-floor democracy, the workers face off against the bosses, bankers and a whole system that sees their beloved factories as nothing more than scrap metals for sale. With "The Take", Avi Lewis, one of Canada's most outspoken journalists, and Naomi Klein champion a radical economic manifesto for the 21st century. Argentina is a rich country that was impoverished by its regimes. Carlos Menem, President of Argentina in the nineties, reshaped Argentina's economy according to the directives of IMF: turnaround, downsizing, privatization, selling the government assets into private hands. This was followed by massive unemployment. The model was approved by the IMF and its management, including Stanley Fisher. This miracle, the recovery of Argentina's economy, soon turned into a disaster. Half of the country slipped beneath the poverty level. Argentina became the capitalistic Far West, with a large part of the population unemployed, with a free flow of money, utilized by the multinational banks to transfer out of the country 40 billion dollars without any opposition. The government panicked and froze all the bank accounts. The middle class Argentineans all of a sudden became poor, deprived of their savings while the rich people found ways to transfer all their money abroad.

But this could not occur without reaction. Millions invaded the streets, broke shop-windows, rioted. The people shouted slogans like "Que se vayan todos", down with all who were connected with this catastrophe. 30 people were killed by the police. Within three weeks five presidents took office, and during the same month that Enron went bankrupt, December 2001, Argentina also went bankrupt, the largest bankruptcy of any country in history. The basic rules of capitalism - repayment of loans and open bank accounts - were broken by complete adherence to the capitalistic precepts. The public was fed up with the model, in the same wave of resistance that spread from Seattle to South Africa. This economic policy was global and the resistance also became global. The advocates of globalization blamed Naomi Klein, Avi Lewis, and the anti-

globalization movement in general for only being "anti", without suggesting alternative ways. Lewis and Klein looked for alternatives and they heard of a new movement starting in Argentina, a new economic model with hundreds of factories taken over by their workers after they were shut down by their owners. The workers operated the factories independently, as cooperatives, without bosses. The national organization of the reorganized factories adhered to a slogan: seize, resist, manufacture. The film takes us to a factory - Forja San Martin, the steel factory of San Martin, whose workers received a permit from the bankruptcy court to find proof in the factory that the former owners had sold off factory assets without the court's permission. If they succeeded in finding the proof, they would have the right to take over the factory and manage it by themselves. They found that the owners had taken out the raw materials and the cables.

The workers decide to take over the factory, receive modest and equal salaries and manage the factory as a cooperative. They seize the company in order to prevent the owners from taking out other assets from "their" (the workers or the owners, to whom does the factory belong - to the owners who caused its bankruptcy and left it, or to the stakeholders, the workers who want to make a living out of the ruins) factory. The workers hope to convince the court to approve. The Zanon factory is their model; it is another factory where the workers have taken over. They manufacture ceramics; it has been operated successfully by its workers for two years now; it is the forefather of the resistance movement - the take. Zanon has 300 workers, the decisions are taken by the assembly of the workers, where every one has an equal vote; the salaries are equal for all. The former owners accumulated huge debts after receiving huge subsidies from the government and now, after the recovery, the former owner wants Zanon back. Zanon's owner is sure of his case, although he caused the collapse of the company and the workers made the turnaround. He says that the government owes it to him, but the workers guard the factory 24 hours a day and do not permit the restitution of the factory to its former owner. They fight the policemen with slingshots, they are backed by the public, as they are convinced that those who successfully operate the factory should own it and not the owner who caused its ruin.

The workers are employed, the ceramics are cheaper than before, so the customers also benefit from the take, and the future seems bright. The former owners received huge subsidies from the government but didn't invest them in the factory. As we know, Argentina is one of the most corrupt countries in the world, and that is one of the main reasons for the collapse of its economy. If a factory owner had committed such a crime in Singapore, one of the most ethical countries in the world, we let you imagine what would have happened to him? Ethics should be enforced with determination by all countries. Nevertheless, one should also think of the legal implications of such takeovers. What should prevail - ethics or the law? The owner says that it is legally his factory, it is worth \$90M; therefore the workers have stolen his property from him. The workers answer that it is not stealing but confiscating, as the factory was idle anyhow. They donate ceramics to hospitals and schools. Thousands of sympathizers invade the factory every time the police want to interfere, defending their jobs by force. Today, the factory is still owned by the workers.

We remember the response of the French young people to the legitimate laws of a government who wanted to enable the employers to fire them without cause. They invaded the streets of Paris, rioted, clashed with the police; the students rallied to the struggle and they prevailed. Is it justified, legal, ethical, effective? More than 15,000 workers have taken over factories in Argentina. The number of takes doubles itself every year. It is not a new phenomenon. We could compare it to the worst dictatorial regimes of the Soviet Union or Cuba. But there the confiscation was done forcefully by a socialistic-regime, while in Argentina the takes come from the people and the factories are not managed by bureaucrats who are more corrupt than the darkest capitalistic regimes, but by the workers themselves. It proves, according to them, that no

bosses are needed (what would business schools do if this model proves to be successful?). The takes happen in shipyards, in schools, in clinics, in ice-cream factories, in textile, all of them operated by cooperative management with their own unions, and today there are two hundred companies that have brought thousands back to employment. So is this phenomenon justified or should the government reconstitute the factories to their previous (legal?) owners?

However, the factories need business plans, marketing, "professional" management. They receive inspiration from a tractor factory, Zanelo, operated by its workers, which made a partnership with a group of former managers and with the distributors. Zanelo decided not to pay everyone the same salary, so the model of the take is not uniform and has many derivatives. Every factory decides what course of action to take; it is direct democracy. The Zanelo factory decides to send the raw material to the Forja San Martin, the Forja will manufacture the tractors parts and will sell them to Zanelo. The Forja workers hope that the judge, Dr. Fernandez, will understand their plea and approve the take. The cooperatives are a threat to many stakeholders: the owners, the receivers, the creditors who want their money back. These are factories that went bankrupt and the creditors are not paid by the workers who took over the factories, so what will happen to their debts? But what are their alternatives as the factories had virtually no assets and the equipment would be sold as scrap? In court, the judge, Fernandez, says that no one would want to buy a factory (the Forja) that was taken over by its workers. The receiver says that nothing is missing in the factory, but the workers say that a lot is missing. The judge tells the workers that they hinder the prospects of finding a buyer for the factory who would repay at least some of the debts. She requests that the workers leave the factory and give it back to the receiver.

Many citizens want Menem back, the leader who sold them the dream of recovery as he compared himself to Jesus. IMF proposes "the same old lady", a drastic cut of government expenses (it will not affect the rich of course, but only the poor and the former middle class, who have lost their money, their savings, their jobs and who receive some money from the government), a massive increase in the price of electricity and water (here again those who foot the bill are the majority of the people, but not the rich, who have most of the assets, if they are not already expatriated). One of the key employees of the IMF is arrested on corruption charges. The IMF is not very popular in Argentina, to say the least. A wife of one of the Forja's workers says that the politicians have stolen their self respect, as there is nothing sadder than to see a man unemployed, a humiliated man, but she hopes that the take succeeds. The Brokeman suits factory is reconstituted to its former owners. It is not just one of the factories; it is the first factory that was taken. In the Brokeman factory the owners decided to face the competition from poorer countries by cutting the salaries of their workers and threatening to close the factory. One day the owners just left the factory and disappeared. But the workers decided to continue operations, did it successfully and now they have been thrown out of the factory, which was given back to the owner who deserted it. The Brokeman workers were very popular; they were adopted by the widows of May Square, who had lost their husbands when the fascistic Junta took over the government and murdered tens of thousands of "leftist" Argentineans without proper trials. Massive demonstrations are held in favor of the Brokeman workers .

But the Forja workers are luckier. The La Plata parliament votes in a law to give the Forja to its workers. The workers cry out of joy; in the background we hear a song by Mercedes Sosa: "Quien dijo que todo esta perdido, Yo vengo ofrecer mi corazon, Hablo de cambiar esta nuestra casa" - who said that everything is lost, I come to offer my heart, I speak of changing our home. Masses of workers attack policemen who are guarding the closed Brokeman factory. A former worker who got cancer tells us that the owners deducted the hours in which she went to receive chemotherapy treatments from her salary. However, the workers who now operate the company

assist her, as they have moral values. When Naomi Klein and Avi Lewis came to Argentina the first time they received a letter from a local citizen saying: "We are your mirror that you should look into. We are the mistake that you should not make. Argentina is the ruin of a country that was globalized. We stand in the place in the direction all of you are going." But what they saw in Argentina was a country trying to learn from its mistakes. Menem finally lost to Nestor Kirshner. The workers hope that he will help the cooperatives and not the multinationals. The cooperatives are the way the Argentineans have found to create a modern world, to sweep away the old wicked one. Six months later, Naomi and Avi returned to Argentina, where they saw a Forja San Martin operating successfully, Zanon has increased its production and hired new workers. In spite of his promises, Kirshner has signed a new agreement with the IMF, very similar to the former agreements. The parliament of Buenos Aires has restituted the Brokeman factory to ... the workers. The factory has opened once again and is now being operated by its workers.

5. UK AND SINGAPORE - ETHICS IN BANKING – BARINGS BANK - THE FILM "ROGUE TRADER" - SUMMARY AND ANALYSIS

Based on the book by Nick Leeson with Edward Whitley: *Rogue Trader, How I brought down Barings Bank and Shook the Financial World*, Little, Brown and Company, Boston, 1996

The film is based on the book with slight changes:

Rogue Trader 1999, 101 min., Director James Dearden, with Ewan McGregor, Anna Friel

Summary and Analysis:

The film shows the importance of the CEO's personal example for the ethical climate of the bank/company. Peter Baring, the Chairman of Barings Bank is the descendant of an illustrious family of bankers who has managed the English bank for over 200 years. He succumbs to the business environment and instructs the managers to make profits at all cost, disregarding the conservative image that the bank has maintained throughout the years. This example has permeated throughout the whole organization until it gets to Nick Leeson who caused to the bank a loss of over a billion pounds, because of an irresponsible conduct in trading in the futures and options market in Singapore. Leeson is cited as an example by his superiors as he earns fictitious profits of up to ten million pounds in a week. There is no effective control and management of Leeson's transactions which are extremely intricate. The immediate cause that the Bank of England found for the bank's collapse in 1995 was lack of control of the bank. But no measures were taken against the managers and controllers of the bank, probably due to the extensive connections of the family with English society.

Peter Baring boasted in 1993 that it is not so difficult to make large profits on the stock exchange. The failure of the bank was also caused by lack of transparency, predominance of profitability over ethics, and lack of ethical screening of employees which enabled a careless and uneducated person like Leeson to reach such a high level position in the bank. As "usual", the people responsible for the collapse of the bank were not punished (besides Leeson of course who was caught because of his clumsiness), and those who lost were the stakeholders, shareholders, customers, community and employees. In the Barings case, as in Enron, the executives were interested mainly in receiving huge bonuses, overlooking Leeson's scams which were apparent long before the collapse. The British press gave a very negative coverage of the scandal and complained the fact that Leeson was the only manager found guilty.

Some of the issues raised by the film and the book are: Could a rogue such as Nick Leeson be recruited in our company/bank/organization or promoted to a senior position? What are the most sensitive positions in our company and how could we avoid recruiting people such as Leeson? Should there be an ethical screening for positions in sales, purchasing, finance, control, human resources, quality control, top-level management? Why is ethics and the implementation of the Ethical Code the ultimate guarantee that such cases as Barings' collapse would not take place in our organization? Even if people like Leeson would infiltrate an organization and the control would fail in detecting unethical acts, such cases would not have occurred if there was no aggressive policy of granting huge bonuses to management regardless of ethical considerations. What are the positive aspects in the conduct of Leeson, Peter Baring and Barings Bank's management and control, if any? Following Barings' precedent should we become paranoid and suspect every one or should we still trust people and expect that most managers are ethical? Is

the integrity of management the most important characteristic in a company? If not - what is the most important one?

Can a similar case occur in a French Bank – Societe Generale for example, with another young man named Jerome Kerviel in 2008? Milton Friedman commented on Enron as a rotten apple, when will they ever learn that what is rotten is not the apples but the system, putting emphasis only in maximizing profits and valuation, disregarding values, ethics, social responsibility? The only preventive cure for those cases is by educating all the echelons of management in business ethics, screening the candidates first of all on integrity and ethics basis, and by returning to basics, namely that the mission of companies and banks is not to maximize profits but to optimize profits while finding the right equilibrium between the rights of all the stakeholders.

6. 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.

7. US - SOCIAL RESPONSIBILITY, BUSINESS AND COMMUNITY - THE FILM "IT'S A WONDERFUL LIFE" - SUMMARY AND ANALYSIS

Based on the film:

It's a Wonderful Life, 1946, 130 min., Director Frank Capra, with James Stewart, Donna Reed

Summary and Analysis:

George Bailey spends his entire life giving up his big dreams for the good of his town. His family's business a mortgage bank is what stands between the citizens and Mr. Potter, the evil richest man in town, who takes sick pleasure in taking from everybody, without even caring how it affects them. Bailey's guardian angel comes to earth in a moment of despair when George contemplates suicide and shows him how his town, family and friends would turn out if he had never been born. Bailey decides to return to his family and discovers that the entire town has united in rescuing him. This marvelous fairy tale about social responsibility is modern even today.

George Bailey rescues his brother from drowning, his father's bank from collapsing, decides to stay in town in order to help poor people to obtain cheap loans, marry Mary and raise four children. Bailey is falsely accused of embezzlement but decides to continue his struggle against evil embodied by the unscrupulous Potter. At the unforgettable ending scene on Christmas' eve all those who were rescued by George come to his assistance. Can it happen in today's business world, does gratitude exist today?

Some of the issues raised by the film are: Why does Bailey continue his struggle in favor of the stakeholders in spite of all the hurdles? We can try to figure, following George's example, what would have happened if we were never born. What would happen to our family, friends, company, subordinates, country, community, colleagues, competitors, enemies? What are the risks of assisting stakeholders relentlessly? Why does Potter do his utmost to ruin Bailey, tempt him to leave his bank, discredit him? What are the motives of Potter? What are the motives of Bailey? What are the alternatives facing an ethical businessman when he reaches an impasse: continue his struggle against all odds, commit suicide, quitting the business world and start teaching at school or at a university like Dr Wigand in *The Insider*, relying on friends, fight against the system if not against the corrupted businessmen, leave the country?

After George's father death Potter tells the Board of Directors of the mortgage bank that the way he managed the bank was not businesslike, was utopian and unpractical. Is it true? Bailey defends the cause of the so called "rabble" the hard working people who benefit from the cheap loans of the mortgage bank in order to purchase a modest house instead of renting the slums of Potter. George's first dilemma is to forego his studies at the university in order to takeover the bank and continue his father's mission. He foregoes his own good for the good of the community. After his marriage, he plans to go on a honeymoon but invests all the money he has in order to rescue the bank from its customers' panic that were willing to sell their shares at half their price to Potter if Bailey would not have invested all his money.

Georges' social responsibility is also in erecting Bailey's Park with new small houses for the hard working people who at last have their own houses. Potter tells Bailey that he is an old man whom nobody loves and who loves nobody, he is lonesome, although he owns most of the town. He offers him a huge salary to come and work for him, thus closing the mortgage bank. George is

tempted but refuses. Ultimately, what is the purpose of a company: maximize profits, valuation, benefits to the controlling shareholders, answering the needs of the customers, suppliers, community, country, employees, minority shareholders? What are the lessons drawn from the film? Has it changed our attitude towards ethics? Is the social responsibility the main mission of a company as every company should have a social meaning?

8. ISRAEL - THE WORTHWHILENESS OF TRUST CASE – THE ETHICS OF VALUATION

(Due to confidentiality and editing reasons some of the names and details have been changed. The amounts are given for indication purpose only)

Amos tried often to understand what was the reason that some negotiations were concluded promptly while others dragged on and on for months or over a year, costing millions of dollars. If it only were possible to increase the level of trust between parties so that negotiations would last minutes or hours and be concluded in a handshake... It would save millions in transactions costs in the average M&A negotiations on due diligence, contractual negotiations, financial negotiations. Think of how many people are involved in an M&A process: the management of both parties, employees of both parties, lawyers receiving hundreds of dollars per hour, they come sometimes by two, three or even six together on each side, they submit invoices on thousands of hours amounting sometimes to millions of dollars for transactions of only millions or even tens of millions dollars, expenses of auditors and due diligence, consultants of every kind, analysts, investment bankers, not including sometimes illegal tapping, detectives and business intelligence.

The costs of mistrust are the Achilles' Hills of modern business and amount to tens of billion dollars annually. We could solve all the hunger problems of the world if businessmen would only trust each other. We could behave like in the diamond industry where deals in millions are concluded by a handshake and saying the Hebrew words: "Mazal Oubraha", luck and blessing. But, today, even in the diamond industry there are a lot of breaches in these norms. Nevertheless, the application of ethics and integrity by both sides could save most of the costs if you would reduce the due diligence and the length of negotiations. The problems are more acute in modern business with multinationals as you need a vast knowledge of many issues, especially if the companies are unethical and hide skeletons in their closets. If an Institute of Ethics would rate the companies by their ethics like the ratings of solvency, the costs of mistrust could be reduced as in M&A negotiations between ethical companies only minimal costs would be invested in due diligence and contractual negotiations. Bear in mind, that in any case there should be financial negotiations as it is not expected even from the most ethical companies to agree on the prices and terms right away. Or is it so? as this case will describe.

In 1993, Amos received an urgent phone call from his friend Oded, CEO of Telephonia Israel. Oded worked with Amos in the past on several projects and they trusted and appreciated each other. Oded was appointed CEO of the company a few months ago by Zalman, the owner of the company, an orthodox Jewish tycoon who received a franchise on callback calls from Israel to other countries. Oded hired a professional company to prepare a business plan on the feasibility of the project in order to present it to a multibillion American mega corporation, a leader in this field, that showed interest in the project. The CEO of the mega corporation was Steve who urged Zalman to come to Los Angeles in order to conclude the deal.

Zalman, an orthodox Jew in his thirties, learned in a Yeshiva most of his life but his family, American billionaires, wanted him to go into business. He was married to an educated and beautiful wife and had already five small children. His family contributed a very large amount to a well-known American Business School and consulted them on how they could teach Zalman business administration. The Dean built for Zalman a special program with his best lecturers and after a short while Zalman graduated and was ready to enter into business. But he preferred to learn Torah, Talmud and the holy books, Zalman met several times a week the most holy Israeli

orthodox rabbi (who also blessed his business), donated large amounts to the community, widows and orphans, and was perceived as the most cherished (and rich) man in the orthodox community in Israel. As a matter of fact, if you are a billionaire it is probably enough to understand the business issues, as you can always hire professional businessmen who would conduct all the necessary business transactions and manage your companies. Or is it not? Anyhow, Zalman hired Oded, gave him a large office in his house in an orthodox neighborhood, and from this office Oded managed the orthodox startup of Telephonia Israel.

But the business plan was not prepared on time and did not meet the standards expected by Steve's company - Telecommunications Inc. The negotiations were due to start within a week and the business plan was not ready. Even worse, the preliminary version didn't prove the expected valuation of the owners for the expected merger with the Americans, it didn't look professional enough and did not suit a company like Telephonia Israel that was positioned as an Israeli leader in its field. In this critical timing Oded phoned Amos and asked him to rescue them urgently in return to a substantial amount. "Leave everything else that you are doing and come for a week to the orthodox town. You'll have to work around the clock, eat Kosher food ("You don't mind, do you?"), and finish the business plan before we leave for LA." Amos left home and came to Zalman, who was considerate enough not to ask him to wear a yarmulke in his house. Amos was agnostic but he respected all cultures and religions, including his own.

Since Amos started to be a program manager for M&A he worked with all kinds of clients, from all backgrounds, socio-economic conditions, religions and countries. He worked with tycoons, basketball players, rural Arabs, people with elementary school education and university professors, former taxi drivers, former Generals, Kibbutzniks, labor union leaders, government organizations, public and private companies, companies selling less than a million dollars or over a billion dollars annually, high tech wizards, young people in their twenties, aged people in their seventies, Israelis, Americans, Chinese, Frenchmen, Italians, Germans, Englishmen, Latin Americans, Spanish, Swiss, men and women, and so on. But Zalman was really an exception, very shy in spite of being a billionaire, a Yeshiva man but also an elite tycoon, a devoted family man who runs his army of aides, cooks, servants, nannies, bodyguards, chauffeurs, teachers and gardeners. Amos befriended the small kids who were baffled who was this strange guy who was the only one at home not wearing a yarmulke.

Oded told Zalman that Amos was the only one in Israel who could accomplish the job on time, he trusted him fully, he was very competent (and expensive), but his work was first rate. He saw how Amos convinced mega corporations, with sophisticated fully documented business plans in English, on high valuations of small Israeli companies. Zalman fully backed Oded's decision and returned to his beloved studies of the Talmud. When Amos arrived to Oded's office in Zalman's house he was bewildered by all the material gathered for the business plan. He read everything thoroughly, had to understand the technical background of the business plan, employed the company's managers in order to analyze all the calculations, and started to contribute his creative ideas. He deliberated with Oded and Zalman what should be the valuation of the company. Amos saw often in his long career valuations of companies that amounted to \$17.88M and were backed by piles of documentations. He believed that valuation should not be based exclusively on mathematical formulas, but on many other considerations, such as the value for the acquirer of the company, know-how, market positioning, competence of the executives, and so on. Those methods of valuation were not less legitimate than the mathematical ones with their "accurate" forecasts and present values.

In the case of Telephonia it was only a franchise that its value could be set according to the business it will bring. There were several market researches with different estimates, which

could validate a valuation of \$5M as well as \$20M. After many deliberations he asked his colleagues: "Forget about all the material. Tell me truly what do you think would be fair for you and for the Americans. Would you invest in the company with such a valuation if you were the Americans? My experience shows me to try always to understand the other party. It doesn't mean that I should agree with them but it indicates me what to do. Sometimes the valuation that I can get is much higher than what I thought but if this is how the acquirer values me this is the true valuation. On the other hand if I am convinced that I should get a very high valuation but I know that the other party wouldn't want to pay it, what does it matter if I put this exorbitant valuation that he wouldn't pay anyhow? Don't forget that you are bringing a strategic partner in the company that you would have to live with him for many years. If he'll think that you conned him he'll get even with you in the long run. So be fair to him while not forgetting your own interests and you'll find the right valuation." Finally, they decided on a pre-money valuation of \$8M. With this number Amos validated the valuation rather easily, as he also thought that it was a fair price. He prepared the outlines of a detailed business plan with full substantiation, but he had a problem - it was already Friday afternoon and the flight to LA was scheduled on Monday morning.

Zalman asked Amos if he would be ready for the meeting on Tuesday morning LA time. Amos answered him that he would be ready only if he worked on Saturday. The meeting could not be postponed as many American managers were invited with a very tight schedule, as it is always the case with such mega corporations. But Zalman didn't even want to consider that Amos would work on the Sabbath. He was ready to lose the project and not sign the deal but not to ask one of his subcontractors to infringe the religious precepts. "Why do you care?", said Amos, "I am anyhow agnostic, I always work on the Sabbath, seven days a week, I even work in Yom Kippur and of course I don't fast." But Zalman made Amos swear that he will not work on the business plan at home nor phone to one of Zalman's employees or even think about the project. "You'll go home a couple of hours before the Sabbath as you are not also allowed to drive on the holy day and you'll come back a couple of hours after the Sabbath. If it is necessary you'll work all night and on Sunday. You are flying with us on first class on Monday morning and you'll be able to sleep on the plane. I am paying you and I am responsible that you'll not commit a religious offence on my behalf. Trust me, if you'll do it, God will be with us and we'll win the contract. But if you'll not be ready, it means that God was not willing to let us win."

Amos thought that it was very convenient to be religious, as it is a win-win situation even if you loose, but didn't want to cross his employer. He kept his word and didn't work on the business plan. He even had a guilty conscience as he remembered that the deal on which he worked on Yom Kippur didn't come through, maybe because of him. After returning to Zalman's "castle" he worked around the clock and managed to finish the business plan a couple of hours before the flight. During the long flight he prepared very thoroughly the presentation, the justification of the price, the details of the negotiations.

The meeting took place in the Board room of the multibillion American mega corporation. Steve came with six VPs, lawyers and consultants. Zalman came with Oded, Amos, a lawyer and the technical manager. After a few words of welcome by Steve, Zalman stood up, explained the project in a few sentences and asked Amos to present the business plan in details. Steve stopped Zalman and told him: "I understand that you ask for \$4M in return of one third of the company, or a pre-money valuation of \$8M. We intend to invest this amount in equipment and training. Tell me with your word of honor - do you believe in the business plan, in the project, in the investment? Do you think that it is fair to us as well as to you and can we trust each other as partners? In short, do you recommend me to invest according to this valuation?" Everybody in

the room was silent, the lawyers of both parties looked at each other with uneasiness. Oded and Amos looked at Zalman with wondering eyes and were not sure what will be his answer.

But Zalman answered with full confidence that he believed in the program, the valuation and the investment. He was convinced that it was fair to all parties concerned. Steve continued: "I know your family for many years and have learned that all your deals are done with integrity and ethics and your reputation was never stained by a foul deal. I accept your word of honor as the best guarantee and I renounce to any due diligence and contractual negotiations. I just ask the lawyers of both parties to prepare a one-page memorandum of understanding highlighting what we have agreed. Gentlemen, thank you for coming to LA, the meeting is over!" Amos was stunned, throughout all his long career he has never encountered such an event. He has witnessed once a case where the parties decided to break apart after a few hours of negotiations, but such a "miracle" has never happened to him - to conclude an agreement in a few minutes based on trust. Zalman would say that it was due to a divine interference, Amos preferred to believe that it was due to trust, ethics and a good reputation. On the same day, the MOU was signed and the Americans instructed their division to send the equipment as agreed by the parties.

Amos made all the way to LA and back for a few minutes. He barely had time to enjoy the treat of the luxurious Beverly Hills hotel. The victory dinner was held in the Kosher restaurant of the mother of Steven Spielberg. When they were in the last course, Zalman winked to Amos and told him: "All this happened because you didn't work on the Sabbath. This is the reward of a Mitzve." After returning home Amos didn't continue working with Zalman, he continued to manage other M&A projects, not so short as this one (otherwise he wouldn't have a livelihood). But he was not cross at Zalman, he paid him fairly and Amos was glad that all went well with his client. Oded informed Amos every now and then on the new developments of the project and learned that everything was working on schedule. Suddenly, Amos heard of the tragic death of Zalman. His wife tried to continue the business, but unfortunately she didn't have even the elementary background in business that Zalman had and, in spite of her efforts, the company collapsed. The Americans lost apparently their money and Oded and the employees were fired.

Amos didn't become religious and started to believe in miracles after these events. But it reinforced his conviction that the most important factors in business should be ethics, trust and integrity (and of course luck, as Zalman lost his life and the Americans their money for not being lucky). Maybe the diamond dealers who wish each other with their hand shake "Luck and Blessing" are the wisest of all - why luck it is obvious, but the blessing is probably the ethics, trust and integrity that bless every ethical transaction and make it prosperous. Amos was convinced that if there is trust between the parties the merger succeeds, Amos started to conduct researches, write academic books and doctorate dissertations on the connections between ethics and success in business. No, definitely business ethics is not an oxymoron, and Amos teaches it in many courses to different audiences, in what can be named in context of the religious events of this case - the Gospel of Amos...

ANALYSIS & TOPICS FOR CONSIDERATION ON: THE WORTHWHILENESS OF TRUST CASE - THE ETHICS OF VALUATION

Topics for consideration on the personal, business and ethical dilemmas of the main protagonists of the case: 1. Zalman, Owner of Telephonia Israel, 2. Oded, CEO of Telephonia Israel, 3. Steve, CEO of Telecommunications Inc., 4. Amos, Program Manager of the Deal.

- * What are the most important characteristics for the success of M&A?
- * What are the interests of the different parties involved in M&A, are they contradictory, are they bridgeable?
- * Give examples of negotiations that ended promptly because of the trust between the parties.
- * Give examples of lengthy negotiations that took months and years because of the lack of trust between the parties.
- * How is it possible to bridge over the lack of trust between the parties?
- * Which due diligence is essential even in case of full trust between the parties?
- * Is there a connection between the professional capabilities of the lawyers and the complexity of the contracts that they prepare?
- * Give examples in which lawyers were instrumental in the successful completion of deals.
- * Give examples in which lawyers raised pointless arguments and entangled negotiations unnecessarily.
- * What is in your opinion the professional ethics of lawyers in M&A?
- * Does the adding of an M&A program manager facilitate or not the closing of the deal? How do the other professionals involved in the negotiations - lawyers, executives and auditors - accept it?
- * Why are there more and more lawyers who graduate also in accounting, economics and business?
- * What is in your opinion the professional ethics of auditors in M&A?
- * Should there be in your opinion full transparency in M&A negotiations? After the Merger?
- * Was there full transparency in the negotiations on the Telephonia merger?
- * Describe the ethical characteristics of the case.
- * Is there a connection between the ethics of Zalman and the fact that he is an orthodox Jew?
- * Give examples on the connection between ethics and religion in the business world: Christians - Catholics, Protestants, Fundamentalists, Orthodox, Quakers; Jews - Orthodox, Secular; Moslems, Buddhists, Atheists, Freemasons, Witnesses of Jehovah, Pagans (Aristotle...), and so on.
- * Why was the deal signed within minutes according to the conditions asked by the Israelis? Because of Zalman's ethics, his family record and reputation, his orthodoxy, the blessing of the

Rabbi before the trip, the good deeds and contributions of Zalman, the business plan of Amos, the deal was very small for the mega corporation, Amos didn't work on the Sabbath?

- * How much could be saved in the business world if there were trust between the parties?
- * To what extent can Ethical Funds assist in the establishment of trust in business?
- * Is it possible to conclude deals like in the diamond business with a hand shake and saying the Hebrew words: "Mazal Oubraha", luck and blessing?
- * Is a process of long negotiations and thorough due diligence a prerequisite for a successful M&A?
- * Is a process of short negotiations and minimal due diligence too risky and does it jeopardize the M&A?
- * Can you be a good businessman as well as an intellectual or a scholar in the Bible? Is there a contradiction between the characteristics or is it a precondition for the success of the deal?
- * Does a second-generation tycoon need to be an MBA in order to succeed in business or can he hire professional businessmen?
- * Was the method of the project's pricing ethical?
- * What is the ethical way of setting a price for a company, or is it just a negotiations issue that has to be resolved by give and take?
- * What is the value of a franchise, how can it be validated?
- * Is the multiculturalism of the program manager an important condition for the success of the negotiations? How was Amos able to conduct M&A negotiations in completely different ambiances, mentality, business practices and countries: Israel, Europe, China, Latin America, US, orthodox Jews and Christians, Arabs, socialists and capitalists, men and women?
- * What are Steve's considerations in deciding not to conduct a due diligence and contractual negotiations?
- * To what extent were instrumental the trust and friendship between Amos and Oded to the success of the deal?
- * Why Telephonia didn't continue its business relations with Amos after signing the deal?
- * Was Zalman a frustrated Yeshiva scholar or a sophisticated businessman or both?
- * Was Oded a good manager or did he pilot the decisions to Zalman and the work to Amos?
- * Was Steve's decision to invest in the project justified although he lost all his investment due to force majeure?
- * What are the lesson that you draw from this case? How would be your conduct if you were each one of the protagonists?

9. RUSSIA - CORRUPTION IN THE LOCAL GOVERNMENT - THE PLAY "REVIZOR" BY NIKOLAI GOGOL - SUMMARY AND ANALYSIS

Based on the play Revizor (1842) by Nikolai Gogol

The film is based on the play with substantial changes:

The Inspector General, 1949, 102 min., Director Henry Koster, with Danny Kaye

Summary and Analysis:

Gogol introduces us into the ethical dilemma of the play from the first line when the mayor tells his colleagues: "I have invited you in order to announce you very unpleasant news, a Revizor is coming to inspect us". Following the astonishment of his colleagues he tells them that it is a revizor from Petersburg who is about to visit the town incognito with secret instructions. The revizor is about to disturb their peace of mind, preventing them from receiving bribes and not fulfilling their duties, while none of the citizens is complaining. They do their schemes in obscurity and all of a sudden the revizor will shed light on their stealing and they will become transparent.

When the alleged revizor (a bum who is mistakenly perceived as the incognito revizor) agrees to receive from them bribes they can at last obtain their peace of mind, as "he is one of us and we can come to terms with him, like with all the others". The merchants who dare to complain are rebuffed by the Mayor who tells them that he is a good friend with the Revizor, who intends to marry the Mayor's daughter (The Mayor doesn't know of course that his wife tried to seduce as well the Revizor but he possibly wouldn't mind if the Revizor would be willing to overlook the Mayor's crimes). In the climax of the euphoria comes the postmaster with a letter from the alleged revizor where he describes cynically to his friend all the drawbacks of the elites of the town. They finally understand that they, who normally con everybody else, have been conned by a smarter crook. And then the real revizor comes and the play ends showing their astonished faces.

Gogol describes the mayor as a man who gets old in his position, very clever, receiving bribes but perceived as a man of honor. Many politicians could fit into this profile. All the important men of the town are honorable men, but beneath their conduct they are corrupted as the worst thieves. They are willing to bribe the revizor or the inspector general in the English version, as it is a price worthwhile to be paid in order to perpetuate their schemes. The play was actual in Tsarist Russia as it is actual today all over the world, especially in unethical countries.

The Russian censors were afraid to authorize the play but the Tsar Nikolai I had to interfere personally in order to allow the play to be staged as he wanted to eradicate the corruption in his country. The Mayor and the corrupted civil servants claim that this is the way to do business and nothing can be changed in the human nature. These are the usual norms and what is ethics after all if not abiding to the common norms. But if corruption is universal so is ethics and one cannot say that it does not apply in his country.

Gogol's satire has no sympathetic characters, all are crooked, distorted, corrupted. The play displays greed, stupidity and corruption. Khlestakov, the alleged revizor, is reckless, irresponsible and light-minded. Revizor can be played as a realistic or surrealistic play. It is even

perceived as the precursor of the absurd movement, of Ionesco and *Rhinoceros*. It deals with the hypocrisies of everyday life as with the essence of the corruption of the elites.

10. AFRICA AND SWITZERLAND - UNIVERSALITY OF ETHICS - THE PLAY "THE VISIT" BY FRIEDRICH DUERRENMATT AND THE AFRICAN FILM "HYENAS" - SUMMARY AND ANALYSIS

Based on the play:

The Visit (Der Besuch der alten Dame), 1964, by Friedrich Duerrenmatt.

The films are based on the play with some changes:

Hyenas, 1992, 113 min., Director Djibril Diop Mambety, African film

The Visit 1964, 100 min., Director Bernhard Wicki, with Ingrid Bergman

Summary and Analysis:

The town Guellen, where the play happens, is probably in Switzerland, the homeland of Duerrenmatt, but could be also in Africa, India, Israel, US, France or anywhere where money has a supreme importance overshadowing all other values. Goethe visited Guellen, Brahms has composed there a quartet, it has cultural institutions, a mayor, a teacher, a priest, all very civil, all of them honorable men with culture and values. But the town is in bankruptcy and its inhabitants need money at all cost. The play demonstrates what the trade-off between money and values is. Duerrenmatt believes that only a desperate town would agree to sacrifice a person for a billion dollars. Duerrenmatt is not aware of the ethics of some modern corrupted businessmen, otherwise he would know that the price is too high for such a minor "crime". In the beginning of the play the citizens do not know who has caused their bankruptcy. They blame the usual people: the Freemasons, the Jews, the business tycoons, the communists. In fact, it is Claire Zahanassian, the richest person in the world, who has caused it in order to take revenge of Ill and the citizens who have wronged her in her youth, when she was pregnant with Ill's child. Ill hired false witnesses to prove that it was not his child, as he wanted to marry a rich woman.

The mayor asks Claire to donate large amounts to the town in order to help them on those harsh days, they praise her and overlook the causes of her departure from the town. They even ask Ill to convince her to rescue the bankrupt town. Ultimately she agrees to donate one billion dollars to the town and its citizens in return to the execution of Ill. Claire, the widow of the richest man in the world, tries to corrupt all the officials - the mayor, the chief of police, the priest, the doctor - and make them collaborate to her scheme. Ill was very popular in town and was about to be nominated as mayor, but the citizens are dazzled by the huge amounts at stake (Duerrenmatt wants to prove that everyone has his price, is it true? if yes, what is yours?) and after protesting vehemently they agree to execute Ill. Not even one objects, including his wife and children. Ill tries to convince Clara that he married the rich Mathilda to save Clara from a wretched and poor life with him. This excuse that the wrongdoer commits a crime for the benefit of the victim is common to all criminals, such as Cesar in Jean de Florette, Gekko in Wall Street and The Mayor in An Enemy of the People. But this time the victim is too clever and rich.

Claire has not forgotten a thing, she is willing to invest any sum in order to get a revenge. Scoundrels tend to say that they have "a great soul" and look ahead but the victims cannot look ahead until they get their revenge. Why is it always the victims who have to pardon their aggressor? Not all the victims can afford to avenge the offences but Clara can do it. The mayor is

shocked by her proposal, he refuses in the name of humanity, it is better to remain poor but pure, but Claire gives them credit to satisfy their needs and when she asks for repayment they have to sacrifice Ill and their conscience. We can give recent examples in the business world and in some regimes where people sacrifice their conscience and innocent people (not guilty ones like Ill) for much less than a billion. The friends of Ill buy on credit from his store as they know that he can't afford to turn them down, they promise to repay him, but he knows that they will do it only after his death. Ill asks the chief of police to arrest Claire but he refuses as he doesn't have "smoking gun evidence". This is what is requested also from minority shareholders and stakeholders who are wronged, but they can't afford to gather those evidences, especially as most of the ethical crimes are committed in the dark and are subject to the laws of Omerta. Ill goes to the Mayor and tells him that he is afraid. But the mayor answers him that as he is himself guilty towards Claire he has not the moral right to ask for protection. Is it true?

Ill is doomed but everyone treats him nicely, Claire, the mayor, the teacher and practically all the citizens. Ethical criminals tend to be nice to their victims, they wrong (or kill) them with a smile and with all the best intentions, as it is for their benefit, as nothing is personal. The priest even finds references from the bible that Ill is not entitled to mercy as he has offended Claire and it is only just that he should be punished. But how can you justify a murder in order to remedy an offence which happened long ago and who was subject to imprisonment, and if so, why didn't they apply their "justice" before Claire returned? The teacher states that it is impossible to compromise with one's conscience and offers Claire to buy the assets of the town, but she answers him that she has already done it secretly and she has caused the bankruptcy of the town. He asks her to forgive them and she answers that nobody forgave or pitied her when she was thrown away from the town forcing her to become a prostitute and to lose her child, although she was innocent and loved Ill, who abandoned her for a rich woman. Now that she is rich she is entitled to revenge. She says that noble sentiments apply only to normal people, the richest men have their own code of conduct and they are allowed to transgress all moral laws as money transcends them. An honest man is one who pays and Claire is willing to pay, prosperity in return to a corpse...

When the press comes to the town the law of Omerta applies and nobody tells the reporters of the deal offered by Claire. Only the teacher who is drunk wants to disclose the crime but Ill forbids him to do so as he is doomed anyway. Ill achieves greatness when admitting his crime and recognizing that he deserves the punishment, he only asks his friends to condemn him as he doesn't want to alleviate their conscience by committing suicide as requested by the mayor. The teacher says that crime will not stop at Ill's death, once you start to become a criminal you perpetuate your conduct towards everyone, as there is no "justified" crime. The town stage a trial, or rather a "mock trial" where the true offenses and punishment is concealed in order to save the reputation of Ill for the sake of his family, but rather to keep appearances of an ethical town with high moral standards. The image of criminals should be kept intact, just as the gloves of Mack the Knife are always white, and his knife is never seen. Duerrenmatt conveys a message that wealth corrupts people. Most of the time the victims even cooperate with their oppressors even if they are completely innocent. There is a tendency of the victims to belittle themselves in front of the rich who are allowed to commit any crime. Duerrenmatt paints everything in the play in yellow or gold. The leaves are yellow in the fall, the new shoes are yellow, Ill drives in the yellow air with the new car that his family has purchased on credit waiting for his death. They go to a movie and he goes to his death.

If we state the ethical and unethical conduct of the protagonists of the play: Clara, Ill, Ill's wife, the teacher, the priest, the mayor, the chief of police, can we decide who is more ethical? Ultimately, the teacher states in a typical double standard rationalization that Ill is condemned in

the name of justice. Murder is called by the powerful justice, the wronged minority shareholders are called speculators, the absurdity of the play perpetuates very often in the business world where absurdity is the name of the game, the wronged oppress their aggressors, the lamb offends the wolf, and humanists are called enemies of the people. Money equals conscience, crime equals morals, truth is murdered, opaqueness is the name of the game, transparency is the act of tell-tales, and the journalists report that Ill died happily, maybe during the intermission of the movie when his wife and children were eating their popcorn and drinking their cokes.

While the African version of *The Visit* (Hyenas) keeps with a chilling realism the spirit of Dürrenmatt, the version of Bernhard Wicki has a happy ending and Ill is not executed after being sentenced to death. The Old Lady decides to leave him among his "friends" and in this way she thinks that her vengeance would be complete. He'll know that his so-called friends were willing to murder him for money and he'll not forgive them, while the citizens will have every day in front of them the proof of their treason. Wicki is wrong and the African Mambety and of course the original author are right. Ill is corrupted, he is a criminal and deserves to be punished. He already sold his soul, his love and his child for a grocery store, he understands the mentality of his friends, his wife and children. After all, he could be an example for them and he should be the last one to complain when somebody sells his soul for money. On the contrary, the citizens are very ethical in comparison to Ill, they sentence to death a criminal that maybe doesn't deserve death but deserves a severe punishment, they have extenuating circumstances - their town is bankrupt, they are dying of hunger, they want to do what Ill did without any justification, except greed. So, if Ill remains in town he'll probably resume his good relationships with his friends, he will participate in the booty that Claire left and become even richer, he'll continue to love his wife and children, and probably he will be elected Mayor in the next election. Greedy and corrupted people find always a common interest and work in unison. Claire will not be avenged and everything will return to normal, or even worse, because now all the crooks will share her money and think in sarcasm how idiotic Claire was she wanted to punish them in such a clumsy way. Dürrenmatt and Mambety truly sense the atrocity of a corrupted society and an unethical business world and convey it in the clearest way in what can be perceived as a masterpiece in Business Ethics.

11. NORWAY & INDIA - A WHISTLEBLOWER WITH SOCIAL RESPONSIBILITY - THE PLAY "AN ENEMY OF THE PEOPLE" BY HENRIK IBSEN & THE INDIAN FILM "GANASHATRU" - SUMMARY & ANALYSIS

Based on the play "An Enemy of the People" (En Folkefiende), 1882, by Henrik Ibsen

The films:

An Enemy of the People, 1978, 90 min., Director George Schaefer, with Steve McQueen, is based on the play with slight changes

Ganashatru, 1989, 99 min., Director Satyajit Ray, Indian masterpiece based on the play, with substantial changes

Summary:

Dr. Thomas Stockmann is a doctor in a small Norwegian town and the medical officer of the baths developed by his initiative under the management of his brother Peter, the Mayor of the town. The baths brought a surge in tourism and the financial conditions of the citizens improved substantially. Thomas and his wife have many friends who are often invited to dinner at their home, especially Hovstad the editor of the local newspaper and Billing the sub-editor. Thomas is a family man worshipped by his daughter Petra, a teacher, and by his sons Ejlif & Morten. His father-in-law is Morten Kill, a tanner, whose factory pollutes the water of the baths. When Thomas discovers the pollution he decides to write an article in the local newspaper in order to warn the citizens of the danger to their health. The editors and Aslaksen, the publisher of the newspaper, back him at first and Thomas tells them modestly that he doesn't want them to honor him with a dinner for his contribution to society. But, after the interference of the Mayor, the publisher and editors change their mind and decide not to publish Thomas' report, as they are afraid that the citizens will have to bear the costs of repairing the contamination. Thomas refuses to accept this and decides to convene a meeting of the town's citizens in order to explain them the dangers of the pollution. In the meeting, the Mayor convinces the citizens to back him, Thomas is denounced as a lunatic, anti-democrat, as he maintains that he is right and the majority is wrong. He is proclaimed an Enemy of the People, is fired from his position at the Baths, his daughter is fired, hooligans break the windows of his house and he is asked to leave his house. Thomas decides to remain in town and fight for his principles against all odds.

Analysis:

The play illustrates the dilemma of the whistleblower and his moral motives. Is he a despicable tell-tale, a martyr, or a fearless hero? Society bans the whistleblower, even when he blows the whistle in order to rescue the people. Ibsen shows the double-talk of unethical persons who talk like the Mayor on a need of tolerance and civility, but act on behalf of the town's rich people. Another aspect is the consideration of ego in business: whose idea it was to open the Spa - Peter's or Thomas'. But things are not clearcut. We see the modesty of unethical people like Peter as compared to the lavishness of ethical people like Thomas. Is it at all relevant to the ethical issues? The unethical businessmen depict those who fight for ethics as having their own agenda, they are megalomaniac, lunatics, anti-business, short or long in their shares' transactions, they are unfaithful to their wives or husbands, they are shoplifters if they refuse to pay for a damaged can-opener, and so on.

In the play we see the joy of creation of Thomas the innovator as compared to the gloom of Peter the bureaucrat. Thomas is very generous by inviting his friends frequently to dinners, however it doesn't pay off. We face the dilemma whether Thomas was right when he didn't disclose to Peter his suspicion about the polluted water. Thomas should be loyal and transparent, but to whom? To his superiors in the Spa's board, to his brother the Mayor, to the inhabitants of his town, to the tourists who use the Spa, to his family, to his conscience, to his profession? Is it justifiable to blow the whistle on corrupted business practices? Is the Mayor correct in telling Thomas that the individual in society should be loyal to the authorities of society who are responsible for the welfare of the public? To what extent should the individual adapt himself to the norms of society, and be a "conformist"? As those who are not ready to conform risk the retaliation of society, their bosses, their colleagues...

The Mayor doesn't have broad interests and is very narrow-minded, he confines himself to work only, but he is very efficient. However, he is under the pressure of election, and being slightly paranoiac he is afraid that all the "schemes" of Thomas and his father-in-law are all intended to undermine his position and to benefit from the low prices of the shares of the Baths. The pressure on Peter reminds of the pressure exerted on politicians by election to the parliament or the presidency, on executives of companies traded on the stock exchange by quarterly reports, controlling shareholders, audits, etc. Does it justify an unethical conduct of the managers? Ibsen, Thomas and the Captain, who hosts the citizens' assembly, believe in elitism. This raises the question: Who should lead: the elites, assuming that they are competent and ethical, or the masses, even if they are ignorant and without values?

Other facets of the analysis: The criticism of Petra on hiding the truth at school where she teaches and at home towards her younger brothers. Dr. Stockmann is in favor of maximum transparency and raising the curtain on the evils of society. But is it always justifiable? The ecology as a driving factor in this play, one of the first plays to raise ecological issues. What is more important economy and progress or ecology, should there be a contradiction between them? Should we always be concerned by economic factors even when human lives and health is at stake? If we advocate maximization of profits - the answer is yes.

Another facet is: The naivety of whistleblowers like Stockmann who believe that society will give them prizes and honor to reward them of what they have discovered. But are all Thomas' intentions pure, to what extent is his conduct motivated by rivalry with his brother, revulsion from his father-in-law the tanner who spoils the water of the Spa with his factory's waste, ego considerations, revenge from the Spa's board who wanted to save the costs of expensive piping? What about the rationality of economics? And maybe the most important issue: Is Dr. Stockmann a Don Quixote who doesn't have an economic vision or are his considerations valid for the long run only? Possibly, a little more cunning (like Ulysses and the Trojan Horse) would have assisted Thomas in his campaign, if the end justify the means. After all, what has Stockmann achieved? He has lost his job, Petra was fired, they cannot live anymore in their house, their children are beaten, the pollution will continue and people will get sick and die, he was declared an enemy of the people and has lost most of his friends. So, what can we suggest Thomas to do in order to achieve at least part of his plea, without giving up his convictions? Could he embark in such a campaign without a political sense?

Dr. Stockmann thinks that his brother will envy him because it was he who discovered the pollution. His more practical wife suggests him to tell the Mayor that it was his idea from the beginning. The attitude of Mrs. Stockmann up to the people's assembly is quite critical and down-to-earth, but when she sees how the editors and the people treat her husband she decides to back him fully, although she might disagree with his methods. The citizens do not want to

recognize the truth about the pollution and convince themselves that it is a sheer invention of the lunatic Dr Stockmann. Ultimately, a simple problem like the water's pollution becomes a pawn in the campaign of the tanner against the Mayor, the journalist against the tycoons, the Mayor in his election campaign, and the citizens who do not want to pay more taxes. Hovstad mutates from the journalist who starts as a fighter against the tycoons and ends as their most fateful lackey. This raises the question whether it is a common aspect in the relations of the media with business?

Thomas starts as the most popular man in town and ends up as an enemy of the people. He is inconsistent as he is in favor of majority when he thinks that everybody is with him and favors the minority when he learns that he is left almost alone. The victim is always guilty. Peter blames Thomas that the Spa will be closed because of him and not because he objected investing enough money in the piping. Peter objects the disclosure of the pollution for ethical reasons as it will hurt his credibility as a civil servant. The Mayor, as well as many unethical businessmen state "that the public does not need new ideas, as the old ones serve us pretty well". Would Galileo, Emile Zola and Brutus agree? The mayor accuses Thomas of being paranoiac and individualistic, and in fact it is a very common accusation against the whistleblowers. Peter asks Thomas to retract from his disclosure, although he knows that Thomas would not be able to do so. But even if he would have agreed, it would discredit Thomas in the eyes of his few supporters and he would be fired anyway, as he is perceived as a whistleblower. Another common allegation against the whistleblowers is that they oppose everyone who is their superior. Is the ideal employee the obedient yes-man, who agrees with the whims of his bosses even when their commands are unlawful and unethical?

The silence of the lambs, the law of Omerta, community of thought, like in *The Enemy of the People*, may be slogans of the Mafia, totalitarian regimes, banana republics, but they often apply to a part of the business world. The Mayor tells Thomas that as an employee he is not entitled to his own opinion and especially if it contradicts the ideas of his superiors. This statement is very common in many companies, but in any case one should find the golden mean between this idea of total discipline as opposed to total chaos and insubordination. Peter tries to convince his sister-in-law to call to order her husband for the sake of her family and welfare. This tactic is very common - to try and influence or intimidate the family of the whistleblower - and succeeds only in cases where the family is not cohesive enough, like in *The Insider* or *The Visit*, but not in cases like the Dreyfuss Affair. The whistleblowers are not rewarded for their actions, they are dismissed and banned. Often because they are not politically correct in their allegations, like Dr. Stockmann who finds an analogy between the polluted water and the polluted moral climate of his town. But, who loves the town more: the Mayor or the physician? One would tend to think that the physician, but we can also find justifications to the Mayor's conduct as well.

Mrs. Stockmann tells her husband that justice without power has no value. We could think of many examples that validate this statement and the opposite one as well. The communists believed that they were just but they didn't prevail until they had the power. However, the dissidents like Solzhenitzyn and the East Germans democrats at the end of the eighties, as well as the Indians in 1948 prevailed although they didn't have the power. These arguments raise the question: Does the end justify the means and is a person who fights for justice allowed to act against his people, his religion or his country? To the detriment of his family, his welfare, his health and even his life? Is the whistleblower a modern hero who fights for justice? Thomas may sound selfish when he doesn't pay attention to the admonition of his wife who tells him to think of his family and compromise with the evils of society. But Thomas perseveres in his fight even against the whole world. Thomas may also sound manipulative when he says that he wants to be able to look in the eyes of his sons when they will grow up and be free men. Here again he acts

on behalf of the victims, for their own good, without even asking them, although Petra supports him from the start.

Dr Stockmann is accused of being a revolutionary, and so is Lowel Bergman in *The Insider*. Is it a compliment, an insult, a fact? Was it his intention from the start? As Thomas didn't want to be a revolutionary but was driven to that, we could argue that circumstances make most of revolutionaries what they are. Dr. Stockmann could have stuck to his findings as a scientist and not transgress his fight to political issues. Doing so, it wouldn't have hampered his credibility and allow slander that he is motivated by revenge against his brother or by ambition to become the new Mayor. Aslaksen states that he is a coward in the local arena but is not afraid to state his own views in the national arena. We could explain that by his fear of personifying the struggle. Aslaksen and Hovstad change their views by 180 degrees after they talk to the Mayor, as the strength of their moral convictions is in opposite function to the strength of the pressure exerted on them. On some people putting pressure is effective but with others it goes on the opposite way and strengthen their resistance. Ibsen shows how flattery is effective in the business world. The mayor flatters Aslaksen and is successful but Dr Stockmann fails, because he is too blunt. Aslaksen was ready to fight for a cause when it was abstract. But when it affects his welfare and the welfare of his colleagues he opposes it. Charity begins at home.

Why do Aslaksen and Hovstad fall into the trap of the Mayor? They could have said that the Spa's company which is entitled to all the profits should bear also all the investment for repairing the pipes. The piping should not be on the community expenses as they don't share the profits. But this is a common attitude of unethical businessmen to ask for the assistance of government and community when the situation deteriorates but not to share with them profits when it improves. Thomas sounds sometimes as a macho, when he tells his wife to go home and take care of the household while he will take care of the problems of society. Another issue which is relevant even today is: Who decides what should be written in the newspaper: the editor, the owner, the readers, the authorities? Hovstad, Aslaksen, Dr Stockmann or the Mayor? Does mediocrity shut the truth up or is 'vox populi vox dei'? We could see many commonalities between the town's citizens meeting and the shareholders' meetings. The chances of an individual shareholder or a man with dissident opinions to express himself and to influence others are very slim, as the Chairman and the mighty act in both cases arbitrarily.

Aslaksen advocates for the golden mean like Aristotle, Dr Stockmann is a "revolutionary" who wants to destroy the corrupted society. But who is more ethical? Aslaksen and Hovstad, the conformists are expected to receive their reward from the Mayor and the wealthy people in due time, indirectly, as they owe them now. Dr. Stockmann in the meeting does not flatter his people but attacks them, still he wants their support, or is he trying to maintain a cause which he know has no chance to prevail? Stockmann wants the destruction of his hometown as it is based on lies. Is it effective? We could draw analogies from Soviet Russia and Great Britain. In the Soviet Union the revolution didn't work on behalf of the masses while in Great Britain the masses are in much better conditions without any revolution. What about other political regimes, racial conflicts, economic and social conflicts? Is destruction the only way to remedy the evils? The examples of the fascist and communist regimes as opposed to democracies where people compromise and don't destroy are illuminating in advocating for moderation.

When they don't find rational arguments against Stockmann his friends resort to slander: he is crazy, he wants a raise in his salary, he wanted to purchase the shares of the Spa with his father-in-law at a very low price and that's why he invented the story about pollution. Ibsen raises another issue: what is preferable to stick to your country and society even if they are corrupt and you are persecuted in order to change them from within or emigrate. Dr. Stockmann wanted to

emigrate to the US but ultimately he decides to stay and fight in his hometown. "One should not wear his best trousers when he wants to fight for truth and freedom". Is it a private joke of Ibsen or does it contain a lot of truth about the risks of the struggle? Ibsen illustrates the brutality of society and the mighty who break Stockmann's windows, threaten him and his family, fire him and the captain his only friend, his daughter... Is it common also today? The cases and the research show that in many cases it is still common. Peter tries to convince Thomas to sign a declaration that he was wrong and maybe they will hire him back in the future. This is a common communist device to give a so-called appearance of justification to their brutal acts. But luckily Thomas refuses as he doesn't want to deny his convictions, as Galileo said *e pur si muove* and Dreyfus maintained that he was innocent. Thomas' father-in-law, Morten Kiil, tries to bribe him as he wants to preserve his reputation. Unethical persons insist in maintaining a faultless reputation and they are willing to pay for it. Finally, is Dr. Stockmann a model for imitation, will he achieve success at least in the long run?

Norway is today the most ethical country in the world, and Ibsen has contributed to it with his plays. However, in the Indian film *Ganashatru* we have a happy ending, with many young people coming to support the enemy of the people and others deciding to publish his report, still India is among the most corrupt countries in the world. What approach is best for reform?

Ganashatru (Bengali: গণশত্রু *Gônoshotru* "Enemy of the People") is a 1990 Indian film by Satyajit Ray. It is an adaptation of Henrik Ibsen's play *An Enemy of the People*. Ray adapts the play to an Indian setting: a flourishing township in Bengal, in which a temple attracts devotees as well as tourists. Dr. Ashoke Gupta is the head of the of a town hospital. Gupta's younger brother Nisith is the head of the committees running the hospital and the temple. Both were built by a local industrialist. The temple is a big tourist attraction. Dr. Gupta is convinced that the holy water of the temple is contaminated due to the faulty pipe-laying. It is causing an epidemic in the town and he warns his brother Nisith.

Nisith, the industrialist and other town officials reject the idea that holy water might be the cause of the epidemic. They refuse to close the temple to carry out the repairs because of the loss that will ensue. Dr. Gupta wants to write an article in the newspaper to warn people, but giving-in to the pressure from the powerful people, the editor refuses to publish it. Left with no alternative, Dr. Gupta organizes a public meeting that is also sabotaged. And Dr. Gupta is proclaimed an enemy of the people.

The movie brings forth the eternal conflict between hard scientific fact and the opposing religious doctrine. In the movie the young generation ultimately favors science and this optimism about India that Ray has envisioned is completely unrealistic. There are two possibilities to warn the people – tell them the truth as Ibsen did and cover-up the truth as Ray does. If you want that the audience of the play or the film would go home in a good mood – you can adopt Ray's methods, but if you want to educate the people even if they would be reluctant at first to see the truth that hurts – adopt Ibsen's methods, which in the long run has brought Norway to the top of the ethical countries, while people in India are still in a nirvana watching Bollywood movies.

12. FRANCE & ISRAEL - CULTURAL, ETHICAL & MENTALITY GAPS IN INTERN'L BUSINESS CASE - THE IMPORTANCE OF BEING A POLYGLOT

(Due to confidentiality and editing reasons some of the names and details have been changed. The amounts are given for indication purpose only)

English has become a long time ago the international business language. Most of the international agreements are written in English and the business negotiations are held in this language. The due diligence is performed in English, and businessmen from Sweden, Italy, Russia, Japan, Argentina, Egypt and Israel speak among themselves in English, with a foreign accent, with spelling and grammatical mistakes, but they understand each other quite well. Only one country in the world insists in keeping its language and heritage in spite of the global trends and refuses to be swept by the English tides - France. It is very harsh for the nation of Louis XIV, Napoleon and De Gaulle to relinquish its international position after being until half a century ago a global superpower with a transcontinental empire, with a fabulous history, a magnificent culture, leadership in all the fields: technology, science, aviation, cinema, theater, fashion, gastronomy, tourism, literature, music, arts and most of the other fields. Furthermore, French was until a century ago the international diplomatic language, French schools were scattered all over the world, and the francophone culture did not succumb to the English culture that became the dominant culture after World War II. Towards the end of the 20th century cracks started to appear in the French fortress and the young French businessmen speak fluently English, sometimes even without an accent. The high tech revolution, New Economy and the Internet, globalization and M&A are the main reasons for this change, and France has discovered that if it wanted to survive in the global economy, being in the center of Europe (and the world...?), it had to speak English as everybody else. Board meetings of French multinational companies, such as Alcatel, Vivendi and Thomson, are held in English, correspondence is in English, even French/European business schools become the Business Schools for the World and courses are held exclusively in English. The language of the European Union is effectively English, in spite of its official 20 languages, and all the largest legal and audit firms in France operate in English, if they are not American or British firms located in Paris.

The mother tongue of Emile was French. He was not born in France but in one of the francophone diasporas and in the French school where he studied in his childhood the young children: Jews, Muslims, Christians, French, Italians, Greeks, Armenians and Copts, learned about the French heritage, their forefathers the Galls, and learned by heart the poetry of Hugo and the plays by Racine. The exposure to multiculturalism was a major ingredient in the personality of Emile and he was fluent in more than ten languages - French, English, Spanish, German, Italian, etc. In the M&A negotiations he had a very important edge when he could speak with his business colleagues in their mother tongues, about their culture: Lorca, Moliere, Shakespeare, Pirandello or Brecht. In 1979, a few days after the birth of his youngest daughter, he conducted business negotiations in Taiwan for six long weeks on a huge contract. The Chinese decided to submit this European 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. Emile and his colleague stood alone against hosts of Chinese counterparts, exhausted and homesick. They knew that the Chinese had among them one who was fluent in their tongue and they volunteered disinformation in this tongue while communicating also in Romanian, the mother tongue of Emile's wife, which he learned in order to understand her culture. But as the weeks went by and

because of the intellectual curiosity of Emile, he started to study Chinese and he told his Chinese colleagues every morning what new sayings of Confucius he had learned. His Chinese accent was despicable but his colleagues learned from his attitude that he was not ready to succumb to their tactics. He joked that his people was a people as ancient as the Chinese, and both nations were known for their patience. After Emile started to go every night to Chinese operas, his counterparts gave up and agreed to the conditions of Emile. The contract was signed after six weeks, the most profitable contract ever in Emile's high tech company. Emile learned a lesson that he was to cherish throughout his whole business career that a multicultural attitude is the cornerstone of most of international negotiations.

Philippe, the President and owner of Electronique France, was a fervent catholic, aged seventy, who prayed devotedly every day in the ancient cathedral of his hometown near Paris. He started his own company that manufactured electronic components for electronic scales when he was quite aged as he hoped that his son Louis will continue to manage the company. But over the years he had to admit that Louis, in spite of being a brilliant salesman and a good engineer, was not made of the stuff of a manager and preferred to be employed most of his time in the flourishing flower business of his second wife. Philippe didn't speak English but Louis spent many years in the US with his first wife and was fluent in English. Philippe called the shots, but his health was deteriorating and he wanted to sell his company as soon as possible. The only company that was interested in Electronique France was Scales, a foreign company that needed the French technology. Richard, the CEO of Scales, was a successful businessman who managed his company very efficiently. He came to Philippe at the beginning of the negotiations, assisted by foreign auditors and lawyers. The negotiations with Philippe, who belonged to the old school, did not succeed and the main problems were in the cultural gaps between parties. Richard who didn't understand French decided to hire Emile, who spoke this language fluently and had a vast experience in doing business with French companies.

Emile insisted that the first meetings with Philippe, after his employment in mid October 1997, were to be held tête-à-tête and indeed within a short while he found a common language with Philippe and a good chemistry was established between the aged fervent catholic and the agnostic Emile who was twenty years younger. They talked about French literature, theater, history, Paris, arts and almost any subject other than business. Frenchmen, especially those of the older generation, want to evaluate firstly your character, your culture, your scope of interests, your integrity, before they start to speak about business. With the same generalization, and indeed one should not generalize, an American will treat you as an extraterrestrial if in a business lunch you'll speak with him about Arthur Miller or Scott Fitzgerald. The maximal detour from business allowed in a lunch is a discussion about the merits of the restaurants in New York, San Francisco or Los Angeles. After breaking the ice between Emile and Philippe, they started to talk business and a formula was found within a short while that could overcome the gaps. As a matter of fact there was not a large gap between the parties in the prices and conditions. The gaps were in the payment terms, as Philippe was afraid that the (greedy?) foreigners would not pay the last payments that would be withheld until the acquisition was completed. In their original proposal the buyers requested that the Dutch law would prevail in this contract and finally the parties agreed on the French law. Emile convinced Richard to give up on immaterial clauses which raised the suspicion level of Philippe, as he knew that Richard was an honest person and Philippe's apprehensions were not justified.

Scales is a public company with a sales turnover of \$100M and plants in England, Germany, Israel, the US and China. The company, which one third of its ownership is held by a British company selling \$400M annually, had several product lines including electronic scaling and they needed the electronic components of the French company in order to rationalize and decrease the

production costs. After acquiring the French company, the buyers wanted to appoint a local VP Finance. Later on, they wanted to appoint a French CEO and Emile was asked to find with a local head hunter a French candidate. Finally, a Scales executive with a French background was sent to manage the company. Scales was registered as a Dutch company for various reasons. They offered the French \$2M for the company as the valuation seemed fair for the know-how, the plant (1,200 sq.m.), the on-going concern and the employees. In M&A there is a minimal threshold of price, which below that renders the acquisition expenses prohibitive. In fact, if we calculate the acquisition expenses, including legal and audit - French and local, the remuneration of Emile, the frequent trips, hotels, French meals, due diligence, restructuring costs and so on, we can arrive to a conclusion that those expenses amount to a substantial part of the acquisition costs. But in our case, in spite of those considerations, Scales paid those expenses willingly as the know-how of the French company was very valuable for Scales' operations. Philippe wanted to sell his company at any price as he didn't have a genuine alternative, operating in a very small niche, and he thought that the valuation that he received was adequate.

Electronique France was a sarl company, as most of the small companies in France. In the Financial Statements of 9.9.97 it was stated that the two companies (operations and assets) had no Boards of Directors, the CEO had very large responsibilities, there was no need of an audited report, the accepted accounting standards were not needed for the financial reports, there could be only one shareholder and the exclusive signature requirements could be only of the CEO. In a SA company there was a Board of Directors comprising of at least 3 people, an external audit has to be nominated who would be employed for at least 6 years, the Financial Statements have to be audited according to accepted accounting standards, there should be at least 7 shareholders, the responsibilities of the CEO are similar in both methods. The social benefits in Electronique France amount to 42.5% of the salaries, 13 monthly salaries are paid every year, the salaries are examined twice a year. It was found that \$200K were missing to the pension funds. After the due diligence it was decided to acquire the equity of the company with its shares and not only its assets and liabilities. On 14.10.1997 Richard sent to Philippe a Letter of Intent specifying the terms and conditions of the acquisition. It was proposed that \$1.1M would be paid for the company upon signature of the contract, \$0.6M would be paid a month after receiving the audited 1997 report of the company and \$0.3M would be paid within 6 months of the signature. The topics requiring due diligence were decided upon, it was decided that the company would not be offered for sale until the expected signature date of 15.1.1998, that the parties would bear each his own expenses, there would not be a public disclosure until the signature, validity, law, and so on.

In the clause 2.2 of the Letter of Intent it was stated that the severance pay of Louis, Philippe's son, would be deducted from the purchase price. It was not stated what was agreed already that Scales would reimburse the loans that Philippe has given to Electronique France, Philippe objected and disagreed that his company would be part of the transaction that should be exclusively with the shareholders of the company with a guarantee of Philippe to the accuracy of the financial reports of the company. Philippe was surprised that the transformation of his company to a SA has become a prerequisite of the transaction, he was ready to discuss financial adaptations but only according to French accepted accounting standards. He insisted that only \$0.4M of the consideration would be withheld until the date of the acquisition financial statements. He wanted to be reimbursed of the \$200K that he had given as a loan to his company and he was willing to be a guarantor on the accuracy of the financial statements up to a maximum of 40% of the consideration price. He insisted that the French law would prevail on the transaction. In this intricate situation Emile started his involvement in the project. He approached several law firms, but because of economic considerations they remained with the original law firm that Richard has hired although another partner was chosen. The audit firm,

which was one of the largest ones in the world, chose another auditor, who had worked in the past several times with Emile. This audit firm was also the auditor of Scales. Emile held in the 3rd to 7th of November meetings with the lawyers and auditors, visited the company and met with Philippe.

Electronique France sold \$5M annually and had 32 employees. The breakdown of sales was: 75% products and 25% services. Materials were 23% of sales and subcontractors 17%, labor costs 50% and depreciation 5%. The Net Profit amounted to 5% of the sales. The equipment was obsolete and the insurance companies evaluated the net value of the company at \$7M. In the balance sheet of the company to the end of 1997 there were \$100K in cash, accounts receivable \$1.3M, stocks \$0.9M, fixed assets (excluding the plant) \$0.1M, in total \$2.9M. The bank loans of the company amounted to \$0.5M, accounts payable \$0.4M, Net Worth \$1M. In the Assets company (the Plant of the company) the assets amounted to \$0.9M and the bank loans to \$0.6M, loans from Philippe's family \$150K, the Net Worth \$40K. It was decided that all the expenses of the transformation of the company to a SA would be paid by Scales. 84% of the shares of the company were held by Philippe's family and 16% by partners who agreed a priori to Philippe's moves. Richard learned that upon signature of the agreement three directors have to be appointed, while the CEO has to be a citizen of the EU. As in a SA there has to be at least 7 shareholders it was required to give the names of 4 people or companies on top of the three directors. It was agreed to reimburse the \$200K loan that Philippe gave to the company, the guarantee of Philippe to the company on the accuracy of the financial statements was limited to \$400K. The acquisition agreement that was written in French was signed on 12.2.1998. It was between Philippe's family and Scales. Philippe committed to transfer to Scales all the shares of the company, including those of his partners. The patents of the company were included in the agreement. Philippe stated that the stocks were salable, there is no lien on the equipment, that there are no legal claims against the company, that it has paid all its taxes, that the employment contracts have no clauses that are not standard, that the company complies with the ecological requirements, that there was no deterioration in the business conditions of the company since the date of the 1997 financial statements until the date of the acquisition, that the loans of the company are \$200K, etc. It was decided that the French law would prevail on the acquisition contract, no competition for five years, arbitration clauses and so on. In a separate contract the ownership of the plant and its liabilities was transferred to Scales.

A few months after Emile became to be involved in this case an agreement was signed between Electronique France and Scales. During those months dozens of meetings were held between Philippe and Emile, Louis and Emile, as well as meetings with Richard, the lawyers and the auditors. The hurdles were overcome and the parties have reached a high level of trust. The acquisition of the company was done without any problems and all the consideration was paid on time to the owners. Possibly, a few prejudices also disappeared. The good ambience was also due to the gourmet meals in the hometown of Philippe and in Paris, the good wine and the excellent food contributed to the high spirits and to the flexibility of the parties. All parties were satisfied with the results of the negotiations although they saw previously insurmountable hurdles that disappeared, often because of the contribution of Emile who put things in the right proportions, and assisted in overcoming the cultural gaps. No turnaround plans were devised, no sophisticated negotiations tactics were used, the due diligence was rudimentary and the length of negotiations was relatively short. Richard participated only in the decisive meetings and of course on the signing of the agreement, thus saving a lot of his management attention and enabling him to attend more important matters. He didn't understand a word of the documents he signed, of the financial statements and of the representations. He leaned now and then towards Emile and whispered to him: "I trust you blindly, I depend on you that you wouldn't put us in a difficult situation because of misunderstandings due to the language and the contents". Emile

assured him that he can count on his competence and integrity and he would not have to regret the signature of the agreement and the trust that he put on him. And so, Richard continued to sign the hundreds of pages... This case describes the cultural gaps facets of international business, which are neglected in many cases, but are one of the main causes of the failure of those business. Many workshops are held on negotiation tactics in Japan and China, but this case proves that it would be advisable to try and understand cultural gaps much closer home, in countries like France, Germany or Italy.

ANALYSIS AND TOPICS FOR CONSIDERATION ON: CULTURAL, ETHICAL AND MENTALITY GAPS IN INTERNATIONAL BUSINESS CASE - THE IMPORTANCE OF BEING A POLYGLOT

Topics for consideration on the personal, business and ethical dilemmas of the main protagonists of the case: 1. Richard, President of Scales, 2. Philippe, President of Electronique France, 3. Louis, the son of Philippe, 4. Emile, manager of the M&A program.

- * Describe the importance of the knowledge of languages and cultures in the modern business world.
- * English has become the international business language, can we be satisfied with that?
- * The importance of Ethics and the knowledge of languages and business cultures in the business faculties - a necessity or a luxury?
- * Describe problems of cultural gaps that you have encountered in your business career? In the US?
- * Is France an exception in its business mentality or is it common to all Europe?
- * Describe the Chinese experience of Emile, was it because of intellectual curiosity, negotiations tactics, or both?
- * Businessmen learn golf in order to reach a common "language" with their colleagues, why shouldn't they learn languages and cultures?
- * Were the suspicions of Philippe based on prejudices or ignorance?
- * Describe the mentality gaps between Philippe and Louis.
- * Why was Philippe convinced that he made a good deal in spite of the low valuation of his company?
- * Would the negotiations end successfully without the involvement of Emile?
- * To what extent is the personality of Emile an exception in the modern business world?
- * What was the background of the trust that Richard had to Emile?
- * What would have happened if one of the parties, including Emile, would not act in good faith?
- * What were the mistakes of Richard, if any, in the conduct of negotiations with Philippe prior to the employment of Emile?
- * Do the French, English, Chinese or Americans have prejudices towards their business counterparts and even towards their compatriots?
- * If we will not do business with those who have prejudices towards us, with whom will we do business?
- * Is it easy or difficult to overcome suspicions between people from different cultures and are the necessary steps to be taken in order to overcome them prohibitive?
- * What is the proportion of the fixed costs out of the total costs of every transaction: legal, audit, consulting and so on?

- * Is it more difficult to conduct negotiations with French businessmen than with Americans, Italians, Germans or Chinese?
- * Is there a distinct business mentality to the French, British, Dutch, Scandinavian, Japanese, Latin American, Singaporean, Swiss businessmen?
- * Is it important for a foreign company conducting business in France not to agree to have the French law as the binding law of the acquisition agreement?
- * Richard had companies in England, Germany, Israel, the US and China. Why has he encountered problems only in France?
- * Are there ethical gaps between France, Great Britain, Singapore and the US?
- * Why did Emile insist that the first meetings with Philippe will be held tête-à-tête?
- * Why have Philippe and Emile found a common language despite of the huge differences between them?
- * Is the mentality of Emile similar to a chameleon that adapts himself to every interlocutor, or does it have a backbone?
- * Are the French businessmen, as they appear in this case, more intellectual than the Americans, or is it only not usual to speak in the US about culture in business dinners? What about Germany, China, Japan, Italy, Spain and other countries?
- * Would there be a better chemistry if the negotiations would be held between Richard and Louis?
- * What is preferable for a foreign company acquiring a French company, to appoint a French, foreign, or foreign with a French culture as a CEO?
- * Is it preferable to have the Europeans headquarters in Paris, London, Zurich, Rome, Amsterdam, Brussels, or Frankfurt?
- * What is the difference between a sarl and a SA company in France, why did Scales insist to change the company to SA before its acquisition? Is it because of the consolidation of the financial statements with the parent company?
- * To what extent is it difficult for a foreign company in France to adapt to the labor legislation and the high social benefits?
- * What are the differences between the Letter of Intent of Richard and the final agreement?
- * How can you explain that Louis learned from the Letter of Intent that he had no job in the merged company?
- * Why did Philippe answer with such a harsh letter to the Letter of Intent of Richard?
- * Is the business valuation of Electronique France equal to the Net Worth in the Balance Sheet - \$1M, the selling price of \$2M, the valuation for insurance purposes - \$7M, other? Is it important in view of the fact that the company was sold?
- * Do you learn from the financial statements of Electronique France about any problems or is the company in a sound financial condition?

- * Why did Philippe agree to be a guarantor of the accuracy of the financial statements?
- * Why was the company that had the ownership of the assets of Electronique France a separate company from the company that was responsible for the business activities?
- * Was the length of negotiations between the parties reasonable?
- * How were improved, with the assistance of Emile, the relations between Philippe and Richard, and how they became by the end of the negotiations almost friends?
- * Describe your impression on the importance of the cultural gaps in business. How do you think that you will be able to overcome those gaps in your business career?

13. FRANCE/PROVENCE - THE VICTIMS OF CORRUPTION - THE NOVEL "JEAN DE FLORETTE" BY MARCEL PAGNOL - SUMMARY & ANALYSIS

Based on the novel Jean de Florette (1962) by Marcel Pagnol

The film is based on the novel with slight changes:

Jean de Florette, 1986, 122 min., Director Claude Berri, w. Yves Montand, Gérard Depardieu

Summary and Analysis:

In a rural French village in Provence a rich old man, Cesar, and his only remaining relative, Ugolin, cast their covetous eyes on an adjoining vacant property. They need its spring water for growing their flowers and are dismayed to hear that the man who has inherited it, Jean Cadoret, son of Florette, is moving in with his wife, Aimee, and his little daughter, Manon. They block up the spring, thus not disclosing this insider information to the underdog "shareholder" Jean, while the village inhabitants abide the rule of Omerta and do not interfere against the "tycoon" of the village, Cesar. Cesar and Ugolin watch as their new neighbor tries to keep his crops watered from wells far away through the hot summer. Though they see that Jean's desperate effort is breaking his health to death and his wife and daughter's hearts, the two unethical "businessmen" wanting to maximize their profits think only of getting the water and the money it will bring them.

In the sequel of Jean de Florette, Manon des sources, Manon has grown into a beautiful young shepherdess living in the idyllic Provencal countryside. She determines to take revenge upon the men responsible for the death of her father. Cesar and Ugolin have become successful flower growers using water from the spring of the former property of Jean which they have bought at a very low price from his widow right after his death. They made the valuation of the property (the shares' prices) collapse by withholding the insider information on the spring = money. Manon avenges the crime they have committed and the silence of the lambs in the village and blocks the central spring of the village which she has discovered. The villagers are taken by remorse as they think that it is God's punishment to suffer the same fate as the late Jean, they denounce in front of Manon the crimes of Cesar and Ugolin. Ugolin wants to compensate Manon whom she loves by marrying her but she refuses, disgusted to marry her father's murderer. Cesar discovers finally from an old friend that Jean was his own son born from a love affair he had with Florette who decided to marry Cadoret in another village after she has not received an answer to her desperate

letters to Cesar who was in the war and didn't get her letters. Cesar stunned by the knowledge that he has murdered his own son dies from remorse. The lesson of the story is similar to the lesson of Arthur Miller's *All My Sons*: When you commit unethical acts that bring the death of people it will have a repercussion on you, as if you have murdered your own son.

Some of the leitmotives of the novel are: The symbol of the water (or money in business) stolen by Cesar and Ugolin, who are not ethical towards the weak stakeholders. The law of Omerta in Les Bastides which is - don't interfere with other people's business. Is it typical to France, to Sicily, to the US, to China, to Germany, the UK, or is it international? The villagers are ready to unite only against those who threaten their capital.

Ugolin is greedy and kisses his gold coins. Money is his only *raison d'être*. Cesar also is extremely greedy but he is afraid that if Ugolin doesn't marry he will not have anyone to bequeath his money to. Both don't have any ethical inhibitions. If Ugolin wants to grow flowers it is not because they are beautiful but because he can get more money from them than from vegetables. The villagers know also of another crime - the murder of the hunter by Pique-Bouffigue but they don't say a word because of the Omerta. That is why they don't interfere to help Jean (they discover only at the end of the sequel *Manon* that Jean was the son of Florette who was originally from the same village.) But, not knowing that Jean was one of theirs, they perceive him as an outsider, not a member of the local "elites", he is also an intellectual, not rich, doesn't buy anything from them, and even worse - he is a hunchback. The Bastidians can understand that a crime could be committed for greed but not for wickedness, as you shouldn't mix sentiments with business, nothing is personal. Pique-Bouffigue himself is murdered by Cesar as he didn't want to sell his property to Cesar, although he was offered a fair price. Cesar does it without inhibitions because he wants to improve the valuation of the property by growing flowers which will give a higher return on investment than Pique-Bouffigue's. In order to maximize profits everything is permissible, according to Cesar and he commits twice a murder even if it is indirect. The second murder, Jean's murder, is also justified as he is a fool, a bad businessman, and both the victims mix sentiments with business, which is completely forbidden, according to Cesar's ethical code.

Crespin, the village of Cadoret who married Florette, is a neighboring village of Les Bastides. They hate and fight each other, which is quite understandable, because if you don't fight your neighbors whom are going to fight? This is similar to what Michael Milken, who was convicted for fraud in Wall Street, said: "If you don't con your friends whom can you con?" The hate

between similar villages, people or companies is very common. The worse fights are between similar newspapers, cut-throat competition of similar companies, hate relationships in families of tycoons. Cesar utilizes disinformation in order to enforce his position. He says to one of the villagers Anglade that the spring was dry, that an "accident" happened to the spring and blocked it. The unethical companies use the same methods, giving ambiguous justifications for their unethical acts. They "rescue" the poor minority shareholders by buying their shares at 10% of their price after they caused the collapse of the prices. They disclose "insurmountable" problems in their companies in order to make the prices collapse and then buy the shares at a much lower valuation.

Water for the villagers is like money for businessmen. When you block the spring it is similar to blocking the knowledge on the prospects of your own company in order to acquire the shares of the minority shareholders who don't know that the situation is excellent. But this is known only to the controlling shareholders who have the insider information about the spring or the prospects of the company. Cesar and the unethical tycoons utilize time to their benefit, as they have all the time necessary for their schemes, having a lot of money and resources, while the minority shareholders or Jean don't have time and unlimited resources. It takes Cesar three years and two murders in order to acquire the property for growing flowers. Some unethical companies plan their schemes five or ten years ahead. They also drag trials for five years or more in a war of attrition with their opponents, who cannot afford to wait for five years in order to recoup the money they lost. At Cesar's suggestion, Ugolin becomes Jean's friend in order to learn of his plans and give him wrong advices. He does therefore industrial (or agricultural) intelligence (or espionage), while Cesar doesn't want to meet Jean as he prefers to commit the crimes without knowing the victims, as personification can jeopardize his schemes. But he laughs at Ugolin who becomes sentimental like his mother and wants to assist Jean, moved by his misfortunes. Cesar tells him: "Do you want carnations or friends?", namely - make up your mind, because if you'll help Jean you'll never get his property. He could also tell him like Gordon Gekko in Wall Street: "If you want to have a friend in business, take a dog!"

Cesar and Ugolin cut Jean from the Bastidians, as they don't want him to learn from them that his property has a spring. Cesar speaks ill of Jean to the Bastidians and Ugolin speaks ill of the Bastidians to Jean. Ill speaking is a legitimate weapon for many unethical businessmen. One of the worst mistakes of Jean (and he made many) is that he doesn't befriend with the Bastidians in spite of everything. If he would have done so and told them that his mother Florette was a Bastidian they might have told him about the spring. Cesar and Ugolin give Jean wrong advices

like unethical companies encourage analysts to give unreal forecasts on their companies, in order to make the prices collapse. Manon with her intuition hates Ugolin from the start as she senses that he wishes them ill. Finally she takes her father's revenge after his death. It might be too late as her father died, they were ruined, she became a shepherdess instead of a lady, and more than ten years have elapsed. But being a shepherdess she thinks like a Bedouin who taking his revenge after 40 years says that he has one regret - that he took his revenge too early...

Jean is like the scientific businessmen who base their decisions on mathematical models about the conduct of the shares, the market trends and everything else. He doesn't employ his common sense, psychology, or intelligence on the Bastidians. The statistics blur his mind from seeing that without water (or money) he doesn't have a chance to succeed. He thinks that he knows everything and doesn't take the advice of specialists, which he is not. We could analyze the conduct of Jean as a start-up entrepreneur. He spends fourteen thousands francs in equipment and remains with no reserves or working capital. As in many other cases, Cesar buys ultimately the start-up for peanuts. He always has money and waits patiently to take advantage of the inexperienced entrepreneurs who remain without cash, just before the breakthrough. He makes all the profits while the entrepreneurs made the investment and lost. What are the reasons of Jean's ambitions and why does he want to prove to everybody else that he is the smartest, although he is a hunchback? He doesn't understand that in business like anywhere else everybody has a hunchback, sometimes it is a real defect, sometimes it is a virtual one, like low-class origin, a ruined family, an oriental or Afro-American origin in a racist society. He cannot overcome his complexes, which are only in his imagination, although he has a beautiful loving wife, a worshiping daughter, a heritage of a property and plenty of money. Jean is very intelligent, but he loses everything because of his complexes and ego.

Cesar on the other hand doesn't commit any mistake, he is cool, a good example of an unethical businessman. He doesn't personify his victim, he plans his schemes years ahead, he manipulates and "buys" the goodwill of all the villagers, he cooperates with Ugolin, who is the scapegoat should anything go wrong. But maybe Cesar commits the worse mistake of all, as he murders his own son Jean, Ugolin commits suicide, and he has to bequeath all his money and the properties to his victim - Manon. Jean's family, sympathetic, ethical and loving lose all their money and Jean loses also his life, while Cesar and Ugolin, single, selfish and mean gain everything, at least in the first part of the story. What is therefore the conclusion? That the first part of the story describes the normal way of conduct in business, while the second part was written only to have a happy ending and it doesn't reflect truly what happens in business, where Cesars prevail and

Jeans lose everything? Is the vengeance of Manon effective or does it come too late? What would we do if we were in Jean's place?

Cesar remains calm also when the whistleblower, who has seen him block the spring, comes and confesses to the community. He denies it against all evidence and tries to discredit the witness. He is always business-like, all his conduct is rational, maximizing the profits. Pamphile and his wife are a good example of the attitude of society towards ethical crimes. Pamphile wants to assist Jean but his wife opposes it with all the standard argumentation: Jean comes from Crespin and we hate those guys, you don't interfere with other people's business, Jean wanted to kill Cabridan (while it was the opposite), and finally - Jean doesn't buy from him anything while Cesar has just placed an important order. Ugolin has a clear conscience as he has warned Jean of the catastrophe coming and Jean didn't want to quit. But he forgets the basic fact that he has blocked the spring and if he wouldn't have done it, Jean would not have died. We can compare that to the clear conscience of tobacco companies that warn their clients of the dangers of smoking and if they smoke, it's their own customers' business as they are adults who know what will happen to them. Furthermore, they contribute tens of millions to the community, to opera-houses, to universities, to arts.

What is the reason of Jean's death: his megalomania, Ugolin's treason, Cesar's scheme, the Omerta of the Bastidians, the blind love of Aimee who backs up all his foolishnesses? Cesar and Ugolin simulate the finding of the spring one hour after buying the plot. Manon, Jean's small daughter, sees them and understands that they have blocked the spring and caused Jean's death. Just like the controlling shareholders of a "failing" company discover after purchasing the remaining 70% of the shares from the minority shareholders, who didn't have the insider information and sold their shares to the tycoons at 10% of the price, that the company after being privatized has really a tremendous potential and is about to make a breakthrough.

14. SUSTAINABILITY – PAUL HAWKEN - THE BOOK "THE ECOLOGY OF COMMERCE" - SUMMARY AND ANALYSIS

Based on the book:

Hawken Paul, *The Ecology of Commerce*, HarperCollins, 1994

Based on the film:

The New Great Transformation, 2007, 71 min., Paul Hawken hosted by Stewart Brand

Summary and Analysis:

Paul Hawken is perceived by many as the prophet of sustainability. He is not only an excellent writer, his books move us deeply, but he is also a very successful businessman. This combination is very uncommon in business ethics, social responsibility and sustainability. Normally, you can be an ethical businessman but you don't write on ethics, you can be an excellent ethicist but you don't practice business. Rather, this "oxymoron", adds so much to the credibility of Hawken's books and activities, that it has influenced millions of people. One of the people he has influenced most is Ray Anderson, the founder and chairman of Interface, the world's largest carpet manufacturer of commercial carpet. After reading *The Ecology of Commerce* by Hawken, Anderson wept, he reached the conclusion that until then he was a "plunderer of the earth" and he decided to change his company into a sustainable company because it is good to earth, to society, to humans and to business.

Biography of Paul Hawken from his official website:

"Paul Hawken is an environmentalist, entrepreneur, and author. Starting at age 20, he dedicated his life to sustainability and changing the relationship between business and the environment. His practice has included starting and running ecological businesses, writing and teaching about the impact of commerce on living systems, and consulting with governments and corporations on economic development, industrial ecology, and environmental policy.

He has appeared on numerous media including the Today Show, Larry King, Talk of the Nation, Charlie Rose, and has been profiled or featured in hundreds of articles including the *Wall Street Journal*, *Newsweek*, *Washington Post*, *Business Week*, *Esquire*, and *US News and World Report*. His writings have appeared in the *Harvard Business Review*, *Resurgence*, *New Statesman*, *Inc*, *Boston Globe*, *Christian Science Monitor*, *Mother Jones*, *Utne Reader*, *Orion*, and over a hundred other publications.

He is author and co-author of dozens of articles, op-eds, papers, as well as six books including *The Next Economy* (Ballantine 1983), *Growing a Business* (Simon and Schuster 1987), and *The Ecology of Commerce* (HarperCollins 1993). *The Ecology of Commerce* was voted in 1998 as the #1 college text on business and the environment by professors in 67 business schools. His book, *Natural Capitalism: Creating the Next Industrial Revolution* (Little Brown, September 1999) co-authored with Amory Lovins, is published in fourteen languages and has been read and referred to by several heads of state including President Bill Clinton who has called it one of the five most important books in the world today. His books have been published in over 50 countries in

27 languages and have sold over 2 million copies. *Growing a Business* became the basis of a 17-part PBS series, which Mr. Hawken hosted and produced. The program, which explored the challenges and pitfalls of starting and operating socially responsive companies, was shown on television in 115 countries and watched by over 100 million people. His piece on Seattle and the WTO entitled “N30” was published on over 100 websites and by 13 magazines. His latest book was published by Viking in May 2007 entitled *Blessed Unrest: How the Largest Movement in the World Came Into Being, and Why No One Saw It Coming*. www.blessedunrest.com

Companies he has founded or co-founded software companies specializing in proprietary content management tools; Smith & Hawken, the garden and catalog retailer; and several of the first natural food companies in the US that relied solely on sustainable agricultural methods. He is presently the head of PaxIT, PaxAuto, and PaxFan, three companies associated with Pax Scientific, Inc., a research and development company focused on energy-saving technologies that apply biomimicry to fluid dynamics.

Paul heads Highwater Research LLC in Sausalito, California. Highwater Research was established to promote a new methodology for reviewing and rating corporate social, ethical and environmental behavior. Highwater believes their methodology raises the standards for the SRI industry as a whole, and will become the preferred method for SRI selection in the future. By establishing standards for social and environmental responsibility, bringing transparency to current business behavior, and driving investment to those companies who have adapted to these higher standards, Highwater reasserts the original intent of SRI - to influence the way business is done. Baldwin Brothers, Inc. and Highwater Research launched the Highwater Global Fund on September 1, 2005, to address global sustainability opportunities by building a team of experts combining environmental, social and financial research into an alpha driven public equity fund.

Paul heads the Natural Capital Institute (www.naturalcapital.org), a research organization located in Sausalito, California. The Natural Capital Institute has created a hub for global civil society (www.WiserEarth.org). It is a collaboratively written, free content, open source networking platform that links NGOs, funders, business, government, social entrepreneurs, students, organizers, academics, activists, scientists, and citizens.

As a speaker, he has given keynote addresses to the Liberal Party of Canada, King of Sweden at his inaugural Environmental Seminar, American Bookseller's Association, Urban Land Institute, SRI International, Harvard University, Stanford University, Wharton, Cornell, Prime Minister of New Zealand's Conference on Natural Capitalism, US Department of Commerce, Australian Business Council, Yale University and Yale University Commencement, University of California (Berkeley) Commencement, Ministry of Agriculture France, American Association for the Advancement of Science (AAAS), Prince of Wales Conference on Business and the Environment—Cambridge University, Commonwealth Club, Herman Miller, National Wildlife Federation, State of Washington, American Society of Landscape Architects, American Institute of Architects, American Institute of Graphic Arts, American Solar Energy Association, Apple Computer, World Business Council for Sustainable Development, Cleveland City Club, Conference Board, U.S. Forest Service, Ontario Hydro, Environment Canada, EPA, and several hundred others.

He has served on the board of many environmental organizations including Point Foundation (publisher of the Whole Earth Catalogs), Center for Plant Conservation, Trust for Public Land, Friends of the Earth, and National Audubon Society. Among recognition and awards received are: The 2008 Green Prize for Sustainable Literature Award by the Santa Monica Public Library,

Green Cross Millennium Award for Individual Environmental Leadership presented by Mikhail Gorbachev in 2003; World Council for Corporate Governance in 2002; Small Business Administration "Entrepreneur of the Year" in 1990; Utne "One Hundred Visionaries who could Change our Lives" in 1995, Western Publications Association "Maggie" award for "Natural Capitalism" as the best Signed Editorial/Essay" in 1997; Creative Visionary Award by the International Society of Industrial Design; Design in Business Award for environmental responsibility by the American Center for Design; Council on Economic Priorities' 1990 Corporate Conscience Award; American Horticultural Society Award for commitment to excellence in commercial horticulture; *Metropolitan Home Design* 100 Editorial Award for the 100 best people, products and ideas that shape our lives; the Cine Golden Eagle award in video for the PBS program "Marketing" from *Growing a Business*; California Institute of Integral Studies Award "For Ongoing Humanitarian Contributions to the Bay Area Communities"; *Esquire* Magazine award for the best 100 People of a Generation (1984); and five honorary doctorates."

In "The Ecology of Commerce" Hawken maintains (p.xiv-xv) that in order to be sustainable we must begin with a set of objectives: 1. Reduce absolute consumption of energy and natural resources in the North by 80 percent within the next half century, it amounts to making things last twice as long with about half the resources. We already have the technology to do this in most areas, including energy usage. 2. Provide secure, stable, and meaningful employment for people everywhere. (Hawken, a humanist, sees sustainability as a holistic concept that encludes of course employment, welfare and happiness). 3. Be self-actuating as opposed to regulated or morally mandated. Humans want to flourish and prosper, and they will eventually reject any system of conservation that interferes with those desires. 4. Honor market principles. We can't just ask people to pay more to save the planet. They won't do it in some cases – and can't in most. 5. Be more rewarding than our present way of life. Present-day limits need to become opportunities. 6. Exceed sustainability by restoring degraded habitats and ecosystems to their fullest biological capacity. Any viable economic program must turn back the resource clock and devote itself actively to restoring damaged and deteriorating systems. 7. Rely on current income. Redesigning all industrial, residential, and transportation systems so that everything we use springs easily from the earth and returns back to it. 8. Be fun and engaging, and strive for an aesthetic outcome. Government, business and environmental organization cannot create a sustainable society. It will only come about through the accumulated effects of daily acts of billions of eager participants. Furthermore, the urge to create beauty exists in commerce as well as in society.

Hawken, as Joel Bakan in "The Corporation", as Aristotle and the Bible, believes that: "The ultimate purpose of business is not, or should not be, simply to make money. Nor is it merely a system of making and selling things. The promise of business is to increase the general well-being of humankind through service, a creative invention and ethical philosophy. Making money is, on its own terms, totally meaningless, an insufficient pursuit for the complex and decaying world we live in... Businesspeople must either dedicate themselves to transforming commerce to a restorative undertaking, or march society to the undertaker." (Hawken, *The Ecology of Commerce*, p.1-2) It is quite untorthodox for a businessman to say that the ultimate purpose of business is not to make money. Not only not to maximize profits, but simply not to make money. Business should ensure the general well-being of humankind, not the well-being of tycoons, of controlling shareholders, or even of executives. Business should be restorative or society would march to the undertaker. This is not the saying of a detached philosopher, Hawken is a successful businessman, and he substantiates his theories in his books in business terms. 15 years later, Bill

Gates will advocate a new kind of capitalism, a creative or social capitalism, Warren Buffett will donate most of his wealth to society.

Hawken says that business has three basic issues to face: what it takes, what it makes, and what it wastes. The harmful way it exploits natural resources, the excessive amounts of toxins and pollutants it produces, and the excessive energy it consumes in the process. This is completely uneconomical, as in nature there is no waste. Business should be patterned according to basic ecological principles. In nature, waste equals food, all growth is driven by solar energy, and the overall well-being of the system depends on diversity and thrives of difference. Everything should be reclaimed, reused or recycled. In the restorative economy some businesses will get smaller but hire more people (bioagriculture in small farms for example), more money can be made by selling the absence of a product or service (for instance, where public utilities sell efficiency rather than additional power), and where profits increase when productivity is lowered. In short, those recommendations are quite the opposite of current business theories as preconized by Milton Friedman. It is indeed a revolution, a fresh and pioneering school of thought, advocated by few, as Ray Anderson, but feasible.

But there are always the skeptics, the groups of interests, oil companies, politicians who don't believe or prefer not to believe that sustainability issues are so important. Still, Hawken maintains that we must levy a carbon tax on energy, and issue significant green taxes on hydrocarbon-based chemicals, replacing them with processes derived from the organic, non-polluting, renewable resources, because it will ultimately help to eliminate most of the toxins in our food and water and the ozone-destroying chemicals in our atmosphere. "If we continue on the same path and find out forty, fifty, or one hundred years from now that the scientific projections about global warming were correct, it may be too late to mount an effective counter-strategy. On the other hand, if we choose to make the transition to an economy that runs on perpetual solar income and we later find out that the CO₂ buildup was less a problem than anticipated, we are still ahead on every count. We have eliminated hundreds of billions of tons of pollution from the air, ground and water, and improved health worldwide. We have engendered a myriad of new, safer, and friendlier technologies to replace those deposed. We have not poisoned the planet or our bodies with the toxins produced in a hydrocarbon-based economy. We have created hundreds of thousands of new companies and many more jobs than we lost, while moving toward a world whose work and money are infused with meaning and vision, toward a just and constructive future." (same, p.182-183)

Hawken is visionary and practical; he tackles the issues generically and specifically. Resources are not infinite in supply and we see that they are being depleted at an alarming rate. Therefore, Hawken introduces the term biological accounting, we have to end waste, shift to renewable power (solar, hydro, wind), and Hawken concludes: "We have to recognize that we've reached a watershed in the economy, a point at which 'growth' and profitability will be increasingly derived from the abatement of environmental degradation, the furthering of ecological restoration, and the mimicking of natural systems of production and consumption." (same, p.210)

15. SOCIAL RESPONSIBILITY OF MODERN BUSINESS TYCOONS - WARREN BUFFETT (BERKSHIRE HATHAWAY) - SUMMARY AND ANALYSIS

Based on the film:

Warren Buffett - Oracle of Omaha, 2000, 60 minutes, documentary about the story of Berkshire Hathaway.

Not all financial tycoons are Gordon Gekkos, Michael Milken or Ivan Boesky. Warren Buffett is an excellent example of a tycoon, controlling Berkshire Hathaway with integrity, taking into consideration the interests of the stakeholders, with a humane approach to business, while still becoming a billionaire. Recently, he decided to donate most of his fortune to the community.

In the 2002 Annual Report of Berkshire Hathaway Inc. Warren Buffett wrote that "Derivatives are financial weapons of mass destruction". He wrote this five years before the worst financial crisis since the Great Depression that was due mainly to the unethical use of derivatives with massive leverage, taking advantage of other people's money and ultimately being rescued by the government and the tax payer. Wall Street was at that period in euphoria and Buffett was among the few who saw the writing on the wall. He wrote: "The range of derivatives contracts is limited only by the imagination of man (or sometimes, so it seems, madmen). At Enron, for example, newsprint and broadband derivatives, due to be settled many years in the future, were put on the books. Or say you want to write a contract speculating on the number of twins to be born in Nebraska in 2020. No problem – at a price, you will easily find an obliging counterparty. When we purchased Gen Re, it came with General Re Securities, a derivatives dealer that Charlie and I didn't want, judging it to be dangerous. We failed in our attempts to sell the operation, however, and are now terminating it. But closing down a derivatives business is easier said than done. It will be a great many years before we are totally out of this operation (though we reduce our exposure daily). In fact, the reinsurance and derivatives businesses are similar: Like Hell, both are easy to enter and almost impossible to exit."

Nicknamed "The Oracle of Omaha", Buffett is one of the few sages in the world economy who did not participate in the Economic Whirl, whether it is the Dot.com Bubble, the Corporate Scandals or the Subprime Crisis. He saw the dangers of the virtual economy and wrote: "Another commonality of reinsurance and derivatives is that both generate reported earnings that are often wildly overstated. That's true because today's earnings are in a significant way based on estimates whose inaccuracy may not be exposed for many years... the parties to derivatives also have enormous incentives to cheat in accounting for them. Those who trade derivatives are usually paid (in whole or part) on "earnings" calculated by mark-to-market accounting. But often there is no real market (think about our contract involving twins) and "mark-to-model" is utilized. This substitution can bring on large-scale mischief... In recent years, some huge-scale frauds and near-fraud have been facilitated by derivatives trades. In the energy and electric utility sectors, for example, companies used derivatives and trading activities to report great "earnings" – until the roof fell in when they actually tried to convert the derivatives-related receivables on their balance sheets into cash. "Mark-to-market" then turned out to be truly "mark-to-myth." I can assure you that the marking errors in the derivatives business have not been symmetrical. Almost invariably, they have favored either the trader who was eyeing a

multi-million dollar bonus or the CEO who wanted to report impressive “earnings” (or both). The bonuses were paid, and the CEO profited from his options. Only much later did shareholders learn that the reported earnings were a sham... Charlie and I believe, however, that the macro picture is dangerous and getting more so. Large amounts of risk, particularly credit risk, have become concentrated in the hands of relatively few derivatives dealers, who in addition trade extensively with one other. The troubles of one could quickly infect the others. On top of that, these dealers are owed huge amounts by non-dealer counterparties. Some of these counterparties, as I’ve mentioned, are linked in ways that could cause them to contemporaneously run into a problem because of a single event (such as the implosion of the telecom industry or the precipitous decline in the value of merchant power projects). Linkage, when it suddenly surfaces, can trigger serious systemic problems. Indeed, in 1998, the leveraged and derivatives-heavy activities of a single hedge fund, Long-Term Capital Management, caused the Federal Reserve anxieties so severe that it hastily orchestrated a rescue effort... The derivatives genie is now well out of the bottle, and these instruments will almost certainly multiply in variety and number until some event makes their toxicity clear. Knowledge of how dangerous they are has already permeated the electricity and gas businesses, in which the eruption of major troubles caused the use of derivatives to diminish dramatically. Elsewhere, however, the derivatives business continues to expand unchecked. Central banks and governments have so far found no effective way to control, or even monitor, the risks posed by these contracts. Charlie and I believe Berkshire should be a fortress of financial strength – for the sake of our owners, creditors, policyholders and employees. We try to be alert to any sort of megacatastrophe risk, and that posture may make us unduly apprehensive about the burgeoning quantities of long-term derivatives contracts and the massive amount of uncollateralized receivables that are growing alongside. In our view, however, derivatives are financial weapons of mass destruction, carrying dangers that, while now latent, are potentially lethal.” One would think that this essay was written as a penitential confession of an investment banker or a regulator in 2009...

Warren Edward Buffett (born August 30, 1930) is a wealthy American investor and businessman. Buffett has amassed an enormous fortune from astute investments, particularly through his company Berkshire Hathaway. In 2008, Buffett was ranked by Forbes as the richest person in the world with an estimated net worth of approximately \$62 billion. Despite his immense wealth, Buffett is famous for his unpretentious and frugal lifestyle. He continues to live in the same suburban house in Omaha he bought in 1957 for \$31,500. His chairman's salary from Berkshire Hathaway of \$100,000 per annum is extremely modest by corporate American standards. Buffett is also a notable philanthropist, having pledged to give away 85% of his fortune to the Gates Foundation.

"Warren Buffett is not easy to describe. Physically, he is unremarkable, with looks often described as grandfatherly. Intellectually, he is considered a genius, yet his down-to-earth relationship with people is truly uncomplicated. He is simple, straightforward, forthright, and honest. He displays an engaging combination of sophisticated dry wit and cornball humor. He has a profound reverence for all things logical and a foul distate for imbecility. He embraces the simple and avoids the complicated.... When reading Berkshire's annual reports,... unabashed honesty. Buffett is candid in his reporting. He emphasizes both the pluses and the minuses of Berkshire's businesses... When Buffett took control of Berkshire the corporate net worth was \$22 million. Forty years later, it has grown to \$69 billion.... Since he took control of Berkshire in 1964, the gain has been much greater: Book value per share has grown from \$19 to \$50,498, a rate of 22.2 percent compounded annually." (Hagstrom, 2005, p.4)

Buffett's investment philosophy is based on a three-prong approach:

Generals: undervalued securities that possess margin of safety and meet expected risk/return characteristics

Arbitrages: company events that are not related to broader market changes such as mergers and acquisitions, liquidation, etc.

Controls: build sizable holdings, ally with other shareholders or employ proxies to effect changes in companies

Buffett views himself as capital allocator more than anything else. His primary responsibility is to allocate capital to businesses with good economics and keep their existing management to lead the company. Besides his skills in managing Berkshire's cash flow statement and income statement, Buffett is skilled in managing the company's balance sheet. Since taking over Berkshire Hathaway, Buffett has weighted every decision against their impact on the balance sheet. Knowing that he is not a computer prodigy or an innovation genius, Buffett set out to obtain a competitive advantage by building a financial fortress. Buffett takes comfort that in the foreseeable future his company will not be one of those shaken by economic or natural catastrophes. He repeated over the years that his insurance operation is the only one he knew that can clear the check the next morning. However, Berkshire Hathaway was shaken by the 2008 crisis. It suffered a 77% drop in earnings during Q3 2008 and several of his recent deals appear to be running into large mark-to-market losses. Buffett has called the downturn in the financial sector "poetic justice", but this justice penalized him as well. Yet, he remained faithful to his saying that one should be fearful when others are greedy and greedy when others are fearful, and after being very cautious in his investment policy in the years before the downturn he made during the 2008-2009 downturn large investments in what he perceives as lucrative investments.

Over the years, his purchases of entire companies with Berkshire's cash included National Indemnity from Jack Ringwalt, National Fire and Marine Insurance, Illinois National Bank and Trust from Eugene Abegg, Blue Chip Stamps, See's Candies, Buffalo News, Wesco Financials, Mutual Savings and Loans, Associated Retail Stores, etc. When choosing common stocks, Berkshire employs a focused strategy with a medium to long term horizon. Stock picks from 1970s through 1980s included GEICO, Washington Post Company, Capital Cities/ABC, Ogilvy & Mather International, Interpublic Group of Companies, Knight-Ridder Newspaper, Kaiser Industries, SAFECO Corporation, Amerada Hess, Affiliated Publications, Media Generals, Times Inc., General Foods, R.J. Reynolds Industries, Beatrice, F.W. Woolworth Company, Exxon Corporation, Handy & Harman, Freddie Mac, Coca-Cola Companies, etc. Arbitrage positions included Arcata Corporation which was sold to KKR.

While being very ethical, Buffett does not focus his investments in ethical investments, clean technologies or ethical funds. During the RJR Nabisco, Inc. hostile takeover fight in 1987, Buffett was quoted as telling John Gutfreund: "I'll tell you why I like cigarette business. It costs a penny to make. Sell it for a dollar. It's addictive. And there's fantastic brand loyalty." Jeffrey Wigand wouldn't have liked this remark after having sacrificed his career in order to prove that cigarettes were addictive, thus saving probably the lives of millions by his revelations. Buffett cannot be compared either to Paul Hawken or Ray Anderson, to Ben & Jerry's and many other ethical investors and executives. But we need heroes, different than the "rotten apples" that are increasing exponentially. Even if he invests in investment banks, in AIG or in Coca Cola, that would not be the prime choice of ethical funds, he does it in a very ethical way, transparent, honest, achieving one of the highest return on investment with a minimal risk in the long run. Buffett stated that he only paid 19% of his income from 2006 in total federal taxes, while his employees paid 33% of theirs, despite making much less money. Buffett favors the inheritance tax and believes government should not be in the business of gambling. That is quite different

than the neo liberal approach on taxation and regulation, and he cannot be nicknamed "anti-business" as many neo social thinkers that hold similar views are named, because he is the richest businessman in the world and we all know that "you can't argue with success..."

16. JOSEPH STIGLITZ – A THIRD WAY ALTERNATIVE FOR CAPITALISM, GLOBALIZATION, AND SOCIAL AND ECONOMIC JUSTICE

Joseph Eugene Stiglitz, born in 1943, is an American economist and a member of the Columbia University faculty. He received the Nobel Prize in 2001. Stiglitz served in the Clinton Administration as the chair of the President's Council of Economic Advisers. Former Senior Vice President and Chief Economist of the World Bank, he is famous for his critical view of globalization, free-market economists (market fundamentalists, neo-liberals or Washington Consensus advocates) and some international institutions like the IMF and the World Bank. Stiglitz writes: "The Washington Consensus policies, however, were based on a simplistic model of the market economy, the competitive equilibrium model, in which Adam Smith's invisible hand works, and works perfectly. Because in this model there is no need for government – that is, free, unfettered, "liberal" markets work perfectly – the Washington Consensus policies are sometimes referred to as "neo-liberals", based on "market fundamentalism", a resuscitation of the laissez-faire policies that were popular in some circles in the nineteenth century. In the aftermath of the Great Depression and the recognition of other failings of the market system, from massive inequality to unlivable cities marred by pollution and decay, these free market policies have been widely rejected in the more advanced industrial countries, though within these countries there remains an active debate about the appropriate balance between government and markets." (Stiglitz, *Globalization and its Discontents*, p.74)

Stiglitz perceives a danger that following the neo-liberal policies, the social cohesiveness of the countries will be eroded. The citizens will cease to abide by the rules and a social agitation will occur. One of the "rules" is that the poor should benefit from the prosperity in times of growth and the rich would bear their part of the burden in times of recession. Unfortunately, the present situation is in many cases similar to the song "With you it's all or nothing – all for you and nothing for me". In times of recession the poor are requested to bear their part in the burden and the state assists the corporations and tycoons, cut the taxes and subsidizes them. In times of growth the poor do not share the growth, as nothing trickles down, and the state is not rewarded by the corporations, although many officials may be rewarded personally with positions in multinationals, huge salaries and stock options. "Trickle-down economics was never much more than just a belief, an article of faith. Pauperism seemed to grow in nineteenth-century England even though the country as a whole prospered. Growth in America in the 1980s provided the most recent dramatic example: while the economy grew, those at the bottom saw their real incomes decline. The Clinton administration had argued strongly against trickle-down economics; it believed that there had to be active programs to help the poor." (same, p.78) Stiglitz says that one Nobel Prize winner, Arthur Lewis, argued that inequality was good for development and economic growth, since the rich save more than the poor, and the key to growth is capital accumulation. However, South Korea, China, Taiwan and Japan showed that high savings did not require high inequality, that one could achieve rapid growth, without a substantial increase in inequality. Governments ensured that wage inequalities were kept in bounds, that educational opportunity was extended to all. Their policies led to social and political stability, which in turn contributed to an economic environment in which business flourished.

Elsewhere, where governments adopted the Washington Consensus policies, the poor have benefited less from growth. In Latin America, growth has not been accompanied by a reduction in inequality, or even a reduction in poverty. In some cases poverty has actually increased, as evidenced by the urban slums that dot the landscape. The IMF talks with pride about the progress Latin America has made in market reforms over the last decade of the century. But most of the

progress didn't trickle down to the poor, Argentina, the star student, collapsed in 2001, and recession and stagnation have afflicted many "reform" countries recently. Stiglitz examines at length the economic saga of Russia and its oligarchs: "At one point, they claimed to control 50 percent of the country's wealth! Defenders of the oligarchs liken them to America's robber barons, the Harrimans and Rockfellers. But there is a big difference between the activities of such figures in nineteenth-century capitalism, even those carving out railway and mining baronies in America's Wild West, and the Russian oligarchy's exploitation of Russia, what has been called the Wild East. America's robber barons created wealth, even as they accumulated fortunes. They left a country much richer, even if they got a big slice of the larger pie. Russia's oligarchs stole assets, stripped them, leaving their country much poorer. The enterprises were left on the verge of bankruptcy, while the oligarch's bank accounts were enriched." (same, p.160) Stiglitz even sees an analogy between the neo-liberals' methods and the bolsheviks' methods, after all - why not?, as extremists behave identically if they are fascists, capitalists or bolsheviks, fundamentalists or fanatics, in a way that oppresses the masses and is profoundly undemocratic and inhumane. This is the insurmountable difference between the precepts of Aristotle, Kant and the Bible and those of Machiavelli, the Darwinists and the Utilitarians: "In effect, the radical reformers employed Bolshevik strategies – though they were reading from different texts. The Bolsheviks tried to impose communism on a reluctant country in the years following 1917. They argued that the way to build socialism was for an elite cadre to 'lead' (often a euphemism for 'force') the masses into the correct path, which was not necessarily the path the masses wanted or thought best. In the 'new' post-Communist revolution in Russia, an elite, spearheaded by international bureaucrats, similarly attempted to force rapid change on a reluctant population." (same, p.163)

Stiglitz traces his credo in the last chapter of his book - "The Way Ahead", maintaining that there is an alternative to the neo-liberal ideology and it works well in many countries, a Third Way, an Aristotelian way, a balanced view: "But there is not just one market model. There are striking differences between the Japanese version of the market system and the German, Swedish, and American versions. There are several countries with per capita income comparable to that of the United States, but where inequality is lower, poverty is less, and health and other aspects of living standards higher (at least in the judgment of those living there). While the market is at the center of both the Swedish and American versions of capitalism, government takes on quite different roles. In Sweden, the government takes on far greater responsibilities promoting social welfare; it continues to provide far better public health, far better unemployment insurance, and far better retirement benefits than does the United States. Yet it has been every bit as successful, even in terms of the innovations associated with the 'New Economy'. For many Americans, but not all, the American model has worked well; for most Swedes, the American model is viewed as unacceptable – they believe their model has served them well. For Asians, a variety of Asian models has worked well, and this is true for Malaysia and Korea as well as China and Taiwan, even taking into account the global financial crisis... In my own work – both in my writings and in my role as the president's economic adviser and chief economist of the World Bank – I have advocated a balanced view of the role of government, one which recognizes both the limitations and failures of markets and government, but which sees the two as working together, in partnership, with the precise nature of that partnership differing among countries, depending on their stages of both political and economic development. But at whatever stage of political and economic development a country is, government makes a difference. Weak governments and too-intrusive governments have both hurt stability and growth. The Asia financial crisis was brought on by a lack of adequate regulation of the financial sector. Mafia capitalism in Russia by a failure to enforce the basics of law and order. Privatization without the necessary institutional infrastructure in the transition countries led to asset stripping rather than wealth creation. In other countries, privatized monopolies, without regulation, were more capable of exploiting consumers

than the state monopolies. By contrast, privatization accompanied by regulation, corporate restructuring, and strong corporate governance has led to higher growth." (same, p.217-220)

Stiglitz believes that we can use the force of the markets to provide incentives in order to make globalization and national economies better. We have learned how to temper the problems of market economy. We have learned how to make sure that the market's benefits do not go just to a few people at the top but are enjoyed broadly by society as a whole. We have learned that we have to regulate markets, there is an important role of government providing safety nets, supporting research, developing new ideas, providing first rate education. We have striven to get a balance between the role of the market and government. These lessons have to be extended to the way we run global economy. We have a global society, in which we become more interdependent, but we don't have yet a global system of dealing with the political consequences, and it is this gap between economic globalization and political globalization that is at the core of so many problems that we see with globalization today. Stiglitz believes that not only is another world possible, he believes that another world is necessary. He knows that economically this other world is possible. He knows that on the basis of economics we can make globalization work. The issue today is one of politics. Can we use the forces of democracy; can we narrow the gap between economic globalization and political globalization? If we can, then he believes that we can reshape globalization, we can make globalization and national economies work not only for the rich and the richest countries of the world but for the poor and the rich in the developed and the developing countries alike.

Tycoons, multinationals and neo-liberal governments need the employees to work in their companies and to pay income taxes, need the consumers to buy their products and to pay sales taxes, need the suppliers, the communities, need also environment and earth as business cannot exist in a vacuum. It is possible that corporations would prefer to have a minimum number of workers, as some garment and athletic shoes companies, will subcontract all their production or possibly their R&D, QA, accounting, human resources, sales and advertising. A company of one person, the CEO, could be the Milton Friedman's ideal, outsourcing everything, working with temporary workers without social benefits, with subcontractors in sweat shops, and with American Idols as Michael Jordan. It is possible that corporations would prefer to be a monopoly, controlling 95% of the market as some hi-tech or software companies, charging very high prices for their products with an insurmountable amount of bugs as there is no alternative for the customers. It is even possible that companies would ruin the environment like many petrochemical companies, externalizing all their costs, forcing communities to pay for cleaning the pollution while other companies will manage to force all of us to buy their patented genetically engineered seeds together with their unsustainable herbicides.

But if the customers, the employees and the communities would exert their strength and their rights, if we could find alternatives, if we could change the ideology from maximizing profits to finding the right equilibrium between all the stakeholders, we could restore David's fallen tent, repair its broken places, renew its ruins, and build the corporation as it used to be – an organization intended to serve society, to take part in the community activities, to employ many employees that would be contented with their work, to deliver goods and services which will satisfy the customers, to be sustainable and not pollute the environment, and to have a social responsibility, all that while obtaining an optimal profitability and an adequate return on investment. Not maximizing anything but achieving a holistic harmony of the interests of all stakeholders – employees and executives, customers, controlling and minority shareholders, suppliers, community, country, ecology, earth, in a healthy and sustainable environment with happy, equal and sociable people, working in companies which do not exist in order to be profitable but which are profitable in order to live.

17. 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 בארץ".
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 sieht 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 zoppare".

"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.

18. COSMOPOLITAN QUOTES ON BUSINESS ETHICS

1. “Morten: And what are we going to do, when you have made liberal-minded and high-minded men of us?”

Dr. Stockman: Then you shall drive all the wolves out of the country, my boys!”

(Ibsen, An Enemy of the People, Act V)

2. “Selon que vous serez puissant ou miserable,

Les jugements de Cour vous rendront blanc ou noir.”

According to your mighty or miserable position,

The judgment of court will render you white or black.

(La Fontaine, Fables, Livre septieme, Fable I)

3. “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, German philosopher, 1788-1860)

4. “I’ve become rich, friendless and mean,

and in America, that’s as far as you can go.”

(Mr. Vandergelder, “Hello, Dolly!”)

5. “The accomplice of a thief is his own enemy;

He is put under oath and dare not testify.”

(The Bible, Proverbs, 29:24)

6. “In a too limpid water, there are no fishes.”

(Zen Proverb)

7. “Dr. Stockman: And just look here, Katherine – they have torn a great rent in my black trousers too!

Mrs. Stockman: Oh, dear! – and they are the best pair you have got!

Dr. Stockman: You should never wear your best trousers when you go out to fight for freedom and truth.”

(Ibsen, An Enemy of the People, Act V)

**8. “Now a traveler came to the rich man,
But the rich man refrained from taking one of his own sheep or cattle
To prepare a meal for the traveler who had come to him.
Instead, he took the ewe lamb that belonged to the poor man
And prepared it for the one who had come to him.”
David burned with anger against the man and said to Nathan,
“As surely as the Lord lives, the man who did this deserves to die!
He must pay for the lamb four times over,
Because he did such a thing and had no pity.”
Then Nathan said to David: “You are the man!”
(The Bible, 2 Samuel, 12:4-7)**

**9. “Obsequium amicos veritas odium parit”
Readiness to oblige creates friends, frankness engenders hatred
(Terence, Andrienne, I,1,68)**

**10. “Hippolyte – Quelques crimes toujours precedent les grands crimes.
Quiconque a pu franchir les bornes legitimes
Peut violer enfin les droits les plus sacres;
Ainsi que la vertu, le crime a ses degres;
Et jamais on n’a vu la timide innocence
Passer subitement a l’extreme licence.”
(Racine, Phedre, Acte IV, Scene II, 1094-1098)**

**“Hippolyte – Some crimes always precede major crimes.
Whoever has crossed the legitimate borders
Can ultimately violate the most sacred rights;**

As with virtue, crime has its degrees;
 And never have we seen timid innocence
 Cross over suddenly to extreme license.”

11. “He who walks righteously and speaks what is right,
 who rejects gain from extortion and keeps his hand from accepting bribes,
 who stops his ears against plots of murder
 and shuts his eyes against contemplating evil –
 this is the man who will dwell on the heights,
 whose refuge will be the mountain fortress.
 His bread will be supplied, and water will not fail him.
 Your eyes will see the king in his beauty
 and view a land that stretches afar.
 In your thoughts you will ponder the former terror:
 ‘Where is that chief officer?
 Where is the one who took the revenue?
 Where is the officer in charge of the towers?’
 You will see those arrogant people no more,
 those people of an obscure speech,
 with their strange, incomprehensible tongue.”
 (The Bible, Isaiah, 34:15)

12. “The problem with being in the rat race is, even if you win, you’re still a rat.”
 (Lily Tomlin)

13. “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, Maximes)

14. “God loves from whole to parts; but human soul
 Must rise from individual to the whole.

Self-love but serves the virtuous mind to wake,
 As the small pebble stirs the peaceful lake;
 The centre moved, a circle strait succeeds,
 Another still, and still another spreads;
 Friend, parent, neighbour, first will it embrace;
 His country next; and next all human race.”
 (Alexander Pope, 1688-1744, An Essay on Man)

15. "The truth can wait, for it lives a long life"
 (Arthur Schopenhauer, German philosopher, 1788-1860)

16. “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.”
 (Miller, All My Sons, Act Three)

17. “It is often easier to fight for principles than to live up to them.”
 (Adlai E. Stevenson in a lecture in New York City in 1952)

18. “No servant can serve two masters. Either he will hate the one and love the other, or he will be devoted to the one and despise the other. You cannot serve both God and Money.” (The Bible, The New Testament, Luke, 16:13)

19. “Do not exploit the poor because they are poor
 And do not crush the needy in court,
 For the Lord will take up their case
 And will plunder those who plunder them.”
 (The Bible, Proverbs, 22:22-23)

"על דאטעם – אטפוד, וסוף מטיפיד – יטופון"

Al deateft atafouh - vesof metifaih yetoufoun (Aramaic).

"Because you have drowned others - you were drowned, and those who have drowned you - will be drowned."

When Hillel the wise, as told in the Jewish Mishna, saw the head of a robber whom he knew, floating in the river, Hillel said: "Because you have robbed and murdered your victims and thrown their bodies into the river, your murderers who are also criminals have murdered you, and their crime will be punished by other criminals who will also kill them and throw their bodies into the river."

The Mishna says in Sanhedrin (kof, ain aleph):

"במידה שאדם מודד – מודדין לו"

Bemida sheadam moded – modedin lo.

"A criminal is punished by the same measure of his crime."

Haman wanted to hang Mordachai and he himself was hanged. The Egyptians drowned the Hebrew babies and were themselves drowned while chasing the Hebrews who fled from Egypt.

20. "And We showed them the two highways. But they have not embarked upon the steep road. And what will convey to you what the steep road is? Emancipating a slave, or feeding on a day of hunger an orphaned relative or a pauper in misery. The one will be of those who believe, and enjoin patience on one another, and exhort each other to kindness: they are the company on the Right Hand. But those who repudiate our signs, they are the company on the Left Hand: over them will be a vault of fire."

(Koran, The City, 10-20)

21. "Dr. Stockman: Well, but is it not the duty of a citizen to let the public share in any new ideas he may have?

Peter Stockman: Oh, the public doesn't require any new ideas. The public is best served by the

good, old-established ideas it already has."

(Ibsen, *An Enemy of the People*, Act II)

22. "I tell you the truth, unless you change and become like little children, you will never enter the kingdom of heaven. Therefore, whoever humbles himself like this child is the greatest in the kingdom of heaven."

(The Bible, Matthew, 18:3-4)

23. The TV series *Yes Minister* 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 communicate 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)

24. "- Signor Hakham, el asno se cayo al poso!

- No se puede hazer nada, car c'est Hilul Shabat, il est défendu de travailler le jour du Sabbath.

- Ma es su asno, signor Hakham!

- Ah Dio santo! Se deve salvarlo! Mon Dieu, dans ce cas la, Pikuah nefesh dokhe Shabat, pour sauver une âme on peut faire outre du Sabbath."

(Kuento, Judeo-Spanish folk story, told in Ladino, French and Hebrew, by Pauline & Albert Cory)

"- Mister Rabbi, the donkey has fallen into the well!

- We cannot do anything, as it would be the sacrilege of Sabbath if we work on the holy day.

- But it is your donkey, Mister Rabbi!

- Good Lord! We have to save him! It is permitted in the Law to work on Sabbath in order to save a soul."

25. "Conscience is but a word that cowards use,

Devis'd at first to keep the strong in awe:

Our strong arms be our conscience, swords our law.

March on, join bravely, let us to't pell-mell;

If not to heaven, then hand in hand to hell."

(Shakespeare, Richard III, Act V, Scene III)

26. "Theories are like nets: only those who throw them, will fish."

(Novalis)

27. "Who will guard the guards themselves?"

(Juvenal, Satires)

28. "A gift from the Danaans, and no ruse?

Is that Ulysses' way, as you have known him?

Achaeans must be hiding in this timber,

Or it was built to butt against our walls,

Peer over them into our houses, pelt

The city from the sky. Some crookedness

Is in this thing. Have no faith in the horse!

Whatever it is, even when Greeks bring gifts

I fear them, gifts and all. 'Timeo Danaos et dona ferentes.' "

(Virgil, The Aeneid, Book II, 62-70)

29. Nihil agis, nihil moliris, nihil cogitas, quod non ego non modo audiam, sed etiam videam planeque sentiam.

Nothing you do, nothing you undertake, nothing you plan that I would not only hear but would indeed plainly see and observe.

(Cicero in the Senate, the first oration against Catiline)

30. "Je fis souffler un vent révolutionnaire.

Je mis un bonnet rouge au vieux dictionnaire.

Plus de mot sénateur! plus de mot roturier!

Je fis une tempête au fond de l'encrier,

Et je mêlai, parmi les ombres débordées,

Au peuple noir des mots l'essaim blanc des idées;

Et je dis: Pas de mot ou l'idée au vol pur

Ne puisse se poser, toute humide d'azur!...

Je bondis hors du cercle et brisai le compas.

Je nommai le cochon par son nom; pourquoi pas?"

(Victor Hugo, Reponse a un acte d'accusation, Reply to a bill of indictment)

"I have swept a revolutionary wind.

I have put a red hat on the old dictionary.

No more noble! no more common people!

I have made a tempest at the bottom of the inkstand,

And I have blended, between the overloaded shadows,

The white swarm of ideas with the black multitude of words;

And I said: No words where the pure flight of ideas

Cannot land on, all humid from the azure sky!...

I have leaped out of the ring and broken the compass.

I have pointed the finger at the pig; why not?

19. UNITED NATIONS' UNIVERSAL DECLARATION OF HUMAN RIGHTS

Jacques Cory has quoted in his books the United Nations' Universal Declaration of Human Rights and teaches it in his courses. The Declaration was translated into 444 languages and Cory has initiated, translated (with Ladinocomunita) and edited the translation of the document into Ladino, his mother tongue. This Declaration is the most comprehensive document on cosmopolitan human rights, business ethics, sustainable, social, economic, educational, and governmental justice. It is the common basis of international ethics and law.

Universal Declaration of Human Rights

Preamble

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

Now, therefore,

The General Assembly,

Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Article 1

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3

Everyone has the right to life, liberty and security of person.

Article 4

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6

Everyone has the right to recognition everywhere as a person before the law.

Article 7

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9

No one shall be subjected to arbitrary arrest, detention or exile.

Article 10

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11

1. Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.
2. No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13

1. Everyone has the right to freedom of movement and residence within the borders of each State.
2. Everyone has the right to leave any country, including his own, and to return to his country.

Article 14

1. Everyone has the right to seek and to enjoy in other countries asylum from persecution.
2. This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15

1. Everyone has the right to a nationality.
2. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16

1. Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
2. Marriage shall be entered into only with the free and full consent of the intending spouses.
3. The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

Article 17

1. Everyone has the right to own property alone as well as in association with others.
2. No one shall be arbitrarily deprived of his property.

Article 18

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20

1. Everyone has the right to freedom of peaceful assembly and association.
2. No one may be compelled to belong to an association.

Article 21

1. Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
2. Everyone has the right to equal access to public service in his country.
3. The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

Article 22

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23

1. Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
2. Everyone, without any discrimination, has the right to equal pay for equal work.
3. Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.
4. Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25

1. Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.
2. Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26

1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
3. Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27

1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28

Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29

1. Everyone has duties to the community in which alone the free and full development of his personality is possible.

2. In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.
3. These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

Article 30

Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

20. 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 more 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.

This book 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.

21. GLOBAL CORRUPTION BAROMETER - % OF PEOPLE WHO PAID BRIBES – TRANSPARENCY INTERNATIONAL – 2013

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. It is probably surprising that a corrupt country as Argentina (TI – 107) has only 13% paying bribes only a few percent more than Switzerland, and even more surprising than the most corrupt country in the world – Sudan – has only 17% of the population paying bribes, putting a question mark to the validity of the Barometer – bearing in mind that the Barometer is based on people being surveyed whether they have paid a bribe to a public body during the last year, with a margin of error for each country of 3%. Yet, for a small number of countries, including Brazil and Russia, data on particular questions has been excluded because of concerns about validity and reliability. People may be afraid to tell the truth in this matter. 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.

22. THE RISE AND FALL OF BUSINESS ETHICS FOLLOWING THE GREAT RECESSION OF 2007/10 BY JACQUES CORY, PhD

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!

23. THE MAIN PRINCIPLES FOR THE FUTURE OF CAPITALISM IN THE NEW SUSTAINABLE SOCIETY

Cory's theories analyze contemporary capitalism, the Great Recession and the Economic Whirl, based on Dr. Cory's research & books, and more than 150 books, 130 videos, thousands of articles and documents, 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 Dr. Cory in his works. In the next crisis which could occur within the current decade, 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. These theories differ fundamentally from the prevailing neo liberal views, but are nevertheless contemporary, with a contrarian approach.

In this research endeavor, the author finds the most profound sources of financial and economic instability and suggests workable remedies that can be adopted without delay. It is true that the economic future is uncertain, but unfortunately as the causes of the instability do not change, the results of the systemic failures can be predicted, while the only thing that changes is the order of magnitude of the crises. Economists tend to over-simplify their models – the neoliberals adopt free market theories, the Keynesians and even Stiglitz try to find the right balance between regulation and free markets. These theories offer a much more complex solution, based first of all on moral and ethics, but also on sociology, psychology, philosophy, while giving workable economic solutions. A precondition for a sustainable future of capitalism is to adopt appropriate corporate governance as stipulated in Dr. Jacques Cory's previous books with the changes needed to reflect the crises of the last decade.

Finally, Dr. Cory's theories suggest a new political economy of the state, new strategy for the private and public sectors, new economy of income and wealth distribution, in the context of a proper humane policy bringing economic development. It calls into question the conduct of corporations, leaders, executives and regulators before and during the Great Recession in order to help the reader to understand how the business models of the invisible hand, minimal regulation and maximization of profits have a perverse impact on the world economy, society and stakeholders and ultimately – business and profitability. The theories encourage the reader to develop and follow his own insights, which could be different from the prevailing neo liberal ideology, and find the right equilibrium between profitability, business ethics, social responsibility, globalization, sustainability, complementing each other in the long run.

After witnessing, as a businessman and academic, the Economic Whirl starting in the eighties and culminating in the Great Recession of 2007-2010, Dr. Cory draws 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 new sustainable society, 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
- * business 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 monetary policy
- * devising from scratch a holistic sustainable economy doing justice to the people and not to tycoons

24. 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.

25. PROFITABILITY AND BUSINESS ETHICS

Many businessmen believe that a company can either be profitable or ethical but that it can't be both at the same time. If a company has to compromise on one of those issues, it prefers to do so on ethics, as the success of a company and its management is primarily based on its profitability and not on its ethics. An unethical company is not penalized for its unethical conduct, if it does not infringe any law, and the same is true for its executives who continue to receive their high salaries, stock options and benefits, as long as they maximize profitability, even at the expense of ethics. We should examine the oxymoron stated by Milton Friedman, that the objective of a company is only to maximize profits and that a company should not have any objectives of social responsibility. Where are we maximizing our behavior in our lives? Do we maximize our eating, drinking, vacations, or even return on investment? Each maximization has a price tag: eating excessively results in bulimia, drinking too much results in drunkenness, too long vacations degenerate, while a very high return on investment has a tradeoff with risk or brings too many competitors. Aristotle preconized more than two thousand years ago that we should find moderation in everything we do, the golden mean, as excessiveness ultimately corrupts. His precepts were true then as they are true today. One should find the right balance between the hardware of business: production, sales, profitability and valuation, and the software of business: ethics, quality, integrity and humaneness. Only thus is it possible to find the perfect harmony that will ensure the long term prosperity of the company and its stakeholders.

There are 12 outstanding principles and basic conditions that are the prerequisites for an ethical and profitable company:

1. Ethics, Profitability and the Interests of the Stakeholders

Everybody believes that a prerequisite for a viable and prosperous company is profitability. A company that is not profitable will not be able to survive in the long run and we should do our best in order to be profitable. Profitability is like the oxygen that we breathe; it is a precondition for our living. However, nobody decides where to live exclusively on the basis of the amount of oxygen that exists in his neighborhood. Or paraphrasing Moliere in his play "L'avare" – we should be profitable (eat) in order to live but we should not live in order to be profitable (eat). The quality of life of every human being, like the quality of life of every company, has other parameters as well, primarily the safeguarding of the interests of the stakeholders of the company and fair conduct toward them: the employees, customers, suppliers, creditors and so on. The company has, therefore, to obey the Golden Rule: "Don't do unto others what you wouldn't want done to you". This issue will be further emphasized, as it is a key element in ethical thinking.

2. Financial Integrity and Strength

Financial creativity can ruin companies, as we have seen in many cases in recent years, such as Enron, Barings Bank and others. In order to survive in the long run a company has to be financially moderate, with a balanced leverage, sufficient equity, low indebtedness, a positive cash flow, integrity of the financial management, even if it is at the expense of maximum profitability, growth and valuation. A prerequisite of survival is security, for the individual, the corporation and the nation. As a nation spends a large part of its GNP for defense, so a company has to ensure its security and cannot jeopardize its existence with financial creativity, transferring profits to affiliated companies, taking loans through related companies, reporting expenses in next year's financial statements, actualizing forecasted profits for the next ten years in this year's income statement, reporting R&D expenses as assets, and so on. Sometimes the

auditors cooperate with the reckless executives; often the SEC or even the public look benevolently on such conduct, but a company that acts carelessly in its finances will not subsist in the long run.

3. Enforcement by an Authoritative and Democratic Management

Many believe that an authoritative and democratic management is an oxymoron, but the most successful and prosperous companies prove that it is feasible. Management has to be authoritative in a company as in a nation; it is impossible to manage in a flabby way, where everyone does whatever he wants, nobody is accountable, directives are not implemented, instructions are not enforced, and the whole company is managed like a fraternity. Therefore, a company has to be managed in an authoritative way, obeying management directives, enforcing the company policy and decisions. Nevertheless, enforcement has to be carried on graciously, not through a dictatorial management, and to take the inputs of lower level management and employees into consideration. Most of the modern business books preconize such methods of management, but unfortunately many companies are managed by brutal bosses, or in an anarchical manner; few companies are managed by an authoritative and democratic management. This mode of management can even be seen as a prerequisite for an ethical company, as it combines the best methods.

4. Quality and Excellence

The company in the third millennium perceives quality and excellence as prerequisites of success, but in many cases this is only a slogan or a panacea. How is it possible to solve the dilemma of improving quality while obtaining a profitability which is lower than the maximal one? What is the value of quality and to what extent should it be enhanced, even if it is not needed? Standards are set by the Standards Institutions, the customers' specifications set what is required and those who abide by the standards and the specs should encounter no problems. However, unethical companies that want to maximize profits at all costs do not abide by those rules, deliver products that do not comply with the specs, sometimes even endangering human lives. Maximization of profits is always at the expense of something else; you deliver lower quality products to your customers, you pay lower than average salaries to your employees, you postpone payments to your suppliers, you reschedule the installments of your loans, you evade paying taxes, you externalize your ecological expenses, and of course, you do not meet the standards and excellence required by an ethical company. An ethical company should, therefore, find the right balance between profitability, quality and excellence, while safeguarding the interests of all its stakeholders.

5. Truthful and Transparent Reporting

The Sarbanes-Oxley Act is supposed to improve the truthfulness and transparency of reporting of American companies and companies that are traded in the US. Many companies have reluctantly decided to abide by the new rules, even if they find them somewhat "draconic". Others invest huge amounts of money in order to find ways of circumventing the act without breaking the law. However, the obvious way should be to act ethically and give true and transparent reports as companies are bound by law to do. It is by far the simplest and cheapest way to cope with the Act, as it is ultimately more efficient to be ethical in the long run. Those who have a clean conscience should not be afraid of transparency. Opaque reporting is a sign of unethical conduct, as we have seen at Enron, Barings, WorldCom and many others. Reporting should also be comprehensible to minority shareholders in financial statements, prospectuses, special reports and so on. It is recommended that companies should add ethical, social responsibility and ecological reports to their annual reports. Fraudulent reports are beneficial only to unethical

executives, assisted by lawyers and auditors who operate in contradiction to their professional ethics, which require truthful and transparent reporting.

6. Aggressive and Creative Marketing

In a world that has limited wars to a minimum, the business world has become the outlet for aggression. "Street fighter" is a compliment for an aggressive businessman, but it is, however, recommended to limit the aggression to marketing instead of finance and human relations. Only in marketing should businessmen set free their native aggression and creativity, as we live in a very competitive market and the meek do not survive. A company can be ethical in its advertising and its conduct toward competitors while employing war-like tactics of cunning. Should a company abide by the rule of "let the buyer beware" or "giving full disclosure of all the products' deficiencies"? Does it have to emphasize its strengths as well as its weaknesses in the same manner? If you are transparent in marketing, should you light up your problems with a torch or show how your products are better than those of your competitors? In negotiations should you tell the whole truth or just not lie? A prerequisite to the success of a company is growth and obtaining a large market share. It is very difficult to find companies that can achieve that by being completely ethical. It is almost impossible to find companies or businessmen who are 100% ethical, and if you have to give leeway to your aggressions and cunning, it could be that it is preferable to do so in marketing rather than in finance, as the competitors are strong enough to care for their own interests and it is questionable if stakeholders in the company, such as the community or government, are.

7. The Humaneness of Management

The most important resource of a company is its employees and management. A company with the best products, with the most advanced technology, with the most revolutionary know-how, cannot survive without dedicated, excellent, motivated and honest employees, who see their company as their second home, who are loyal and give their utmost to the organization. In order to achieve this goal management has to be humane; there should be no sexual, racial, religious, or age discrimination, there shouldn't be too wide gaps in the level of salaries, there should be almost no temporary workers without social benefits and no wrongdoing done to employees. Many unethical companies achieve maximum profitability by paying minimal salaries, no social benefits, widely employing temporary workers, banning unions, adopting brutal methods to enforce discipline, with constant threats of layoffs, while keeping the huge salaries of top management untouched. Those companies can increase profitability in the short run, but cannot be profitable in the long run, as employees contribute most in a supportive environment. The basic quality of managers, doctors, teachers and civil servants who interact with people should be humaneness, and as a doctor with despicable conduct towards his patients is a bad doctor, even if he is very proficient, so is a brutal boss who enjoys rendering the lives of his subordinates miserable a bad manager and he will not succeed in his job in the long run.

8. Social Responsibility

In the last few years there is a confusion of terminology between business ethics, social responsibility and sustainability. The best specialists deal with those issues and many see their terms as encompassing all the others. Social Responsibility, in its strict terminology, is the care of the community, society and the interests of the weaker segments of society. There could be a contradiction between business ethics and social responsibility, as the Mafia can contribute millions to society while obtaining the funds for their donations in the most unethical manner. Tobacco companies contribute millions to cultural activities but do they become ethical because of that? Companies that wrong minority shareholders in millions of dollars can donate part of

those sums to a business school or even found a Center for Business Ethics. Social Responsibility is undoubtedly one of the pillars of Business Ethics, but it does not replace it. It is preferable that a company should not wrong its stakeholders: employees, customers, creditors and suppliers, while not contributing anything to social responsibility and the community, than to have a company that wrongs all its stakeholders and donates part of those unethical profits to the community. The community will be far better off if a company behaves ethically without giving any donations, as the community is comprised of the stakeholders of the company: the employees, the suppliers and the customers. Unethical companies wrong their stakeholders usually ten times more than the amounts that they donate to the community, so society has a much larger deficit incurred as a result of unethical conduct than the benefit it derives from social responsibility. The Robber Barons who wronged their employees, customers and suppliers donated only a fragment of what they have earned unethically to society. A company is perceived as very ethical if it donates one percent of its profits (not of its income...) to society. We are far more interested on how the company obtained the remaining 99% of its profits. The same token applies with sustainable companies who contribute to ecology while wronging their stakeholders. An unethical company which is socially responsible or sustainable is an oxymoron; it is sheer hypocrisy and eyewash!

9. Environment

One of the most common ways to maximize profitability is by externalizing expenses from the company to the government or the community. Those expenses, which the company does not incur although it causes them, are called externalities. Thus, if a company dumps its toxic waste into a river, into the air, the sea or the soil, it does not incur the cost it causes to ecology, which is incurred to the community or the government if they want to remediate the harm. Nowadays, there is quite extensive legislation on the preservation of the environment in the US, countries in Europe, Canada, Australia, and so on. However, the enforcement of those laws is not easy and unethical mega-corporations try very hard to evade them, as it is much cheaper to externalize the expenses to the community, thus maximizing profits. In many cases those companies contribute funds to unethical politicians, who assist them in evading the laws. The Government cannot allocate the funds to fight against those corporations, and NGOs, communities and individuals find it even harder. Thus, the main approach should be ethical, by abstaining from investing in companies that harm the environment and investing in ecological funds. The harm to the environment ultimately affects all of us, if not in this generation then in the next one. Cancer and many other illnesses result from those wrongdoings, as all of us breathe the same air and are affected by global warming. We are, after all, every one of us, part of the same life chain.

10. Ethical Infrastructure

An ethical company or an ethical individual cannot survive in a corrupt environment. The whole infrastructure should be ethical in order to facilitate the ethical conduct of a company. If society does not condemn wrongdoing and glorifies unethical conduct, there is no incentive to managers to behave ethically, as we are social-minded and most of us cannot live in a society where we are ostracized. In the past, religion was the watchdog of morals and of ethics, although there were too many cases of abuse. Today, society should condemn ethical criminals instead of condemning whistleblowers who try to remedy their wrongdoing. A total change of attitude is needed in order to glorify and reward whistleblowers. Those who wrong their stakeholders should be banned from society, as should bankrupts who manage to salvage all their wealth by externalizing the bankruptcy to their creditors, employees and suppliers. Nowadays, the wrongdoers are treated by society as “smart guys”, who con their creditors, who con the government while evading paying taxes by “tax-planning”, which may be legal but is unethical.

If it is possible to bribe judges and policemen, buy pardons and fix tenders, no ethical codes could prevent one from committing those crimes, as the prerequisite of the implementation of the ethical codes is that the managers and employees, as well as the society, should be ethical. Unethical companies, such as Enron, crumble in the same way that corrupt societies, such as the Soviet Union, crumbled. The infrastructure of the society, local administration, police, judicial system, politics and government will ultimately become ethical when the situation becomes unbearable, when corruption finally distorts the whole economy, as only ethical economies and nations can prosper in the long run. The same rule applies to the business environment. No ethical Don Quixote can remain ethical when all his colleagues are unethical; therefore education on ethical conduct is a prerequisite for a profitable and ethical company. In the same manner that a transportation, sewage and energy infrastructure is formed, so an ethical infrastructure for the survival of society has to be formed.

11. Ethical Tycoons

In order to discern which companies are ethical we have to examine who their executives are and take them as an example. Warren Buffett is a typical example of an ethical tycoon who has succeeded to be almost the richest man in the world by combining, in a remarkable manner ethical conduct with very high profitability. However, he is soon to give up most of his wealth to community, thus achieving social responsibility as well. Buffett believes that excessive wealth that was originated in society should go back to society, not 10% or 1%, but most of it, as he has shown. Not by legislation as in ultra-socialist countries, not by nationalization as in communist countries, but in a humane capitalistic regime, setting a voluntary example for every businessman. This is an inspiring example in an environment that has become less and less ethical, in a society where most of the wealth belongs to very few tycoons. We need to follow the example of ethical businessmen such as Buffett and to condemn the unethical conduct of the Lays and Skillings, in order to prove that being profitable and ethical is not an oxymoron. We should ostracize tycoons who made their fortunes by bribing corrupt politicians in order to receive privatized assets at a minimal price, by wronging minority shareholders, by stealing from pension funds and by manipulating the price of shares. We should glorify the ethical businessmen, with impeccable reputations and records of fair conduct to stakeholders, in order to induce managers to work in their companies and be proud of it, to convince customers to buy their products, services or funds, to influence banks to lend them money, as they should be set as an example for all of us.

12. A Holistic Business and Ethical Strategy

Each one of those principles is viable and a prerequisite for an ethical and profitable company. However, the precondition for their implementation is the orchestration of all of them in unison. Only a company that implements all the principles would/should prosper in the long run. It is obvious that nowadays there are many companies that do not comply with any of the principles, with the exception of marketing aggressiveness. Nevertheless, they prosper in the short run and sometimes even in the long run. Enron prospered for many years and was set as an example in the best business schools. Companies that were founded by the Robber Barons exist even today. But we can decide if unethical companies prevail. We can decide not to work for them, not to lend them money, not to buy their products and not to sell them ours. We have the power as employees, with our unions and pension funds, as customers who can be organized, as minority shareholders who can obtain control of their companies, as communities who can forbid unethical companies to operate in their towns, as bankers who can decide not to lend them money. Recent history has proven how we can organize ourselves in such a way as to make ethical conduct prevail, thus safeguarding the interests of the stakeholders. It was the Labor

Unions who forced unethical companies to pay fair wages to their employees. The Greens have forced mega-corporations to preserve the environment. Activist associations have changed resolutions which were unfair to the minority shareholders. Ethical countries have managed to eradicate bribery and corruption; ethical communities ostracize unethical corporations. We should exercise our power with a holistic approach, assisted by the Institutes of Ethics, the Supervision Boards, and the Ethical Funds, to find the ethical companies and invest only in them. We should trust only ethical companies and businessmen and ostracize the others. It is not a utopian dream; it is feasible if we are properly organized, if we train management to be ethical, if we prove that we can be both profitable and ethical. We can achieve this goal in the foreseeable future to the benefit of society and individuals who want to survive in a sustainable environment.

26. LIST OF CORRUPTION PERCEPTION INDEX - TRANSPARENCY INTERNATIONAL – RANK IN 2014, SCORES IN 2012, 2013, 2014

2014 RANK	COUNTRY	SCORES		
		2014	2013	2012
<u>1</u>	<u>Denmark</u>	<u>92</u>	<u>91</u>	<u>90</u>
<u>2</u>	<u>New Zealand</u>	<u>91</u>	<u>91</u>	<u>90</u>
<u>3</u>	<u>Finland</u>	<u>89</u>	<u>89</u>	<u>90</u>
<u>4</u>	<u>Sweden</u>	<u>87</u>	<u>89</u>	<u>88</u>
<u>5</u>	<u>Norway</u>	<u>86</u>	<u>86</u>	<u>85</u>
<u>5</u>	<u>Switzerland</u>	<u>86</u>	<u>85</u>	<u>86</u>
<u>7</u>	<u>Singapore</u>	<u>84</u>	<u>86</u>	<u>87</u>
<u>8</u>	<u>Netherlands</u>	<u>83</u>	<u>83</u>	<u>84</u>
<u>9</u>	<u>Luxembourg</u>	<u>82</u>	<u>80</u>	<u>80</u>
<u>10</u>	<u>Canada</u>	<u>81</u>	<u>81</u>	<u>84</u>
<u>11</u>	<u>Australia</u>	<u>80</u>	<u>81</u>	<u>85</u>
12	Germany	79	78	79
12	Iceland	79	78	82
14	United Kingdom	78	76	74
15	Belgium	76	75	75
15	Japan	76	74	74
17	Barbados	74	75	76
17	Hong Kong	74	75	77
17	Ireland	74	72	69
17	United States	74	73	73
21	Chile	73	71	72
21	Uruguay	73	73	72
23	Austria	72	69	69
24	Bahamas	71	71	71

25	United Arab Emirates	70	69	68
26	Estonia	69	68	64
26	France	69	71	71
26	Qatar	69	68	68
29	Saint Vincent and the Grenadines	67	62	62
30	Bhutan	65	63	63
31	Botswana	63	64	65
31	Cyprus	63	63	66
31	Portugal	63	62	63
31	Puerto Rico	63	62	63
35	Poland	61	60	58
35	Taiwan	61	61	61
37	Israel	60	61	60
37	Spain	60	59	65
39	Dominica	58	58	58
39	Lithuania	58	57	54
39	Slovenia	58	57	61
42	Cape Verde	57	58	60
43	Korea (South)	55	55	56
43	Latvia	55	53	49
43	Malta	55	56	57
43	Seychelles	55	54	52
47	Costa Rica	54	53	54
47	Hungary	54	54	55
47	Mauritius	54	52	57
50	Georgia	52	49	52
50	Malaysia	52	50	49
50	Samoa	52	N/A	N/A
53	Czech Republic	51	48	49

54	Slovakia	50	47	46
55	Bahrain	49	48	51
55	Jordan	49	45	48
55	Lesotho	49	49	45
55	Namibia	49	48	48
55	Rwanda	49	53	53
55	Saudi Arabia	49	46	44
61	Croatia	48	48	46
61	Ghana	48	46	45
63	Cuba	46	46	48
64	Oman	45	47	47
64	The FYR of Macedonia	45	44	43
64	Turkey	45	50	49
67	Kuwait	44	43	44
67	South Africa	44	42	43
69	Brazil	43	42	43
69	Bulgaria	43	41	41
69	Greece	43	40	36
69	Italy	43	43	42
69	Romania	43	43	44
69	Senegal	43	41	36
69	Swaziland	43	39	37
76	Montenegro	42	44	41
76	Sao Tome and Principe	42	42	42
78	Serbia	41	42	39
79	Tunisia	40	41	41
80	Benin	39	36	36
80	Bosnia and Herzegovina	39	42	42
80	El Salvador	39	38	38

80	Mongolia	39	38	36
80	Morocco	39	37	37
85	Burkina Faso	38	38	38
85	India	38	36	36
85	Jamaica	38	38	38
85	Peru	38	38	38
85	Philippines	38	36	34
85	Sri Lanka	38	37	40
85	Thailand	38	35	37
85	Trinidad and Tobago	38	38	39
85	Zambia	38	38	37
94	Armenia	37	36	34
94	Colombia	37	36	36
94	Egypt	37	32	32
94	Gabon	37	34	35
94	Liberia	37	38	41
94	Panama	37	35	38
100	Algeria	36	36	34
100	China	36	40	39
100	Suriname	36	36	37
103	Bolivia	35	34	34
103	Mexico	35	34	34
103	Moldova	35	35	36
103	Niger	35	34	33
107	Argentina	34	34	35
107	Djibouti	34	36	36
107	Indonesia	34	32	32
110	Albania	33	31	33
110	Ecuador	33	35	32

110	Ethiopia	33	33	33
110	Kosovo	33	33	34
110	Malawi	33	37	37
115	Côte d'Ivoire	32	27	29
115	Dominican Republic	32	29	32
115	Guatemala	32	29	33
115	Mali	32	28	34
119	Belarus	31	29	31
119	Mozambique	31	30	31
119	Sierra Leone	31	30	31
119	Tanzania	31	33	35
119	Vietnam	31	31	31
124	Guyana	30	27	28
124	Mauritania	30	30	31
126	Azerbaijan	29	28	27
126	Gambia	29	28	34
126	Honduras	29	26	28
126	Kazakhstan	29	26	28
126	Nepal	29	31	27
126	Pakistan	29	28	27
126	Togo	29	29	30
133	Madagascar	28	28	32
133	Nicaragua	28	28	29
133	Timor-Leste	28	30	33
136	Cameroon	27	25	26
136	Iran	27	25	28
136	Kyrgyzstan	27	24	24
136	Lebanon	27	28	30
136	Nigeria	27	25	27

136	Russia	27	28	28
142	Comoros	26	28	28
142	Uganda	26	26	29
142	Ukraine	26	25	26
145	Bangladesh	25	27	26
145	Guinea	25	24	24
145	Kenya	25	27	27
145	Laos	25	26	21
145	Papua New Guinea	25	25	25
150	Central African Republic	24	25	26
150	Paraguay	24	24	25
152	Congo, Republic of	23	22	26
152	Tajikistan	23	22	22
154	Chad	22	19	19
154	Congo, Democratic Republic of	22	22	21
156	Cambodia	21	20	22
156	Myanmar	21	21	15
156	Zimbabwe	21	21	20
159	Burundi	20	21	19
159	Syria	20	17	26
161	Angola	19	23	22
161	Guinea-Bissau	19	19	25
161	Haiti	19	19	19
161	Venezuela	19	20	19
161	Yemen	19	18	23
166	Eritrea	18	20	25
166	Libya	18	15	21
166	Uzbekistan	18	17	17
169	Turkmenistan	17	17	17

170	Iraq	16	16	18
171	South Sudan	15	14#N/A	
172	Afghanistan	12	8	8
173	Sudan	11	11	13
174	Korea (North)	8	8	8
174	Somalia	8	8	8

XI. CONCLUSION

After finishing to write this book I feel a sense of humility. I thought that I knew a lot, in literature, drama, films, languages, but following the research that I made in order to write the book I reach the conclusion that I know almost nothing. A few years ago, I felt that I am not reading enough the books in my library in the many languages that I have learned. So, I decided to start reading about 500 books in about 50 languages and I read about 50 pages of each of those books just to get the flavor of the book, knowing that it will take me years to read even some of the books in view of the many occupations that I had in teaching and writing books, social occupations, seeing all the dozens of plays, concerts, lectures, and hundred of films that I saw every year at the theaters in Israel and abroad, at the cinematheque, on TV and at DVD libraries, and most of all spending "quality" time with my wife, children, grandchildren and friends. I know well only a few languages, there are many more talented people than me who know better dozens of languages, and it takes me too much time to read the "new" languages Russian, Greek, Arabic, Dutch or the Scandinavian languages. When I prepared the literature chapters of my book I found out that the thousands of books that I read in the past and the hundreds that I read simultaneously are only a drop in the sea of all the thousands of books that I want to read if to mention only the books of the authors in the modern era since 1860. I know that in my life time I'll not read even a large part of those books, it is a sisyphic effort beyond me...

There are many more intellectuals who know better the literatures that I read, almost all the authors have written many more books than me (even those who were less prolific than Alexandre Dumas pere), many more businessmen have succeeded much more than me - becoming CEOs of large companies, becoming millionaires, founding their own startups. Almost all the academics had a more brilliant career than me, became professors, and published books and articles in the most prestigious places. But I started at the age of 57 to publish books and at the age of 60 to teach at the university. However, I reached the conclusion that none of the people I know or heard about had a similar aggregate knowledge that I have, while continuing to live a normal life with a loving family, friends, working full time with an exemplar career, traveling and enjoying a cultural life. I think that I have achieved in the domain of business ethics a world reputation, laying the foundations of ethics to minority shareholders being the first in the world to write about this so important, relevant and topical subject, being the foremost academic in Israel on business ethics having taught thousands of enthusiastic students who chose me as the best lecturer, having written in a decade ten books published by the best publishers on such diverse topics as ethics, globalization, social justice, corporate governance, a novel, a play, dozens of articles and essays, a website with all my personal and academic publications.

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 prominent authors Joshua Sobol "a renaissance spirit"), not so 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 am not sure that my health will enable me to accomplish even a fraction 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.

What can a man yearn for at the age of 72, if not that his milieu, his colleagues, his friends, his students, his readers, his compatriots, and especially his family, would tell him like to Figaro – Ah! Bravo Giacomo! Bravo, bravissimo; a te fortuna non mancherà – Ah, well done Jacques! Well done, very good; You will never lack for luck! And, indeed, in spite of the feelings that I have once in a while when I encounter personal, economic, health and justice setbacks, I consider myself a lucky man, who has achieved most of his goals in life, with self fulfilment, affluence, grateful students and readers, supporting friends, and most of all a marvelous and warm family, who backed with great empathy my activities.

Who would have believed that I would get an Insead MBA, that opened for me a brilliant and lucrative business career, and when I decided to act against the lack of business ethics, to write a dissertation – the first on ethics to minority shareholders - and get a PhD (with Distinction) at the age of 60. That I would write more than 10 books, some of them held in thousands libraries, teach and influence thousands of students, learn 50 languages, read thousands of books, see hundreds of plays, and visit the five continents. So, I am grateful for all what I have achieved, Figaro is sometimes su/up or giù/down, but gracias a la vida que me ha dado tanto, thanks to life who gave him so much, while hoping to contribute even more. This book is therefore not the beginning of the end but the end of the beginning.

I hope that there would be at least a few thousands readers who share with me if not all my interests, at least most of my interests, or even some of my interests in literature, plays, films, business, ethics, academics, culture, languages, music, politics, history, geography, anthropology, sociology, psychology, philosophy, biographies, poetry, folklore, humor, art, innovation, religion, etc. You can read my book in one hour or during a lifetime, as the book (which is also bulky as it encompasses so many topics) has links or can have links to thousands of books, films, songs, directly from this book (I've started to indicate the links but due to their huge number I've ceased to do it quite early but anyone can complement this list), or from Wikipedia, Netflix, YouTube, Amazon, Encyclopedias, the Gutenberg project where you can read thousands of books that I've mentioned in my book free of charge, you can also hear and watch the films, plays, songs, poems, classical music, musicals with the links or without links free of charge, in English or in the other languages mentioned in my book. What is amazing is the availability of culture free of charge or at a very low cost on the Internet and elsewhere. You can read most of the books and plays by Emile Zola, Victor Hugo, Shakespeare, Cervantes, Goethe... and watch most of the plays, films and songs free of charge. For example you can watch the 10 best plays by Moliere played marvelously by La Comedie Francaise free of charge. You can watch most of the films by Charlie Chaplin gratis. And if not - you can purchase the classics in books, plays, films at a very low cost on Amazon or elsewhere on the Internet. An example on how the best authors are disregarded is the case of Paul Johann Ludwig Heise, a German author who won the Nobel Prize about a century ago in 1910. Only 3-27 downloads took place since his works in German were included in the Gutenberg Project. Heise, whom one of the Nobel judges said that 'Germany has not had a greater literary Genius since Goethe'.

So, if the reader is relying on my taste and guidance he can reach a high level of intellectuality at practically no cost. When you think how much you have to pay to see a tedious musical on Broadway (\$500 for a couple of good tickets) or see a popular singer (up to \$1,000 for two or even one ticket)... You can prefer to read a book by Zola, read or watch a play by Shakespeare, watch a film by Ingmar Bergman, or hear a song by Edith Piaf and a concert by Barenboim on the Internet and gratis. So, we are in a topsy-turvy situation: the kitsch costs too much and the best of the best, the divine entertainment in reading or watching classics costs nothing. You just have to change your state of mind, like

I did in my teens, and you'll be transformed to a much better person, an intellectual, a cosmopolitan at no cost. You can even stop keeping in touch with the superficial social network on Facebook, send endless photos of your kids on your mobile phone, or even not use the latest version of this phone which is completely senseless. The best costs nothing and the worst costs a lot, yet there is a lot of demand for the worse while there is almost no demand for the best, all this due to the brainwash of the opium for the mass sellers. And when you think that the neoliberal capitalist regimes accused the communists of brainwashing. This brainwashing was nothing in comparison to the brainwashing of the neoliberals seducing you to pay a lot for products that you don't need, spend your time in occupations that are senseless, and working for a smaller and smaller salary and standard of living while they (the top 1% and the politicians and civil servants working for them) spend millions on even more senseless occupations. The reason for that is that if you become an intellectual reading the classics you might reach the conclusion that those elites do not contribute anything to society and decide to use your democratic rights, chose a new regime – a second republic that will work for the masses' benefits and not for their own. And so a new era will begin, a new gilded age, an intellectual age, an age of social and economic justice, for those of us who would opt at last for a better and new life!

I want to shake the complacency of businessmen, statesmen, fundamentalists, peacelovings, and I am aware that I may be called an enemy of the people or a Don Quixote. I may even be called a dilletante, anti-business, anti-academic, anti-democratic, a pseudo-intellectual, a bloody Jew, a retrograde Oriental, a Pharaonic Egyptian, a monstrous Israeli, a plagiarist, a [Collage painter](#), a nationalist, fascist, Nazi, racist, anarchist, communist, or probably I'll be ignored. I don't want to justify myself. It is true that my book includes a collage of hundreds of entries from Wikipedia, Encyclopedia Britannica and other encyclopedias and Internet websites, extracts of books and plays, works in dozens of languages, but I have edited this collage thus creating a new whole, I would even say a new form of literature, that combines all those, but more than 50% of this book is yet completely original - a bulky book of 800+ pages. This book can be a Life Companion for the [Universal Intellectual Humanist](#), as you can read it during all your lifetime together with all its links to books, films, music, arts, personalities, history, politics, songs, languages, philosophy, drama, etc.

This book is my credo, my truth, which may not be convenient to neoliberals who rule the world's economy, to crookish tycoons, to hypocrite civil rights peacelovings, countries, and international organizations who condemn Israel and back the Hamas, Hezbollah, Iran and terrorism. I advocate cosmopolitanism without relinquishing your national identity, culture in all its forms but primarily the Western culture that I know, tolerance for all nations, religions, and credos, provided that they don't advocate terrorism and don't want to hinder progress, women's rights, making us "return" to the Middle Ages, liberte, egalite, fraternite. I believe like Victor Hugo, Emile Zola, Gandhi and Herzl that we have to take our fate in our own hands, aide-toi et le ciel t'aidera – help yourself and Heaven will help you. I do not think like Schopenhauer who wrote: "The truth can wait, for it lives a long life." At the age of 72, I don't have another long life to live, I am doing it primarily for the sake of my children, my grandchildren, my family, my true friends, my community, city, country, and humanity. I am not afraid as Hugo, Amos, Nathan and Zola were not. I can no more lecture, but I can still write books, and this is what I am doing, not only for bibliotherapy, but rather to leave it as a legacy. I am not a philosopher who waits for eternity to make his impact. I do my utmost to shorten the time for achieving justice and truth, hoping that my readers will continue my mission, as they will have in the future a very long life to achieve them vehemently, humanely, and justly, at last in their lifetime.

XII. CV, FILMS, PHOTOS, LIST OF LINKS

JACQUES CORY – CV AND LIST OF PUBLICATIONS

Dr. JACQUES CORY – CURRICULUM VITAE

PERSONAL INFORMATION

Home Address: 2, Costa Rica Street, Haifa, Israel 34981

Telephone: 972-4-8256608 or 972-4-8246316. Mobile: 972-544-589518.

Fax: 972-4-8343848

E-mail: coryj@zahav.net.il or cory@netvision.net.il

Website: <http://www.businessethicscory.com> or <http://www.businessethics.co.il>

EDUCATION

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' - the first dissertation on this subject in the world.

MBA Business Administration, INSEAD, Fontainebleau, France, 1968. An International MBA in a trilingual program: English, French and German.

BA Economics and Political Sciences, Hebrew University of Jerusalem, Israel, 1966.

ACADEMIC ACTIVITIES

2004-2013 Lecturer 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 - Corporate Social Responsibility, 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 and received appreciation letters from deans and students.

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.

2009-2010 Lecturer at the Executive MBA program, at The Technion Israel Institute of Technology, Tel Aviv, Israel, on: Business Ethics & the Future of Capitalism in a Sustainable Society.

2006 Visiting Professor, INSEAD, Singapore, on: Semestrial Course of Business Ethics - 'Individual, Business & Society: The Ethical Dilemma'.

2005 Lecturer at the Ruppin Academic Center on Business Ethics.

2010-2014 Lecturer at the Carmel Academic Center in English and in Hebrew on Business Ethics and the Future of Capitalism.

BUSINESS ACTIVITIES

- 2014** Writing of Ethical Code, 10 Case Studies, and Training for Sibat, the International Defense Cooperation Agency
- 2006** Chairman of the Advisory Board, Taditel, Israel.
- 2005** Business Manager CycleTec, affiliate of American Israeli Paper Mill, Israel.
- 2002** General Manager Corporate Recovery Management, W&S Israel.
- 1981 - 2000** Top-level management of large and small hi-tech companies, M&A and strategic partnerships, international business, know-how transfer with conglomerates, shares and debentures offerings in the US & Israel, subsidiaries management, international turnarounds, initiating new ventures. Business activities in France, US, Europe, Israel.

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 and 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, 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.

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. Initiated and managed Strategic Planning.

1973-1980: Sales Manager and Head of the Defense Sales Department at Elbit, Israel.

1970-1973: Export Manager and Assistant to the Executive CEO at Electra, Israel.

1968-1970: Assistant to the Strategic Planning VP of Israel Aircraft Industries, Israel.

BOOKS

"Business Ethics for a Sustainable Society: Conquering the Corporate Frankenstein", The Edwin Mellen Press, US, 2009. An academic book in English, focusing on the Economic Whirl, starting in the eighties with damages of billions and culminating in the Great Economic Crisis of 2008 with damages of trillions, its origins, analysis and potential solutions. The book comprises of theoretical issues, cases based on business experience, and works: on business ethics, sustainability, globalization, corporate governance, & social responsibility. Hard cover - 2009, soft cover - 2010, used as textbook.

"Selected Issues in Business Ethics and Social Responsibility", published by Magnes Publishers, the Hebrew University of Jerusalem, Israel, in July 2008: Analysis of theoretical

issues and ethical dilemmas in original cases, films, plays & novels, forecasting the world economic crisis & presenting practical vehicles to overcome the crisis. Received an outstanding acclaim and used as textbook.

Two books - **"Business Ethics: The Ethical Revolution of Minority Shareholders"** and **"Activist Business Ethics"**, published by Kluwer Academic Publishers Boston, US, in 2001 (now Springer). Paperback Editions by Springer, US, 2004. Pioneer research, based on case studies of U.S., French & Israeli companies and extensive business experience, with a modern approach on activism in business ethics. The books found the rules that govern unethical conduct towards minority shareholders, which were validated by the Enron scandal. Activist Business Ethics is quoted on Wikipedia & other websites, is quoted 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 is in about one thousand university libraries all over the world (USA – 750, Germany – 41, Canada – 36, France, UK, Netherlands, Belgium, Norway, Denmark, Poland, Italy, Switzerland, Romania, Slovenia, Spain, Mexico, Colombia, Lebanon, Israel, Saudi Arabia, United Arab Emirates, Turkey, Qatar, South Korea, South Africa, Malaysia, Singapore, China, etc.), and sells also in Russia, India, Japan, Greece, Thailand, Brazil, etc.

Doctoral Dissertation in French - **'Business Ethics & the Minority Shareholders'**, 2004, at CNAM, Paris, France, in 2004 and at other locations. Book **"L'ethique des affaires et les actionnaires minoritaires"**, published by Editions Universitaires Europeennes in France in 2012. Used as textbook.

Novel in Hebrew **"Beware of Greeks' Presents"**, Bimat Kedem, Israel, 2001, a modern Odyssey on Business Ethics, with the essay **"Business Ethics in Israel – the Dream and the Calamity"**, one of the first essays on this topic. Used as textbook. A Play in Hebrew - **"Nelly's Choice"**, Jacques Cory with Amalia Eyal, in 2005 (on Cory's website and at the library of the University of Haifa). Used as textbook. Reading of the play was performed at the Hebrew University of Jerusalem on July 30, 2008. Translated into French in 2008 by Saskia Cohen - **"Le choix de Nelly"**, published in 2012 in France by Edilivre. A Play in Hebrew **"Nelly Doron"** by Jacques Cory, written in 1997 and published on Cory's website, University of Haifa, Transparency International Israel, Ometz, Carmel websites, etc. in 2012.

Chapters in Edited Books – **"Une maniere originale d'enseigner la RSE"** (An original method to teach CSR), in the book **"La RSE – La responsabilite sociale des entreprises – Theories et pratiques"**, by Francois Lepineux, Jean-Jacques Rose, Carole Bonanni, Sarah Hudson, published by Dunod in France in 2010. **"In the Name of Citizens, Business or Officials? Insights on the Public Responsibility of the Government and Public Administration"** by Eran Vigoda Gadot and Jacques Cory, in the book **"Public Responsibility in Israel"** by Raphael Cohen-Almagor, Ori Arbel-Ganz, Asa Kasher, published by Hakibbutz Hameuchad Publishing House & The Jerusalem Center for Ethics, in Hebrew, in Israel, 2012. One of the first essays on Business & Government & Social Justice in Israel.

2012 - "Social, Economic & Governmental Justice: Essays, Articles & the Play 'Nelly Doron'" free ebook in Hebrew, published on the Internet at Jacques Cory's website in HOME, BOOKS and HEBREW, at the University of Haifa's Library website - <http://lib.haifa.ac.il> (search by name of author or book), Transparency International Israel, Ometz, Carmel Academic Center websites, etc. Includes also short stories: "Baruch Ashem", "Rain Fairy", correspondence, appreciation letters, social justice projects, satires, Ladino activities, case studies... Based on

"Essays & Articles on Social & Economic Justice, Business & Government in Israel", published since 2010 on journals & websites. Additional essays, articles, case studies and a code of ethics appear on Cory's and other organizations' websites and might be part of a published printed version of the eBook, if a publisher would publish the book in Israel. The updated eBook is split in two eBooks: a professional book – **2016 – "Ethical Codes and Case Studies, Essays and Articles on Social, Economic and Governmental Justice"**, and a book on general and personal topics – **2016 – "Essays, Memoirs and Articles on General and Personal Topics"**.

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. Bibliography of 120 books, a similar number of videos, and hundreds of articles, was read and hundreds of notes were prepared as basis for writing the book upon receipt of adequate financing. The book calls into question the conduct of corporations, leaders, executives and regulators before, during and after the Recession and shows how the invisible hand, minimal regulation and maximization of profits have a perverse impact on the world economy, society, stakeholders, business and profitability. Finally, the book suggests a new political economy of the state, new strategy for the private and public sectors, new economy of income and wealth distribution, in the context of a proper humane policy bringing sustainable development.

2016 – "Ethics Pays: A Comprehensive Atlas of Salient Parameters in the 300 Countries of the World Proving that Ethics Pays" in English. The eBook proves that the most ethical countries obtain the best results in all the parameters - GDP per capita, democracy, peace, equality, freedom, happiness, social progress, efficiency, globalization, competitiveness, etc., and the most corrupt countries obtain the worst results. The book is also a geography book describing the 18 - 55 most salient parameters of the world's countries, and comparing the achievements of all the 300 countries of the world. The most salient parameters can be allocated to each country, or can remain in the tables of the book and in the links of the book.

2016 – "Cory's Cosmopolitan Cultural Credo: Autobiography – A Lifetime Companion for the Universal Intellectual Humanist" in English. An eBook 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. In this book Cory wants to shake the complacency of businessmen, statesmen, fundamentalists, peacelovings, academics, & intellectuals, who often don't see the whole picture, as this book does, encompassing most of the facets of culture.

2016 – "Ijiko and His Grandparents in the Jungle" – in Hebrew. The children book by Jacques Cory, illustrated by Elena Gat, edited by Shirly Garfunkel, exists in a book format with illustrations but it was not published yet, and also as an eBook (without the illustrations) at Jacques Cory's website. This book is based on the author's jungle stories to his children and grandchildren, who also contributed their inputs to the plot, 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.

PROFESSIONAL ACTIVITIES

- 2013** – Member of the Advisory Board of I.Q.L. The Israeli Directors Forum Ltd. The Forum (Integrity, Quality & Leadership) is designed to upgrade the work of directors as well as to enrich and equip them with professional tools for performance of their duty.
- 2012** - Initiating a proposal for the Award of Sustainable Justice Prizes in Israel and in other countries, member of the Prize Committee with well-known ethical experts in the award fields of: Social Justice, Economic Justice, Governmental Justice, Environmental Justice, Media Justice, Educational Justice & Cultural Justice, i.a. Nobel Prize laureate Professor Dan Shechtman, famous playwright Joshua Sobol, and leading professors, journalists & activists.
- 2011** - Organization of Symposium on Social & Economic Justice with the University of Haifa & Ometz in Haifa, Israel. Lecture by Cory, Participation of Leading Professors, Businessmen, Social Activists, NGO Leaders & Daphni Leef. Symposium filmed by the Academic Channel.
Participation in the Forums of the Israeli Social Protest Movement and Others for Enhancing Social Justice in Israel, Transparency, Ethics, & Reducing Business & Government Relations.
- 2001** - Lectures at Conferences, Universities, Organizations, Companies and Governmental Forums, in the U.S., Europe and Israel. Transcripts, Films & Articles on Lectures – on Cory's website.

Transparency International, Berlin – Drawing Lessons from the Great 2008 Recession - 2010

Insead, Fontainebleau, France - Lectures and Workshops at Ethics Days – 2001/2003

European Union - Stresa, Italy, Lecture on Trends in M&A - 2001

Ethics & Management - Symposium of Paris' high ranking executives - 2003

In Europe – meetings for promoting Cory's books in Paris, London, Frankfurt, Amsterdam and Copenhagen, with collaboration of Kluwer – 2001

In the USA – meetings for promoting Cory's books in Washington, Boston and New York, participating at the annual meeting of Society for Business Ethics in Washington – 2001

Israel: Keynote Speaker - Top Management of Israeli Bank Leumi, Transparency International, Israeli SEC, the Israeli Electric Company, Elbit, IAI, Apax & Insead Anciens Association, Ernst & Young. Magnes Launching of Book – ZOA hall, Tel Aviv, Bimat Kedem Launching of Book – Suzan Dalal hall, Tel Aviv. Speaker at the Hi-Tech Summit (Technology & People), Directors' Convention, Ethics Center at the Israeli Stock Exchange, Internal Auditors Convention, Mishkenot Shaananim Ethics Center, Ethics & Engineering, BDO, Migdal Insurance Group, Izraeli Ethics Center, Ometz, forums of the Technion and the University of Haifa, Reali High School, and on Israeli radio & TV.

2013 – Articles in Walla Business and Ethics Center Mishkenot Shaananim Bulletin

2010 - Publicist, News First Class, NFC, News 1, a leading Israeli News Website

2009-2011 – Columnist, "Ethics and You" – The Israeli CPA Review

2008- Articles in Transparency International Israel and Ometz

2006 - Member of the Editorial Advisory Board, Society and Business Review, Emerald.

2001 - Israel: Essays and Articles on Social & Economic Justice, Business Ethics, Business & Government

PUBLIC ACTIVITIES

2015 – Award of the Israeli highest ethical prize by Ometz "Itur Hamofet".

1981 - Member of the Society for Business Ethics in the US; the France and United Kingdom Chambers of Commerce in Israel. Member of the Boards of Directors/Management of Transparency International Israel, Ometz ethical NGO, Haifa Theater, Haifa Film Festival.

LANGUAGES

Fluent in English, French (mother tongue), Spanish, Ladino, Hebrew. Fair knowledge of Italian, German, Portuguese, Romanian, Interlingua. Reading capabilities in more than 40 other languages.

AVOCATIONS

Theater, Literature, Cinema, Languages, Research, Travel.

FAMILY AND PERSONAL STATUS

Married Ruthy Popliker, August 19, 1969. Three children: Joseph, Amir, Shirley, all of them married with children. Born in Cairo, Egypt, June 5, 1944, studied in French at the Lycee Francais du Caire. Living in Israel since 1953. Israeli citizen (mother Pauline Simon Cory was a Greek citizen).

LIST OF PUBLICATIONS – Dr. JACQUES CORY

BOOKS

2012 - "**Social, Economic & Governmental Justice: Essays, Articles & the Play 'Nelly Doron'**" free ebook in Hebrew, published on the Internet at Jacques Cory's website in HOME, BOOKS and HEBREW, at the University of Haifa's Library website - <http://lib.haifa.ac.il> (search by name of author or book), Transparency International Israel, Ometz, Carmel Academic Center websites, etc. Includes also short stories: "Baruch Ashem", "Rain Fairy", correspondence, appreciation letters, social justice projects, satires, Ladino activities, case studies... Based on "**Essays & Articles on Social & Economic Justice, Business & Government in Israel**", published since 2010 on journals & websites. Additional essays, articles, case studies and a code of ethics appear on Cory's and other organizations' websites and might be part of a published printed version of the eBook, if a publisher would publish the book in Israel. The updated eBook is split in two eBooks: a professional book – **2016** – "**Ethical Codes and Case Studies, Essays and Articles on Social, Economic and Governmental Justice**", and a book on general and personal topics – **2016** – "**Essays, Memoirs and Articles on General and Personal Topics**".

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. Bibliography of 120 books, a similar number of videos, and hundreds of articles, was read and hundreds of notes were prepared as basis for writing the book upon receipt of adequate financing. The book calls

into question the conduct of corporations, leaders, executives and regulators before, during and after the Recession and shows how the invisible hand, minimal regulation and maximization of profits have a perverse impact on the world economy, society, stakeholders, business and profitability. Finally, the book suggests a new political economy of the state, new strategy for the private and public sectors, new economy of income and wealth distribution, in the context of a proper humane policy bringing sustainable development.

2016 – "Ethics Pays: A Comprehensive Atlas of Salient Parameters in the 300 Countries of the World Proving that Ethics Pays" in English. The eBook proves that the most ethical countries obtain the best results in all the parameters - GDP per capita, democracy, peace, equality, freedom, happiness, social progress, efficiency, globalization, competitiveness, etc., and the most corrupt countries obtain the worst results. The book is also a geography book describing the 18 - 55 most salient parameters of the world's countries, and comparing the achievements of all the 300 countries of the world. The most salient parameters can be allocated to each country, or can remain in the tables of the book and in the links of the book.

2016 – "Cory's Cosmopolitan Cultural Credo: Autobiography – A Lifetime Companion for the Universal Intellectual Humanist" in English. An eBook 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. In this book Cory wants to shake the complacency of businessmen, statesmen, fundamentalists, peacelovings, academics, & intellectuals, who often don't see the whole picture, as this book does, encompassing most of the facets of culture.

2012 - "In the Name of Citizens, Business or Officials? Insights on the Public Responsibility of the Government and Public Administration" by Eran Vigoda Gadot and Jacques Cory, in the edited book "Public Responsibility in Israel" by Raphael Cohen-Almagor, Ori Arbel-Ganz, Asa Kasher, published by Hakibbutz Hameuchad Publishing House/The Jerusalem Center for Ethics, in Hebrew, in Israel. One of the first essays (written in 2008) on Business & Government and Social Justice in Israel.

2010 - "Une maniere originale d'enseigner la RSE" (An original method to teach CSR), in the book "La RSE – La responsabilite sociale des entreprises – Theories et pratiques", by Francois Lepineux, Jean-Jacques Rose, Carole Bonanni, Sarah Hudson, published in French by Dunod in France. On teaching CSR with plays, novels & films on business, CSR & ethics.

2009 - "Business Ethics for a Sustainable Society: Conquering the Corporate Frankenstein", The Edwin Mellen Press, US. An academic book in English, focusing on the Economic Whirl, starting in the eighties with damages of billions and culminating in the Great Economic Crisis of 2008 with damages of trillions, its origins, analysis and potential solutions. The book comprises of theoretical issues, cases based on business experience, and works: on business ethics, sustainability, globalization, corporate governance, & social responsibility. Hard cover - 2009, soft cover - 2010, used as textbook.

7/2008 - "Selected Issues in Business Ethics and Social Responsibility", published by Magnes Publishers, the Hebrew University of Jerusalem, Israel: Analysis of theoretical issues and ethical dilemmas in original cases, films, plays & novels, forecasting the world economic crisis & presenting practical vehicles to overcome the crisis. Received an outstanding acclaim and used as textbook.

Two books - **"Business Ethics: The Ethical Revolution of Minority Shareholders"** and **"Activist Business Ethics"**, published by Kluwer Academic Publishers Boston, US, in 2001 (now Springer). Paperback Editions by Springer, US, 2004. Pioneer research, based on case studies of U.S., French & Israeli companies and extensive business experience, with a modern approach on activism in business ethics. The books found the rules that govern unethical conduct towards minority shareholders, which were validated by the Enron scandal. Activist Business Ethics quoted on Wikipedia & other websites, is quoted 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 is in about one thousand university libraries all over the world (USA – 750, Germany – 41, Canada – 36, France, UK, Netherlands, Belgium, Norway, Denmark, Poland, Italy, Switzerland, Romania, Slovenia, Spain, Mexico, Colombia, Lebanon, Israel, Saudi Arabia, United Arab Emirates, Turkey, Qatar, South Korea, South Africa, Malaysia, Singapore, China, etc.), and sells also in Russia, India, Japan, Greece, Thailand, Brazil, etc.

Doctoral Dissertation in French - **'Business Ethics & the Minority Shareholders'**, 2004, at CNAM, Paris, France, in 2004 and at other locations. Book **"L'ethique des affaires et les actionnaires minoritaires"**, published by Editions Universitaires Europeennes in France in 2012. Used as textbook.

Novel in Hebrew **"Beware of Greeks' Presents"**, Bimat Kedem, Israel, 2001, a modern Odyssey on Business Ethics, with the essay **"Business Ethics in Israel – the Dream and the Calamity"**, one of the first essays on this topic. Used as textbook. A Play in Hebrew - **"Nelly's Choice"**, Jacques Cory with Amalia Eyal, in 2005 (on Cory's website and at the library of the University of Haifa). Used as textbook. Reading of the play was performed at the Hebrew University of Jerusalem on July 30, 2008. Translated into French in 2008 by Saskia Cohen - **"Le choix de Nelly"**, published in 2012 in France by Edilivre. A Play in Hebrew **"Nelly Doron"** by Jacques Cory, written in 1997 and published on Cory's website, University of Haifa, Transparency International Israel, Ometz, Carmel websites, etc. in 2012.

2016 – "Ijiko and His Grandparents in the Jungle" – in Hebrew. The children book by Jacques Cory, illustrated by Elena Gat, edited by Shirly Garfunkel, exists in a book format with illustrations but it was not published yet, and also as an eBook (without the illustrations) at Jacques Cory's website. This book is based on the author's jungle stories to his children and grandchildren, who also contributed their inputs to the plot, 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.

ARTICLES

2009 – 2011 – Columnist: "Ethics and You" at Roeh Haheshbon, Israeli CPA Review

June 2011, Holistic Ethics, "Ethics & You", Column in Roeh Haheshbon, Israeli CPA Review

March 2011 - Inside Information and Insider Trading, "Ethics and You", Israeli CPA Review

October 2010 - Lessons for the Insurance Industry, "Ethics and You", Israeli CPA Review

August 2010 - Teaching Business Ethics with Plays, "Ethics and You", Israeli CPA Review
(also in French)

June 2010, The Greatest Scheme in History, "Ethics and You", Israeli CPA Review

April 2010 - Mark to Market & the Great Recession, "Ethics and You", Israeli CPA Review

February 2010 - Sustainability - Paul Hawken, "Ethics and You", Israeli CPA Review
(also in English)

October 2009 - Drawing Lessons from the Great Recession of 2008, Israeli CPA Review
(also in English)

August 2009 - CPA's Ethical Mission, "Ethics and You" Column in Israeli CPA Review
(also in English)

June 2009 - Chinese Wall's Illusion, "Ethics and You" Column in Israeli CPA Review

April 2007 – Essay "The Twelve Commandments", 12 Rules on Reconciliation between Profitability and Ethics, in Roeh Haheshbon, the Israeli CPA Review (also in English)

2013 - Walla Business, a Leading Israeli News Website

May 2013 – Lapid, Fisher, Netanyahu, Bourgeoisie's Knights

March 2013 – Linking Economy and Society

2010 - Publicist at News First Class, NFC, News 1, a Leading Israeli News Website

March 2014 – On Theater, Cameri, Frost/Nixon

March 2014 – On Orientalism and Europocentrism

February 2014 – Eulogy for Zvi Aviel, one of the greatest Israeli's Poets, with Translation from German by Cory of one of his first stories

February 2014 – Spanish Citizenship for Sephardim

November 2013 – Ethics Starts at the Top

April 2013 - Sustainable Justice in the World's Cultures

March 2013 – Who Is the Real Aristocracy in Israel?

November 2012 – Social, Economic and Governmental Justice

August 2012 – The Nightmare of Julia, a satire

June 2012 - Absolute Responsibility for the Carmel Disaster and the Breaking of the Social Justice Movement

March 2012 - Social & Economic Justice Activists - Anarchists, Communists & Impudents?

February 2012 - Essay - The Actual Context of the Play "The Visit of the Old Lady"

November 2011 - Social & Economic Justice in Israel (Published also on Ometz's website)

August 2011 - Open Letter to the Leaders of the Social Movement

March 2011 – How I Discovered the Synagogue of Coria?

December 2010 - Brethren, Our Country is on Fire

July 2010 - Bibliotherapy and Me

2013 – Ethics Center Mishkenot Shaananim Bulletin

March 2013 – Social, Economic and Governmental Justice

2011 – Initiated and Participated with Ladinokomunita in the Translation and Editing of the UN Universal Declaration of Human Rights into Ladino, published on the UN Website, and on the website eSefarad Spain in Ladino.

2008 -2009 - Transparency International Israel's Website and Nihul Shakuf

October 2009 - The Decline of Ethics following the Great Recession of 2008

November 2008 - 36 Principles of Business and Ethics in the Economic World Towards 2020
(also in English)

2009 - Ometz's (Israeli Ethical Organization) Website

December 2009 - Article on the Great Recession

May 2009 - Futuristic Satire "Children of Winter 1973 – 2049"

April 2009 - The Basic Principles of the Political Platform of the Israeli Second Republic Movement

February 2009 - The Ethical Failures of the World Economic Crisis

(As well as articles published on other websites from 2010 onwards)

2004 - Articles published in Globes, a leading economic daily newspaper

September 2008 - (G Magazine pp. 25-30) an Interview with Cory and a Review by Dror Feuer on Cory's Book

August 2008 - Anat Cohen, On Ethical Screening for MBA Students, with Interviews of Leading Academics, including Jacques Cory

July 2004 – an Article by Jacques Cory "Stop the Rhinoceros we want to step down"

Other Articles

2014 – Spanish Citizenship for Sephardim in Ladino, Diyalog Turkey May 2014, pp. 87-89, Satire April 2014

2011 - How I discovered the synagogue of Coria? written by Cory in 5 languages, published: in Tarbut Sefarad Spain, in Spanish... Aurora Israel, in Spanish... Anajnu Chile, in Spanish... Shelanu Argentina, in Spanish... CCIU Uruguay, in Spanish... eSefarad Argentina, in Ladino & Spanish... Ladinokomunita USA, in Ladino... Forojudio Mexico, in Ladino... Los Muestrs Belgium, in Ladino... Aki Yerushalaim Israel, in Ladino... Sephardic Horizons USA, in Ladino... News1 Israel, in Hebrew... Sharsheret Hadorot Israel, in English & Hebrew... Halapid US, in English... Nahar Misraim France, in French... Letter from the Spanish Ambassador in Israel in Spanish with translation into English... Afterword by Cory in English

April 2005 - Site of Ladino Poem – "Onde estas mujer kerida?" (published in Aki Yerushalayim no. 77, p. 75), Text of the Ladino Poem, with Hebrew Translation

Site of "Oriental Wind – Who is Oriental?" (Hakivun Mizrah Review no. 2, p. 12, - Bimat Kedem), Text of the poem

August 2002 - Academic Books appear in home page of Kluwer's site as "Books Relating to the Enron Scandal".

July 2002 - Review on "Business Ethics" and novel in the National Chapter Bulletin of Transparency International

June 2002 - Essay on "Internet and Transparency as Ethical Vehicles" in the Israeli review "Status"

2002 - Review on "Business Ethics" in the European IQ Magazine no. 2, 2002, with a circulation of 30,000 copies to the Insead Alumni and Companies' contacts

2001 - 36 Laws of Wrongdoing to Minority Shareholders in Unethical Companies

2001 - Essay on Business Ethics in Israel (with a summary of Cory's Kluwer academic books)

Ethical Strategic Planning, The International Ethical Fund, The Global Center for Business Ethics, Integrity Tests

September/October 2001: The Internet and Transparency as Ethical Vehicles (Mashavei Enosh, 165-166)

How to Implement a Turnaround Plan (published in Investment & Society Israel 1989, Seven Days Ltd., pp. 36-37)

Summer 2001 - Review on "Business Ethics" in Transparency and Management, Transparency International Journal, Shvil

Introducing new materials on Jacques Cory's website: www.businessethicscory.com Book in Hebrew "Social, Economic & Governmental Justice", Articles, Extracts of Books, Social, Economic, Cultural, Travel & Linguistic Activities, Courses, Photos, Lectures & Videos of Lectures, Correspondence, Audio Play, Screenplay, Play "Nelly Doron", Stories, Lists, Internet Links...

FILMS & PHOTOS OF JACQUES CORY, HIS FAMILY, CAREER, TRAVELS

FILMS OF JACQUES CORY'S LECTURES

FILM BY ISRAELI ACADEMIC CHANNEL OF THE SYMPOSIUM ON SOCIAL & ECONOMIC JUSTICE, ORGANIZED BY JACQUES CORY WITH THE HAIFA UNIVERSITY & OMETZ ON SEPTEMBER 25, 2011, INCLUDING CORY'S LECTURE & TEXT OF LECTURE/ATTACHMENT

<http://actv.haifa.ac.il/programs/Item.aspx?it=2179>

KEYNOTE SPEAKER AT TRANSPARENCY INTERNATIONAL ISRAEL'S SEMINAR ON JANUARY 18, 2009: "THE CHALLENGES OF ETHICS AND PROFITABILITY IN THE BUSINESS WORLD IN THE CONTEXT OF THE ETHICAL FAILURES OF THE WORLD ECONOMIC CRISIS", IN PRESENCE OF PROFESSOR JOSEPH GROSS, CHAIRMAN TI ISRAEL, ARIEH AVNERI, CHAIRMAN OMETZ, GALIA SAGUY, CEO TI ISRAEL, DANIEL MILO, CEO ETHICS CENTER MISHKENOT SHAANANIM, PROFESSOR RAN LACHMAN, SHUKI STAUBER..., AT THE UNIVERSITY OF TEL AVIV

FILM OF 50 MINUTES OF LECTURE AT TI ISRAEL ON JANUARY 18, 2009 (ALSO ON TI ISRAEL'S SITE AND OMETZ'S SITE)

SUMMARY OF LECTURE AND PANEL AT TI ISRAEL ON 1. 18. 09

<mms://vod4.haifa.ac.il/p/ac/cory1.wmv>

TELEVISION INTERVIEW WITH AMIR GILAT, ISRAELI'S CHAIRMAN OF THE ISRAELI BROADCASTING AUTHORITY SINCE 2010, ON THE ACADEMIC CHANNEL OF ISRAEL ON FEBRUARY 13, 2007, IN HEBREW, ON BUSINESS ETHICS <mms://vod4.haifa.ac.il/p/ac/1807B.wmv>

FILM OF 2 HOURS OF THE LAUNCHING OF THE NOVEL "BEWARE OF GREEKS' PRESENTS" AT SUZAN DALAL HALL IN TEL AVIV ON JULY 29, 2001, WITH LECTURE AND INTERVIEW OF JACQUES CORY BY ITZHAK GOREN, EDITOR & PUBLISHER OF THE NOVEL, READING OF OF EXTRACTS BY THE ACTORS LELIA ABARUH & RAANAN LEVY, AND A PANEL ON BUSINESS ETHICS IN ISRAEL WITH THE JOURNALIST AND AUTHOR ARIEH AVNERI, PROFESSOR PERETZ LAVIE, ENTREPRENEUR JONATHAN ADERETH & JACQUES CORY

<mms://vod4.haifa.ac.il/p/ac/cory2.wmv>

[Screenplay/Direction of 1'20" Film by Jacques on Ruthy's 45th Birthday in 1992, Summary, List of Clips/Songs, Video 1, 2](#)

[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](#)

[Clip on Jacques Cory's 70th Birthday: Presentation, Greetings](#)

[Jacques Cory telling a story to his grandson Ido](#)

[A Felicidade, a Brazilian carnival song, sung by in-law Vera Shaham with Jacques Cory, 6/2012](#)

[Forever Young - Ruthy Cory Clip on YouTube](#)

[Summary of the Play "Nelly's Choice", in English / Review by the great Israeli playwright Joshua Sobol on the play, in English/ List of 1'30" Music of the play in English Audio of Music Part 1, Part 2](#)

[Greetings on June 13, 2014, to Professor Danny Shechtman, in-law of Cory and Chemistry Nobel Prize winner 2011, on his President Candidacy, with the Second Republic Platform, Text and Partial Video](#)

Jacques Cory's website: [home page](#), with photos of the signing of Sibat's (Israeli International Defense Cooperation Agency) ethical code by its general manager, management and employees, portrait photo of Cory, photo of Cory lecturing at the Israeli Internal Auditors Conference – short CV of Cory, News of Cory 2011-2014 with links

[Photo of Cory, the ethical officer of Sibat and The Ethical Code](#)

[Photo of Cory and Shahar Horev](#), the initiator and promoter of the Ethical Code, who won the first prize of the Israeli Ministry of Defense.

[Photo of The Economic Whirl](#) – more detailed CV of Cory, News of Cory 2009-2010, with links

[About Jacques Cory on Cory's website](#), with photos of Cory's family in December 2013, portrait photos of Cory in 1987 and 2009, Appreciation certificate for conducting Elbit's IPO on Wall Street – July 1, 1987, Panel on Business Ethics in Israel – July 29, 2001, with Jacques Cory, Jonathan Adereth (former CEO of Elscint), Arie Avneri (Chairman of Ometz ethical organization), and Peretz Lavie (subsequently President of the Technion university, Israel) – links to CVs of Cory, appreciation letters, cultural and linguistics activities by Cory.

Jacques Cory in his family photo, from left to right: Amir Cory - son, Itai Cory – son of Amir, Jacques Cory, Noga Cory – daughter of Amir, Ruthy Cory (formerly Popliker) – Jacques' wife, Yael Garfunkel – daughter of Shirly, Shirly Garfunkel (formerly Cory) – daughter, Joseph/Yossi Cory – son, Tomer Cory – son of Joseph. In front of them – Ophir Cory – son of Joseph, Doron Cory – son of Joseph, Noam David Garfunkel – son of Shirly, Ido Garfunkel – son of Shirly. Other members of the family, not in this picture but in other pictures: Ronny Garfunkel – Shirly's husband, Ella Shechtman Cory (formerly Shechtman) – Amir's wife, Nira Cory (formerly Shaham) – Joseph's wife, Haim Cory – Jacques' brother, Rachel Zeiler – Ruthy's twin sister.

[Informal photos of Cory's family – 12/2013](#)

[Photo of ten business cards of Cory since 1985](#) – additional details about Cory

[Photo of Cory with Amos Gitai, the famous Israeli film director, and Joseph, on the inauguration reception of Joseph's sustainable architecture works at the Gitai museum in Haifa, Israel, 2015](#)

Books on Cory's website - [Photo of Cory at his library](#) and photos of Cory's Kluwer/Springer books, Magnes book, Mellen book, and his novel – Links to Cory's books

[Photo of Cory's French academic book](#)

[Photo of Cory's book on Social Justice](#)

[Cory at a meeting of the Advisory Board of I.Q.L. – The Israeli Directors' Forum Ltd.](#)

[Photo of Cory at his library, the cover of Cory's book Business Ethics: The Ethical Revolution of Minority Shareholders, and Jacques Cory at a celebration in Heidelberg, Germany, congratulating a friend on his sixtieth 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 \(see speech\).](#)

[Ruthy and Rachel at the age of 18 looking like Siamese twins with 2 heads, 1 body and 2 arms](#)

[Ruthy and Jacques at a synagogue in Portugal](#)

[Cory in East Berlin \(August 1967\) with French and German friends](#)

[Photos of Cory at his library, the cover of Cory's book Activist Business Ethics, and photo of Baron Edmond de Rothschild, with the Israeli grantees of Insead MBA's studies](#)

[Ruthy Cory in Prague](#)

[Cory at the gardens of Fontainebleau Palace \(1967\)](#)

[Photo of Baron Edmond de Rothschild, 7th from right, with the Israeli grantees of Insead MBA's studies, in front of the Palace of Fontainebleau, where Insead was located originally. Professor Teddy Weinshal is 6th from right and Jacques Cory is 2nd from right.](#)

Cory's dissertation: [Jacques Cory at his library, in front of CNAM, Paris, at the Celebration of the award of the PhD on March 23, 2004, with the members of the Jury: Professors Henri-Claude De Bettignies - Cory's Academic Mentor, Henk Van Luijk - the Best Man Cory has ever known \(see correspondence about his death\)](#), Gregory Katz Benichou, Yvon Pesqueux, Aldo Levy.

[Jacques as a very young boy with his mother Pauline and his grandfather Jakob \(papou\)](#)

[Itai as a very young boy](#)

[Jacques Cory answering to the Jury's questions at CNAM's hall, March 23, 2004](#)

[Amir at the reception of the Nobel Prize in Chemistry by his father-in-law Dan Shechtman in Stockholm, Sweden, 2011](#)

[Amir and his wife Ella at the reception of the Nobel Prize in Chemistry by Ella's father Dan Shechtman in Stockholm, Sweden, 2011](#)

[Ella's family – Dan Shechtman - father, Ziporah - mother, Amir - husband, Yoav - brother, Ella, at the Nobel Prize reception hall in Stockholm, Sweden, 2011](#)

[Cory at his library, cover of the book Selected Issues in Business Ethics and Social Responsibility, and photo of Israeli's president Itzhak Navon](#), with Cory, as VP Sales of Elbit, demonstrating to Navon Elbit's pioneering minicomputer.

[Cory, as VP Sales of Elbit, \(left\), demonstrating to Yitzhak Navon, Israeli President & author of Sephardic plays, Elbit's pioneering minicomputer, writing the text of a poem "En el vergel de la reina", in Ladino & Hebrew.](#)

[Ruthy with her cellular phone](#)

[Ruthy laughing with hands up](#)

Beware of Greeks' Presents - [Cory at his library, lecturing at the Launching of his Novel, interviewed by Itzhak Goren, with the actors who played some scenes of his](#) novel, and the Panel on Business Ethics in Israel with Jacques Cory, Jonathan Adereth, Arie Avneri - Cory's Activist Mentor, Peretz Lavie - all at Suzan Dalal Hall in Tel Aviv on 7/29/01

[Cory in Corfu, Greece](#)

[Itai as a young boy](#)

[Jacques and Ruthy at Club Med in Bodrum, Turkey](#)

[Jacques in Prague on a bridge over the Moldau river](#)

[Jacques and Ruthy by the museum/mosque/basilica Hagia Sophia in Istanbul, Turkey](#)

[Jacques as a young man of 25 by the beach in Tel Aviv](#)

Nelly's Choice - [Cory at his library, with the actors who played some scenes of his novel/play at Suzan Dalal Hall in Tel Aviv on July 29, 2001, painting by Angelika Kauffmann Penelope von Eurykleia geweckt 1772 – detail, Wikipedia Commons, photo of Uri Levit.](#)

[Uri Levit, Jacques Cory's Business Mentor, the most ethical businessman Cory has ever known and collaborated with. Levit was CEO of Poalim Investments from 1981 to 1997, he founded with Cory who was VP of Elbit a 50%-50% subsidiary Eldor, collaborated with him on the purchase of Hazera, AG & other ventures, with integrity & ethics. All that, while Israel's business ethics deteriorated, as described in Cory's play "Nelly's Choice".](#)

[Ruthy and Jacques, with Ruthy's grandmother baba – Rosalia Cohen – at their wedding.](#)

[Ruthy and Jacques on bicycles in Naharyia, Israel](#)

[Ruthy in Naharyia prior to her wedding](#)

[Ruthy and Jacques in Naharyia prior to their wedding](#)

[Cory at his library, The Economic Whirl drawing/cover of book, cover of Business Ethics for a Sustainable Society](#)

[The Economic Whirl, cover of book Business Ethics for a Sustainable Society](#)

[Photos of Cory at his library and with his books](#) – Links to articles by Cory

[Amir, Noga and Itai at a lunch in our home](#)

[Noga playing the violin](#)

[Noga watching a piano concerto](#)

[Cory and Noga watching classical music](#)

Lectures on Cory's website - [Photos of Cory lecturing](#) at the High Tech Summit (2001), the Internal Auditors Conference (2006), in Israel. Cory (1987) leading Elbit's NASDAQ IPO due diligence – details in writing on lectures, videos of lectures – see above in videos.

[Lecture, Keynote Speaker at Transparency International, Berlin, 6. 4. 2010, on "Drawing Lessons from the Recession", with German Leitmotives based on "The Threepenny Opera"](#)

[Photos of Ruthy Cory at the Champs Elysees in Paris, viewing San Francisco, in Switzerland, at a museum and in Israel. Ruthy Cory with Amir and Joseph in Brussels, Belgium, Cambridge and Windermere, England.](#)

[Jacques as a boy with his brother Haim with a view of the Nile in Cairo](#)

[Ruthy shopping in Singapore](#)

[Jacques and Ruthy at a Buddha temple in Thailand](#)

[Ruthy, Joseph, Amir and Shirly at the beach in Tel Aviv](#)

[Jacques as a baby with his parents in the streets of Cairo](#)

[Ruthy, Shirly and Joseph, at his Bar Mitzva lunch](#)

[Fanny and David Popliker, Ruthy's parents, with Joseph on the day of his Bar Mitzvah](#)

[Pauline and Albert Cory, Jacques' parents, with Joseph, Amir and Shirly](#)

[Rhuty \(left\) with her twin sister Rachel as very young women](#)

[Amir with his grandfather David](#)

[Ruthy and Jacques as a young couple, hugging](#)

[Jacques and Shirly on a jet boat in New Zealand, on a balloon in Cairns, Australia, Jacques at a celebration in Elbit, with his mother Pauline at his Mt. Carmel house, in San Francisco, at home.](#)
(click on the left photo to see 3 photos of Jacques' cousin Betty)

[Pauline and Jacques, as a baby, at the balcony of their apartment in Cairo](#)

[Shirly with Aborigines in Australia](#)

[Cory with his colleagues at a business trip in Texas](#)

[Shirly as a very young girl doing her homework](#)

[Cory's mother Pauline as a young woman](#)

[Cory's parents Pauline and Albert, when they were very old](#)

[Cory touring Singapore](#)

[Pauline Cory and David Popliker, shortly before they passed away](#)

[Shirly, Amir and Joseph in Israel, Oslo and Copenhagen](#)

[Jacques at a balcony near the garden at his apartment in Tel Aviv](#)

[Shirly, Joseph and Amir, as young children](#)

[Albert, Pauline and Haim, Jacques' brother, at the ceremony of Haim's PhD graduation](#)

[Amir and Noga as a baby](#)

[Shirly smiling at a wedding](#)

[Joseph smiling, a few years ago](#)

[Amir talking, a few years ago](#)

[Amir and Ella Cory at their wedding in 2004, Joseph Cory \(center\) and Nira \(Shaham\) Cory at their wedding in 1998 with Shirly, Ruthy, Jacques and Amir. Shirly and Ronny Garfunkel at their wedding in 2006 with Jacques and Ruthy. Ruthy and Jacques Cory on one of their trips. Ruthy Cory with her children Amir, Joseph and Shirly at the celebration of her 60th birthday. Cory's family at a summer resort on Mount Carmel.](#)

[Ruthy and Jacques in Nahariya in June, 1969, a few weeks after they met](#)

[Fanny Popliker as the guest of honor at Amir's wedding, with Amir and Ella](#)

[Joseph and Nira at their wedding](#)

[Jacques and Shirly dancing at her wedding](#)

[Ruthy and Rachel at Ruthy's wedding](#)

[Jacques as a young boy disguised in Purim as Peter Pan, at the garden of their Kfar Ata house](#)

[Shirly and Ronny at their wedding](#)

[Ruthy smiling at her garden in the Mt. Carmel house](#)

[Ruthy's portrait at the age of 17](#)

[Ruthy Cory in Berlin, Paris, Italy, Spain, at an hotel and in Israel](#)

[Jacques with his father Albert at the balcony of their apartment in Cairo](#)

[Ruthy at Joseph's wedding](#)

[Ruthy and her in-law Danny Shechthman, shortly after he was awarded the Nobel Prize](#)

[Albert Cory near his library, with a map of Israel, large tapestries of Herzl/Herbert Samuel, large photos of Ben Gurion, Greta Garbo, his parents – Jakob and Sultana, and photos of the family](#)

[Fanny Popliker at her house, smiling](#)

[Ruthy Cory in Spain](#)

[Cory laughing with his grandchildren Tomer, Doron, Ophir and Noam](#)

[Ruthy, Jacques, Noga and Itai at Amir's Palo Alto house](#)

[Jacques as a young boy with his brother Haim – a portrait](#)

[Ruthy and Jacques Cory at their wedding in 1969, Naharyia, Israel, Ruthy at school in Haifa, where she taught for 28 years, at a trip with her school, with her high school band playing the trumpet, and at home, with her children Shirley, Amir and Joseph.](#)

[Cory near the Reading Tower of Tel Aviv](#)

[Noam laughing](#)

[Ido laughing](#)

[Ophir laughing](#)

[Yael as a baby smiling](#)

[Doron as a young boy smiling](#)

[Haim and Jacques in Cairo, Egypt, smiling](#)

[Tomer smiling](#)

[Noga smiling](#)

[Itai smiling](#)

[Cory on a stormy winter in Haifa, Israel, on a sunset in Darwin, Australia, in Germany, viewing Bryce Canyon, US, at Arc de Triomphe, Paris, with Shirley on top of Mount Cook, New Zealand](#)

[Ruthy as a groom, Rachel as a bride, disguised as young girls, in Purim, in Naharyia, Israel](#)

[Cory shopping in Singapore](#)

[Cory sightseeing in Taiwan](#)

[Cory as a small boy sitting on a lion statue between his brother and cousin in a Cairo Park](#)

[Cory sightseeing in Tokyo](#)

[Cory sightseeing in Johannesburg](#)

[Cory sightseeing in the Amazon, Iquitos, Peru](#)

[Cory with his best friend Georg Heine and his wife Marianna in Athens, Greece, 12/2000](#)

[Ruthy and her father David Popliker](#)

[Jacques Cory and Dan Shechtman at the wedding of their children: Amir Cory and Ella Shechtman. Ruthy and Jacques at the wedding of Shirley and of Joseph. Jacques Cory discovering the synagogue of Coria with Mrs. Castaniera, the owner of the house/synagogue, and the archeologist of Coria. Jacques, Amir and Shirley at home in Israel.](#)

[Ruthy and her cat at Botosan, Romania, when she was two years old](#)

[Cory speaking with in-law Nobel Prize winner Dan Shechtman at a dinner at Cory's home, with from left - Rachel Zeiler, David Golan, Dalia Golan, Zippi Shechtman.](#)

[Itai Cory in Israel as a young boy](#)

[Itai dancing on a table with his laughing father Amir in Cory's Haifa house \(watching - Nira, Ido\)](#)

[Cory and the Coria archeologist watching the synagogue's entrance](#)

[Jacques as a young boy between his parents Pauline and Albert in Cairo](#)

[Noga as a young girl with a smile of Mona Lisa](#)

[Coria's archeologist and Cory examining ancient books at Mrs. Castaniera's library/synagogue](#)

[Ruthy and Jacques hugging and smiling in Nahariya - 1969](#)

[Cory's Courses - Cory lecturing in one of the large halls of the University of Haifa, with students of the International MBA at the University of Haifa, receiving an appreciation letter by his class, with Ruthy in front of Insead's Main Building at Fontainebleau, France](#)

[Joseph and his son Ophir reading a book](#)

[Cory telling his grandchild Ido the story of Ulysses with a French illustrated book](#)

[Ido with a red shirt laughing](#)

[Shirly with her son Noam](#)

[Shirly with her sons Noam and Ido](#)

[Cory's Links with photos of Jacques at Shirly's wedding and the cover page of the Magnes book](#)

[Noam with a green shirt smiling](#)

[Yael with a red dress](#)

[Jacques Cory celebrating his 70th anniversary](#)

[Cory's Links II with photos of Jacques at Shirly's wedding, the cover page of the Magnes book, Baron Edmond de Rothschild with Jacques and Ruthy Cory](#)

[Ruthy crying at Jacques' 70th anniversary celebration and Jacques' hand calming her](#)

[Ruthy and Jacques smiling at Jacques' 70th anniversary celebration](#)

[Ruthy laughing at Jacques' 70th anniversary celebration](#)

[Harry Recanati, one of the most ethical international bankers, and Cory's mentor](#)

[Hebrew on Cory's website: CV, Appreciation Letters, Cory's academic books, novel and play in Hebrew, Audio of Cory's play music, ethical code, Hebrew Courses, links to Articles, Lectures. With photos of Cory at sunset in Darwin, Australia, 1999, Diary, covers of novel, Magnes book.](#)

["Fight" with Tomer, Noam, Ophir and Noga](#)

[Article in Hebrew, with photos, on Joseph Cory's Porter Building](#)

[Interview with photos, with Joseph Cory, son of Jacques Cory, on his architecture works](#)

[Article in English, with photos, on Joseph Cory's Porter Building](#)

[Contact Us with Jacques Cory's contact details](#), with photos: Cory's portrait, Cory giving a lecture at the Tel Aviv Stock Exchange on the ethical failures of the stock exchange and the economic crisis on November 20, 2008 (Ethics Center of Jerusalem's Seminar, photo), when about all the shares' prices collapsed, the screens turned red & negative, the trade was suspended. Jacques Cory (1973, as Exports Manager of Electra Israel) demonstrating Electra's Airconditioners to the Minister of Industry and Trade General (Reserve) Haiim Barlev. Daphni Leef (the leader of the social justice movement of 2011) and Jacques Cory at the Symposium on Social Justice in Israel organized by Cory, with the University of Haifa and Ometz, on 9. 25, 2011. Dr. Jacques Cory (Business Ethics, CNAM) with his son Dr. Joseph Cory (Geotectura, Sustainable Architecture, Technion), 2008, at the award of the PhD to Joseph at the Technion.

[Jacques Cory with Tomer and Doron, 2015](#)

[Jacques, Ruthy, viewing Kotor Bay in Montenegro, on the Balkans tour organized by Cory, 2015](#)

[Shirly and Ido, 2015](#)

[Ophir, 2015](#)

[Yael, alias Shirley Temple, 2015](#)

[Noga and Itai laughing](#)

[Hebrew II on Cory's website](#): Appreciation Letters, Hebrew Courses, Case studies, Haifa Theater Strategic Planning, Export's Prize, the play Nelly Doron, Stories, Children books, List of plays, Screenplay with videos, Audio play with Albums, Correspondence, links to Articles, Ometz. With photos of Cory at sunset in Darwin, Australia, 1999, covers of novel and Magnes book.

[Yael running 2015](#)

[Ido, aged 5, in a leading role, surrounded by beauties, 2015](#)

[Noam at Shirly's Office 2015](#)

[Ruthy laughing from Jacques' joke, Balkans, 2015](#)

[Hebrew Articles I – links to articles and essays](#). With photos of Cory at sunset in Darwin, Australia, 1999, covers of novel and Magnes book.

[Yael smiling 2014](#)

[Yael eating 2014](#)

[Itai reclining on hand 2014](#)

[Yael with sun glasses, 2015](#)

[Hebrew Articles II – links to articles and essays](#), poems, satires, letters, speeches, eulogies, initiation and translation of the UN Universal Declaration of Human Rights into Ladino.

[Yael laughing, 2015](#)

[Amir, Noga, Itai, helping needy old people, 2015](#)

[Ruthy, Rachel, Itzik Bsor – Balkans Guide, Romania, 2015](#)

[Cory congratulating Balkans' guide, 2015, with guide Itzik Bsor, Rachel, Arnon Gat, the Lazars](#)

[Hebrew Lectures I](#) – links to videos on Lectures and Interviews of Cory, Panels and Symposiums with Cory, Transcript of lectures, details on lectures.

[Jacques at Calanques on a trip to Provence organized by Cory in 2014](#)

[Jacques and his group dancing 'sur le pont d'Avignon' on the bridge in Avignon, Provence, 2014](#)

[Jacques and Ruthy in the Pyrenees on a trip organized by Cory in 2014](#)

[Ruthy at Apolonia, Albania, Balkans Tour, 2015](#)

[Hebrew Lectures II](#) – links to lectures, interviews, videos on Cory, Insead Group trips, travel, list of films, plays, DVDs, eulogy and translation.

[Ruthy in Toulouse on a trip to Provence organized by Cory, in 2014](#)

[Ruthy near Henri IV's bed at his Pau palace, south of France, on a trip organized by Cory, 2014](#)

[Ruthy laughing at St. Remi, Provence, on a trip organized by Cory in 2014](#)

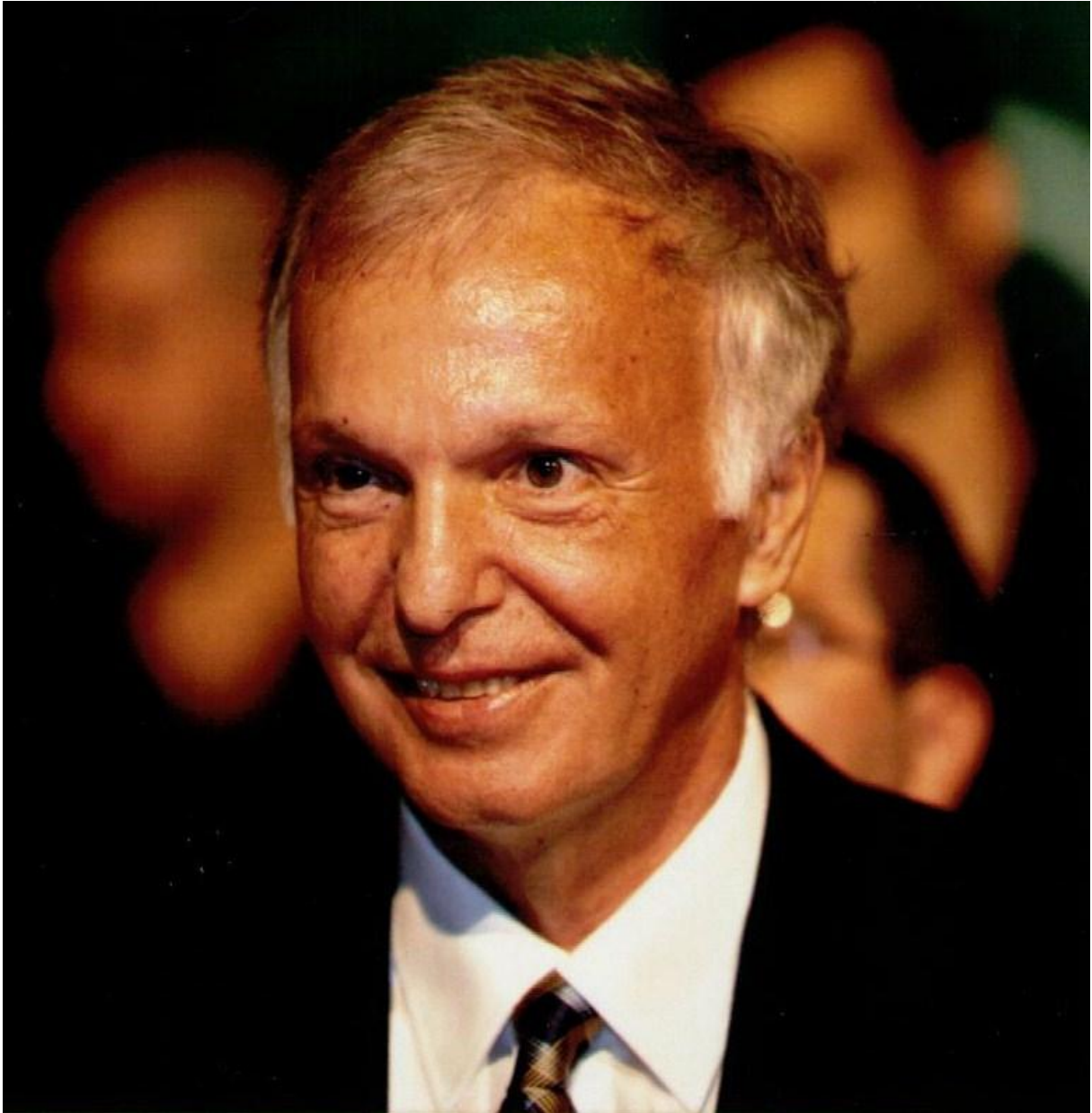
[Cory at the Sophia synagogue, Bulgaria, Balkans Tour, 2015](#)

[Award of Ometz Highest Ethical Prize by Arie Avneri 2015](#)

[Award of Ometz Highest Ethical Prize 2015](#)

[Grandson Ido Garfunkel aged 6, 2015](#)

[Granddaughter Yael Garfunkel aged 3, 2015](#)



ABOVE - JACQUES CORY (2006), IN DARWIN AUSTRALIA, BELOW LEFT (1999), AND RIGHT RECEIVING AN APPRECIATION LETTER FROM HIS CLASS (2005).

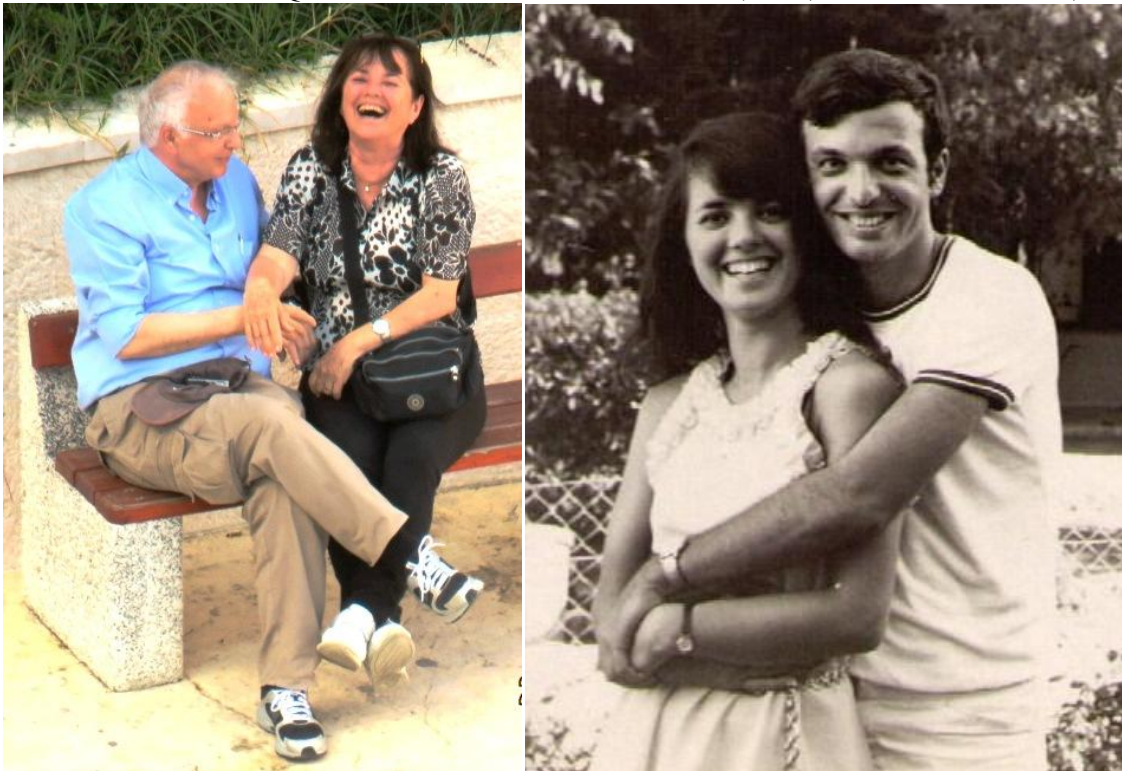




Jacques Cory with his family - wife Ruthy; children - Amir, Shirly, Joseph; grandchildren - Itai, Ophir, Doron, Noga, Yael, Noam, Ido, Tomer.

Jacques Cory in his family photo, from left to right: Amir Cory - son, Itai Cory – son of Amir, Jacques Cory, Noga Cory – daughter of Amir, Ruthy Cory (formerly Popliker) – Jacques' wife, Yael Garfunkel – daughter of Shirly, Shirly Garfunkel (formerly Cory) – daughter, Joseph/Yossi Cory – son, Tomer Cory – son of Joseph. In front of them – Ophir Cory – son of Joseph, Doron Cory – son of Joseph, Noam David Garfunkel – son of Shirly, Ido Garfunkel – son of Shirly. Other members of the family, not in this picture but in other pictures: Ronny Garfunkel – Shirly's husband, Ella Shechtman Cory (formerly Shechtman) – Amir's wife, Nira Cory (formerly Shaham) – Joseph's wife, Haim Cory – Jacques' brother, Rachel Zeiler (formerly Popliker) – Ruthy's twin sister. And of course, Jacques' parents – Pauline & Albert Cory, Ruthy's parents – Fany & David Popliker, grandparents, family, friends...

BELOW: RUTHY & JACQUES LAUGHING – LEFT – BALKANS, 2015, RIGHT – NAHARIYA, ISRAEL, 1969





ABOVE - JACQUES AND RUTHY CORY, KOTOR BAY, MONTENEGRO, 2015
BELOW - RUTHY CORY, APOLONIA, ALBANIA, 2015



Cory lecturing: High Tech Summit (2001) - right, Internal Auditors Conference (2006) – left, his students - below. Cory leading Elbit's NASDAQ IPO due diligence (1987) – bottom.





Cory telling his grandson Ido in Hebrew the story of the Greek Homer's Odyssey, in a French comics book, with Odysseus (Ulysses in Latin), his wife Penelope, his son Telemachus, Calypso, Circe, Poseidon, the Cyclops Polyphemus, Aeolus, the Lotus-eaters, Athena, and the kid remembered all.

Below – Cory with the Archeologist of Coria in Spain in the patio of the house that was apparently the old synagogue of Coria, which Cory has discovered.





Above – Photo of signing in April 2014 the Ethical Code of Sibat, the Israel Ministry of Defense/MOD International Defense Cooperation Directorate, which Cory has written, assisted by the Director of Sibat Brigadier General Shamaya Avieli, its top management, as well as the initiator of the process Shahar Horev. In the photo - the top management and the employees, from center to right – the Director, Shahar Horev, and Dr. Jacques Cory.

Below left - Jacques Cory at the Celebration of the PhD award on March 23, 2004, with the Jury's members: from left - Professors Henri-Claude De Bettignies - Cory's Academic Mentor, Henk Van Luijk, Gregory Katz Benichou, Yvon Pesqueux – directeur de these, Aldo Levy. Below right – Jacques cory in front of the university – CNAM in Paris, France.





Above - Baron Edmond de Rothschild, 7th from right, with the Israeli grantees of Insead MBA's studies, in front of the Palace of Fontainebleau, where Insead was located originally. Professor Teddy Weinshal is 6th from right and Jacques Cory is 2nd from right.



Jacques Cory in front of part of his library in 2008. Photo by Hagai Aharon for the main article of Globes' Magazine on Cory's achievements and books in the context of the Great Recession which he has foreseen. Cory has in his library thousands of books: novels, plays, biographies, non-fiction, linguistics, cinema, arts, music, ethics, in more than 50 languages.

LIST OF THE LINKS TO THE TEXTS OF THE BOOK

In some cases I mention the songs or films that appear at the end of the links, but those songs or films vary every time, nevertheless it is an indication what can be found on the web.

ACKNOWLEDGEMENTS

[Henri-Claude de Bettignies](#) – link to Insead Web Profile

[Henk Van Luijk](#) – link to Cory's website: Books/Doctoral Dissertation – Article in Dutch and Review of Cory's dissertation and books by Professor Henk Van Luijk, Jury Member at CNAM. Correspondence with Henk Van Luijk and his family about his malignant disease and death.

[Baron Edmond de Rothschild](#) – link to Cory's website: Links – photo of the Baron with Corys

[Harry Recanati](#) – link to Cory's website: Links – photo of Recanati

[Uri Levit](#) – link to Cory's website: Books/Nelly's Choice – photo of Levit and a short eulogy

[Georg Heine](#) – link to Cory's website – photo of Heine, his wife Marianna and Cory

[Dietmar and Carlita Fuchs](#) – link to Cory's website: Books/Business Ethics - photo of Cory with text and speech on Dietmar's 60th anniversary in Heidelberg

INTRODUCTION

[Jacques Cory](#), link to Jacques Cory's website.

[potpourri](#), link to Kamilada Russian Classical Music Potpourri, 4:19.

[a pause for reflection](#), pictures on this topic on Google.

LINGUISTIC ACTIVITIES

II. [LEARNING OF 50+ LANGUAGES](#) - link on Cory's website: About Jacques Cory

1. THE METHODOLOGY OF LEARNING LANGUAGES –

[French](#), link to French Language on Wikipedia

[Ladino](#), link to Ladino/Judaeo-Spanish Language on Wikipedia

[Hebrew](#), link to Hebrew Language on Wikipedia

[English](#), link to English Language on Wikipedia

[Arabic](#), link to Arabic Language on Wikipedia

[Spanish](#), link to Spanish Language on Wikipedia

[German](#), link to German Language on Wikipedia

[Italian](#), link to Italian Language on Wikipedia

[Aramaic](#), link to Aramaic Language on Wikipedia

[Portuguese](#), link to Potruguese Language on Wikipedia

[Russian](#), link to Russian Language on Wikipedia

[Romanian](#), link to Romanian Language on Wikipedia

[Yiddish](#), link to Yiddish Language on Wikipedia

[marvelous story](#) – link to Cory's article in English in the Journal of the Israel Genealogical Society (2011, vol. 25, no. 1) – How I discovered the synagogue of Coria in Spain? P. XXVI

2. ARAMAIC, HAGGADAH, BOOK OF DANIEL, TALMUD, LANGUAGE OF JESUS

[Haggadah](#) – link to Haggadah on Wikipedia

[Halachma Anya](#) - link to artscroll – questions and answers on the Haggadah

[sung in Aramaic](#) – link to the song sung in an Iraqi style, 1:31 (one minute, 31 seconds)

[Meneh, meneh, tekel oufarsin](#), link to a visualization of Daniel's chapter 5 in the Bible, 4:16.

[means Talmud](#), link to The Talmud, a documentary, 57:01.

[Talmud was written](#), link to Inside Judaism – Jewish History, a documentary, 1:51:39.

[Hebrew and Aramaic](#), link to The Jewish Americans, PBS 1, 2, 3, 4, 1:55:06 + 1:54:04 + 1:50:45

[folio 161a](#), link to Babylonian Talmud in English, Tractate Baba Batra, Folio 161a.

[א סדר of Baba Batra](#), link to the Babylonian Talmud in Hebrew and Aramaic, Baba Batra, א סדר.

[the language of Jesus](#), link to Language of Jesus on Wikipedia

[Eli Eli lema sabachthani](#), link to a clip on this theme with visualization of the crucifixion, 4:22

[Abwoon d'bwashmaya](#), link to the prayer in Aramaic with lyrics in that language, 4:40

[prayer in Ancient Aramaic](#), link to original Lord's prayer in Ancient Aramaic with lyrics, 2:09

[Our Father in Jewish Aramaic](#), link to the original Our Father in Jewish Aramaic tells the story of the reconstruction of the prayer, 10:57.

[with English translation](#), link to the Lord's prayer in Aramaic, lyrics, English translation, 2:41

3. LATIN, CICERO, ON OLD AGE

[two thousands year ago](#) – link to Cicero's first oration against Catiline read in original Latin, 3:16 (three minutes, 16 seconds)

[Cicero](#) – link to Cicero on Wikipedia

[first oration against Catiline](#) – link to a translation of the three orations

[Cicero's who writes](#), link to Cicero's essay On Old Age in an audio book, 1:13:09.

[virtue and good deeds](#), link to the speech of Gregory Peck, the elderly CEO Andrew Jorgenson, on business ethics, values and good deeds, in the film Other People's Money, 5:05.

[why old age](#), link to a trailer of Marcel Pagnol's Jean de Florette, with outstanding acting of the elderly evil man, the "tycoon" of the village Cesar/Le papet Yves Montand, 2:39.

[Old age is the closing](#), link to the film Der Besuch der Alten Dame, the visit of the old lady, by Friedrich Duerrenmatt, with the old-aged richest woman on earth Clara Zachanassian, 1:56:31.

[Carmina Burana](#) – link to Carmina Burana by Carl Orff sung in Latin with lyrics and translation, performed by UGA orchestra and Chorus, 1:02:39 (one hour, two minutes, 39 seconds)

[Miserere Mei Deus](#) – link to Miserere Mei Deus by Gregorio Allegri, sung in Latin, with lyrics and translation, 9:14

[Mozart's Requiem](#) – link to Mozart's Requiem, sung in Latin, with lyrics and translation, 40:23, followed by the excellent performance by Arslys Bourgogne Camerata Salzburg, 52:50

4. DUTCH, PROFESSOR VAN LUIJK, ANNE FRANK

[Professor Henk Van Luijk](#), link to correspondence with Professor Van Luijk, prior to his death

[Anne Frank wrote in her diary](#) – link to the full Audiobook – The Diary of a Young Girl by Anne Frank in English, 8:51:10

[after I was born](#) – link to the film "Anne Frank – The Whole Story" in English, 3:02:44

[Het is me ten enenmale onmogelijk alles](#) – link to Dagboek van Anne Frank Nederlands Gesproken – a play in Dutch – 2:20:09

[English](#) – link to You'll be in my heart – Anne Frank/Otto Frank, Phil Collins with a clip from the movie Anne Frank, 3:56

[Anne Frank](#) – link to Anne Frank on Wikipedia

5. YIDDISH, SOHEM ALEICHEM, HIS NOVEL - TEVYE THE DAIRYMAN, THE MUSICAL - A FIDDLER ON THE ROOF, ANSKY'S PLAY – DYBBUK

[Yiddish is written in the Hebrew alphabet](#) – link to Yiddish Literature on Wikipedia

[Ladino written in the Rashi alphabet](#), link to Judaeo-Spanish (or Ladino) on Wikipedia

[Sholem Aleichem](#), link to this page on Wikipedia

[Tevye](#), link to this page on Wikipedia

[Fiddler on the Roof](#), link to this page on Wikipedia

[Fiddler on the Roof](#), link to Matchmaker with subtitles & other songs - Fiddler on the Roof, 3:47

[musical was based](#), link to Huntington Beach Playhouse theatrical production – Fiddler on the Roof, 2:20:40

[in Yiddish \(1939\)](#), link to the film Tevye the Dairyman, 1939, with English subtitles, 1:35:25

[Tevye in English](#), link to the full text of the novel Tevye the Dairyman in English

[Tevye in Yiddish](#), link to the full text of the novel Tevye the Dairyman in Yiddish

[folklore of Jewish diaspora](#), link to The Jewish Language Research Website

[Dybbuk](#), the most well-known play in Yiddish, by S. Ansky, link to the play on Wikipedia

[Yiddish](#), link to a very valuable website with the full text of major Yiddish literature

[Gesher performance of Dybbuk in Israel](#), link to a video clip with photos of the play, 4:55

[to the famous film](#), link to the film The Dybbuk, 1937, in Yiddish, with English subtitles.

[Mirele Efros](#), link to Hebrew 1958 play in Habimah with Hannah Rovina as Mirele Efrat, 3:50

[several times](#), link to the 2014 play in Yiddish by Yiddish Spiel group with Yona Elian, 4:42

6. JEWISH FOLKLORE, FOLK SONGS IN YIDDISH, YEMENITE AND LADINO – CHAVA ALBERSTEIN, OFRA HAZA, YITZHAK NAVON'S BUSTAN SEPHARDI, YEHORAM GAON'S FROM TOLEDO TO JERUSALEM

[Ashkenazi](#), link to Ashkenazi Jews on Wikipedia

[Oriental](#), link to Mizrahi Jews on Wikipedia

[Sephardic](#), link to Sephardi Jews on Wikipedia

[Jewish Virtual Library](#), link to the Folklore chapter of the Jewish Virtual Library

[Chava Alberstein's Yiddish songs](#), we bring here about fifty songs sung by Alberstein in Yiddish, and some songs sung by her in Hebrew.

[Zog Nit Kayn' Mol](#), link to Never Say This Is The End, the Jewish partisan's song during World War II, sung in Yiddish by Chava Alberstein, with English subtitles and relevant videos, 2:50, followed by the documentary film: 912 Days of the Warsaw Ghetto, 36:36.

[Tumbalalaika](#), link to a beautiful performance of the song sung in Yiddish at the Budapest synagogue, 5:06, followed by the song sung by the Barry Sisters, 2:48, and Barry Sisters' Greatest Yiddish Hits, 1:29:35, including Hava Naguila.

[Arvoles yoran por luvias](#), link to the song sung by the Jews from Saloniki when they were deported to Auschwitz, here sung by Yehoram Gaon, 3:49.

[La vida do por el raki](#), link to the song by Glykeria, 2:50, followed by a beautiful performance of the Greek singer Sinnefiasmeni Kiriaki, with subtitles, 4:16, and after that other Greek songs.

[My Yiddishe Mame](#), link to the song sung here in French by Charles Aznavour, 6:31, followed by the whole Concert of Aznavour at Palais des Congres in 2004, 1:50:04 (which I saw earlier).

[Neil Sedaka](#), link to the song My Yiddishe Mame, sung in English, 4:30.

[Dudu Fisher](#), link to the song My Yiddishe Mame, sung in Yiddish, 5:38.

[Adio Kerida](#) in Ladino sung by Ofra Haza, with Ladino subtitles, 4:03. This is followed by the Ladino song Morenica sung by Ofra Haza, 3:17, and with Goran Bregovic – Elohai, 4:12, from the soundtrack of the film La reine Margot, and other Hebrew songs by Haza – Latet, etc.

[Enrico Macias and Yasmin Levy](#), link to their singing Adio Kerida, preceded by Mi Korason. The performance is 7:51 long, Mi korason is the first - 3:22, followed by Adio Kerida, 3:42-7:51.

[Ofra Haza](#), link to Ofra Haza on Wikipedia

[Im Nin'alu](#), link to the song sung by Ofra Haza, 5:20

[B'cherem Teiman](#), link to the song sung by Ofra Haza, 3:12

[Tzur Menati](#), link to the song sung by Ofra Haza, 3:04

[Galbi, Shaday](#), link to the songs sung by Ofra Haza, 4:52. First is Galbi – 3:02, and after that Shaday – 3:02-4:52.

[Kaddish](#), link to the song sung by Ofra Haza, 5:38

[Ya Be Ye](#), link to the song sung by Ofra Haza, 5:11

We cannot speak of Ladino folk songs without mentioning (link to) 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 in Spain, in the Diaspora until they returned to Jerusalem, with the best Ladino folk songs sung by Gaon, 1:01:41.

7. HAITIAN, POETRY

[Haitian](#), link to Nou Gen Fos – Haiti Coeur de Femme, Haitian songs and dances, 3:37

[Haitian poets](#), link to Josaphat-Robert Large – Bel Fanm nan, Large reads his poetry, 4:39

[Jozafa Wobe Laj/Josaphat Robert Large](#), link to Large's website on Wikipedia

[M'ap ekri youn powem](#), link to an American woman reciting the poem M'ap ekri youn powem, I'm writing a poem, by Togiran, in Haitian and English, 5:48

[Rene Filoktet](#), link to the poet Rene Filoktet, reciting one of his poems Entre les seins des saints, in French, 6:54

[Rene Philoctete](#), link to the page Rene Philoctete on Wikipedia

8. ARABIC, QURAN, NAGUIB MAHFOUZ, LEARNING MORE LANGUAGES

[Arabic](#), link to Muslim Kid School, learning Arabic Alphabet, 3:22

[Quran](#), link to Quran on Wikipedia

[Fatihah/Opening](#), link to Al-Fatihah Compilation – 13 Different Recitors, 10:31

[Midaq Alley](#), link to the text of the book Midaq Alley by Naguib Mahfouz in English

[Naguib Mahfouz](#), link to Naguib Mahfouz on Wikipedia

[Midaq Alley is](#), link to the film El Callejon de los Milagros, in Spanish, based on the book Midaq Alley, 4:00

[Zuqāq al-Midaq](#), link to the film Zuqāq al-Midaq in Arabic, based on Mahfouz' book, 2:03:43

[Naguib Mahfouz, released](#), link to an interview with Naguib Mahfouz, 7:01

[The story is about](#), link to the American University in Cairo Press documentary with interviews with Mahfouz, paying tribute to the extraordinary literary achievements of the Egyptian Nobel Laureat, in 2011, on the centenary of the birth of the author (1911-2006), 17:54.

[the Little Prince](#), link to The Little Prince on Wikipedia

[there is a website in all those languages](#), link to the books of The Little Prince in 23 languages, texts by Kafka, Poe, Orwell, etc., paintings by Monet, Munch, Gauguin, Van Gogh, Goya, etc.

[a website with a few sentences in hundreds of languages](#), link to a paragraph of The Little Prince in 230 languages, name of the language and of the book, details on the books in those languages.

[255+ languages and dialects](#), link to The Lord's Prayer in 1817 languages and dialects, and different editions of the prayer in every language.

[I can understand more than 70 languages](#), link to the website of the United Nations' Universal Declaration of Human Rights in 444 languages.

9. RUSSIAN, ANNA KARENINA, CHILDREN SONG, VISIT OF ST. PETERSBURG

[Tolstoy's Anna Karenina](#), link to the text of the book in Russian

[Anna Karenina](#), link to Anna Karenina on Wikipedia, with links to films, play, opera and texts of translation into English.

[Anna Karenina is the](#), link to the film Anna Karenina, with Keira Knightley & Jude Law, 2:43:58

[Count Vronsky](#), link to Part I of the TV mini series Anna Karenina with Helen McCrory, 1:15:51

[story starts](#), link to Part II of the TV mini series Anna Karenina with Helen McCrory, 53:07

[she arrives](#), link to Part III of the TV mini series Anna Karenina with Helen McCrory, 52:01

[midst of a family](#), link to Part IV of TV mini series Anna Karenina, with Helen McCrory, 56:50

[brother's unbridled](#), link to Anna Karenina with Vivien Leigh, in German, 1:33:53

[something that](#), link to the text in English of Anna Karenina

[her own later](#), link to Anna Karenina with Isabelle Adjani, in French, 1:21:03

[experience less](#), link to Anna Karenina with Tatiana Samoilova, in Russian, part 1, 1:13:01

[by others](#), link to Anna Karenina with Tatiana Samoilova, in Russian, part 2, 1:04:47

[eager to marry](#), link to Anna Karenina with Greta Garbo, 6:23

[commits suicide](#), link to Different Versions of Anna Karenina Train Deaths, 8:38

["May there always be sunshine", Пусть Всегда Будет Солнце](#), the song sung in Russian by small children from different colors, girls and boys, and an outstanding choir and orchestra, 3:13. Followed by the performance of the song by Tamara Miansarova, 2:36.

10. GREEK, ZORBA THE GREEK, THE ODYSSEY, POLYGLOT GREETINGS

[Aristophanes](#), link to Aristophanes' Lysistrata, with a cast of 12 Swarthmore actors, 2:03.

[Greek](#), link to Anthony Quinn and Mikis Theodorakis, dancing the famous dance from the film, at the Koenigsplatz in Munich after the concert performance of "Zorba" ballet, 10:11.

[Zorba the Greek](#), link to amazing people dancing in the street the dance from Zorba, 8:10

[there I got stuck](#), link to Mikis Theodorakis popular music concert in Brussels, 1985, 1:09:17.

[translation](#), link to Greek Traditional Dances from all over Greece, 1:22:41.

[easier to read](#), link to Greek songs and music, sung by Glykeria, 1:58:43.

[Odyssey](#), link to the film Ulysses, with Kirk Douglas, Silvana Mangano, Anthony Quinn 1:41:45

[Greek](#), link to the film Rembetiko in Greek, with English translation, 2:30:08.

[the Odyssey](#), link to Odyssey on Wikipedia.

[and Greek](#), link to the Odyssey in Greek.

[journey to the](#), link to the Odyssey in English

["IR" as follows](#), link to the greetings on Cory's website.

11. PROVENÇAL, AUTHORS FROM PROVENCE: PAGNOL, ZOLA, MISTRAL, SAYINGS

[Provençal, the language](#), link to Provençal (language) on Wikipedia

[Provence, and in](#), link to Provence (region) on Wikipedia

[Frederic Mistral](#), link to Frederic Mistral on Wikipedia

[Provençal language](#), link to Cantic dei Santei Marias, a song in Provençal – extract from Mirelha by Frederic Mistral, 3:29

[the Nobel Prize](#), link to 45 Languages of France, spoken in those languages – named each, 15:06

[true inspiration](#), link to a Japanese woman who speaks Occitan, 2:51

[the most revered](#), link to Corou de Berra Mireio 2014 – Mireio text with music, 26:00

[modern Provençal](#), link to le Corrou de Berra, singing Mireio, 8:00

[opening verses](#), link to Mireio, music and Provence scenery, 6:12

[and in Mireio](#), link to Mireio on Wikipedia, you can click in order to read the full text in Occitan and in English.

[click in order](#), link to Creche bilingue occitan – français, bilingual kindergarden Occitan and French, spoken in Occitan/Provençal with subtitles in French, 3:00

[Alphonse de Lamartine](#), link to Lamartine on Wikipedia

[my heart and my soul](#), link to film Cresus, 1960, with Fernandel, happening in Provence, 1:30:31

[Charles Gounod](#), link to Gounod on Wikipedia

[Mireille](#), link to the opera *Mireille*, on Wikipedia, an 1864 opera in five acts by Charles Gounod to a French libretto by Michel Carré after Frédéric Mistral's poem *Mireio*.

[the full opera](#), link to a performance of the opera Mireille by Gounod, based on Mistral's Mireio, 2:50:25

[We bring](#), link to the story L'enfant polit, told in Provençal by the Occitan author Joan Bodon with subtitles in Provençal, 9:59

[part 1](#) – 4:59, [part 2](#) – 9:23, [part 3](#) – 5:05, [part 4](#) – 8:44, [part 5](#) – 7:22 – link to the film Malaterra in five parts, in Provençal with French subtitles

[masterpieces of Emile Zola](#), link to the film The Life of Emile Zola, 4:50

[of 3 to 18](#), link to Best picture goes to The Life of Emile Zola, 7:35

[The Fortune of the Rougons](#), link to this entry on Wikipedia

[La Fortune des Rougon](#), link to the text of the book in French

[Émile Zola](#), link to this entry on Wikipedia

[Les Rougon-Macquart](#), link to this entry on Wikipedia

[partly an origin story](#), link to the text of the book The Fortune of the Rougons in English

[Second Empire](#), link to the Second French Empire on Wikipedia

[Napoleon III](#), link to this entry on Wikipedia

[Aix-en-Provence](#), link to this entry on Wikipedia

[La Conquête de Plassans](#), link to the text of this book in French

[the fourth novel](#), link to the entry La Conquete de Plassans on Wikipedia

[Pot-Bouille](#), link to this entry on Wikipedia, with links to the text of the book in French, English

[Au Bonheur des Dames](#), link to this entry on Wikipedia, with links to text of the book in French

[La Faute de l'Abbé Mouret](#), link to the text of this book in French

[Abbe Mouret's Transgression](#), link to the text of this book in English

[fifth novel](#), link to the French film La faute de l'Abbe Mouret, 1970, 1:29:31

[twenty-volume](#), link to La Faute de l'Abbe Mouret on Wikipedia

[anticlerical](#), link to Anti-clericalism on Wikipedia

[Doctor Pascal](#), link to the text of Doctor Pascal in English

[Le Docteur Pascal](#), link to the text of Le Docteur Pascal in French

[twentieth and final](#), link to the entry Doctor Pascal on Wikipedia

[Alfred Dreyfus](#), link to a Documentary in English Alfred Dreyfus, 42:29

[carbon monoxide poisoning](#), link to this entry (the cause of Zola's death) on Wikipedia

[ventilated chimney](#), link to the documentary L'ombre d'un doute – L'assassinat de Zola (the murder of Zola), 1:07:31

[L'Intransigeant](#), link to this entry on Wikipedia

[Henri Rochefort](#), link to this entry on Wikipedia

[Libération](#), link to this entry on Wikipedia

[Zola was initially](#), link to the entry Mort d'Emile Zola (death of Zola) on Wikipedia

[Panthéon](#), link to this entry on Wikipedia

[Victor Hugo](#), link to this entry on Wikipedia

[Alexandre Dumas](#), link to this entry on Wikipedia

[Is Zola misogynist?](#), link to essay on Les Rougon-Macquart, with a short summary of each novel

[Marcel Pagnol](#), link to this entry on Wikipedia

[Marius](#), link to the play at the Theatre Elie Chouraqui, 1:28:14

[Fanny](#), link to the film – 1960 – directed by Joshua Logan, with Maurice Chevalier, Charles Boyer, Leslie Caron, 2:13:54

[Cesar](#), link to the play at the theatre Baudrac & Co., 16:38

[Topaze – Acte 1](#), link to the play at the Versailles theater, Act 1, 50:49

[Acte 2, 3](#), link to the play Topaze at the Versailles theater, Act 2 and 3, 1:39:50

[Les marchands de gloire](#), link to the programme of the play

[Jazz](#), link to a review of the play and of other plays by Pagnol, an extract of the play Jazz

[Judah](#), link to a review of the play with an extract of the text

[Jofroi](#), link to an extract of the play Jofroi with Michel Galabru, 17:37

[Jean de Florette](#), link to the film, directed by Claude Berri – 1986 – with Daniel Auteuil, Yves Montand, Gerard Depardieu, 2:01:00

[Manon des sources](#), link to the trailer of the film, directed by Claude Berri – 1986 – with Daniel Auteuil, Yves Montand, Emmanuelle Beart, 2:42

[La gloire de mon père](#), link to the film, 1990, 1:45:00

[Le château de ma mere](#), link to the trailer of the film, 1990, 2:02

[Le temps des secrets](#), link to the film, 2007, 1:39:11

[Le temps des amours](#), link to the film, 2007, 1:28:29

[La femme du boulanger](#), link to the film directed by Marcel Pagnol, 1938, with Raimu, 2:07:16

[Topaze](#), link to the film directed by Marcel Pagnol, 1950, with Fernandel, 2:54:36

[Marius](#), link to the film with a scenario by Marcel Pagnol, 1931, with Raimu, 2:00:15

[Fanny](#), link to the film with a scenario by Marcel Pagnol, 1932, with Raimu, 2:00:35

[Cesar](#), link to the film directed by Marcel Pagnol, 1936, with Raimu, 2:12:58

[Manon des sources](#), link to the film directed by Marcel Pagnol, 1952, 1:57:30

[Ugolin](#), link to the film directed by Marcel Pagnol, 1952, 1:47:47

[La belle meuniere](#), link to the film directed by Marcel Pagnol, 1948, 1:39:33

[La fille du puisatier](#), link to the film directed by Marcel Pagnol, 1940, 2:18:55

12. PROPOSAL - LEARNING FIVE LANGUAGES AT SCHOOL – MOTHER TONGUE, ENGLISH, SPANISH, FRENCH, ONE OF NINE ADDITIONAL LANGUAGES, WITH LINKS TO POPULAR SONGS, DANCE, AND MUSIC IN THOSE 12 LANGUAGES. MULTINATION POLYGLOT? COUNTRIES. LISTS OF COUNTRIES WHERE ENGLISH, FRENCH, SPANISH, RUSSIAN, PORTUGUESE, ARABIC... HAVE OFFICIAL STATUS

[Enta Omri](#), link to lyrics and English translation of the Arabic song Enta Omri, you are my life.

[Umm Kulthum](#), link to Umm Kulthum, the greatest Arab singer, on Wikipedia.

[1 hour and 18 minutes](#), link to a live performance of the famous song Enta Omri, you are my life, sung by Umm Kulthum, exactly the same duration of the masterpiece Topaze by Marcel Pagnol, 1933, 78 min., Director Harry d'Abbadie d'Arrast, with John Barrymore & Myrna Loy. 1:18:22.

[well-known Arab](#), link to a film in Arabic – Bent el Akaber, with Layla Mourad, 1:55:17.

[Leila Mourad](#), link to Leila Mourad on Wikipedia. Mourad was a well-known Arab singer, who was born Jewish, converted to Islam, and was a personal friend of my aunt.

[Why English is obvious](#)

[become](#)

[international language](#)

[the first global](#)

[franca](#)

[important cultural](#)

[and it](#)

[the mother tongue](#)

[many](#)

[countries as the US, UK](#)

[South Africa](#)

Canada

widely spoken

India

Singapore

altogether

spoken by 1.2 billion

English is the world's

widely used language

newspaper

book publishing

international

telecommunications

publishing

international trade

entertainment

diplomacy

has replaced

dominant language

scientific

research

Spanish is also obvious

spoken by

the mother tongue

Spain

and is spoken

understood in many

It has an important

is very important

Spanish is

language of 20

worldwide

the second

French

obvious

you are

of course

century

was an

international

language

commerce

literature

standards

diplomatic

language

Today

spoken by

million

people

mother

tongue

France

Belgium

Switzerland

former colonies

it is

can be understood

other countries

French

official language

countries

dependencies

has

important

heritage

is very

important

Business

second-most

language

after

French

third-most

understood

in the EU

is one

top three

languages

for

business

Russian

million

mother tongue

Russia

understood

countries

former

[Union](#)

[It has an](#)

[cultural](#)

[is needed](#)

[business only](#)

[Russia and](#)

[Mandarin](#)

[largest](#)

[China](#)

[number](#)

[Taiwan](#)

[Singapore](#)

[Arabic](#), link to the song Amal Hayati by Oum Kalthoum – the hope of my life, 1:14:05

[is spoken](#), link to Amal Hayati – lyrics in Arabic and English translation

[by 390](#), link to Mohammed Abd el Wahab – Han el Wed, 8:15

[people](#), link to Laila Mourad, singing the song Ana albi dalili from an Arab film, 5:31

[countries](#), link to Samira Tawfil, singing Bassak Teji Haretna, 11:23

[many countries](#), link to Dalida singing Helwa ya baladi, 3:29

[in Africa](#), link to Salma ya salama with Ishtar and the Gypsy Kings, 3:34

[language](#), link to Farid Alattrach singing Ya Habaybi Ya Ghaybeen, 8:24

[Hindi](#)

[important](#)

[spoken](#)

[million](#)

[however](#)

[India](#)

[Urdu](#)

[mutually](#)

[but uses](#)

[spoken](#)

[million](#)

[Moslems](#)

[Portuguese](#)

[important](#)

[million](#)

[most of them](#)

[Portugal](#)

[Angola](#)

[Malay](#)

[important](#)

[with 270](#)

[almost](#)

[two countries](#)

[Singapore](#)

[Japanese is](#)

[by 123](#)

[people](#)

[Japan](#)

[few in](#)

[diaspora](#)

[Swahili](#)

[spoken](#)

[Africa](#)

[million Africa](#)

[lingua franca](#)

[German](#)

[important](#)

[145 million](#)

[million](#)

[Austria](#)

[Switzerland](#)

[tens of](#)

[in other](#)

[countries](#)

[Austro-Hungarian](#)

[German](#)

[second most](#)

[important](#)

[design](#)

[fashion](#)

[within the](#)

[church](#)

[is known](#)

[large part](#)

[ecclesiastical](#)

[is used](#)

[substitution](#)

[Latin in](#)

[official](#)

[leader who has founded](#)

[Lee Kuan Yew](#)

[From Third World to First – The Singapore Story 1965-2000](#)

[Language Policy in Multilingual Switzerland](#)